

# ec ART nz

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emagazine of professional practice  
for early childhood educators  
in Aotearoa New Zealand

## Kia Ora

**Ngā mihi o te tau hau. Welcome to the 16th issue of ecARTnz.**

The stories of practice in this issue of ecARTnz offer many provocations and showcase the innovative and creative ways teachers are interweaving the visual arts throughout daily learning and teaching opportunities. As Spaggiari (1997) has noted, “the traces that children leave us of their lives and thoughts cannot be enclosed in words alone but need something more: images, drawings, writings and above all narratives” (p. 10).

In this issue Rachel Denee from Plimmerton Kindergarten provides an insight into the 7th International Art in Early Childhood Conference held in Bhutan in April 2017, Diti Hill-Denee and Lesley Pohio share about the study tour they co-led to Reggio Emilia, and Rod Eales from Early Childhood on Stafford outlines a project where children’s exploration of space engendered highly expressive artworks that were made into a book. Helen Waldron from Carterton Kindergarten observes the increasing skills of children using an interactive whiteboard for art making.

Also included in this issue are two stories about art projects that connect with te Ao Māori. Maisie Chilton Tresser shares how children at Tai Tamariki were inspired to create their own whareniui after viewing Te Mārae in Te Papa created by the late Cliff Whiting. Annette Copping from Kidsfirst Kindergartens in Hokitika describes how she drew upon her own interest of quilting to create an interactive *Treaty Blanket* quilt for the children at her kindergarten.

Stories such as these serve as a valuable form of advocacy for young children by showcasing their competency and thinking, and making visible their understandings about their experiences. Keep your stories coming in to ecARTnz!

Lesley Pohio - Guest Editor ecARTnz





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**Issue 1, 2017**

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## **Stories**

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# 7th International Art in Early Childhood Conference

By Rachel Denece



In April I travelled to Bhutan with Lisa Terreni, my friend and colleague, to present with our research partner Jing Zhou about a project involving a collaboration between Plimmerton Kindergarten in Porirua, New Zealand and Sanyili No. 1 Kindergarten in Beijing, China. Our research themes of storytelling, visual art and collaboration, and the power of these to develop children's cultural identity were often repeated and affirmed in other presentations throughout the conference. There were also messages about the importance of art to help children explore ideas of conservation and sustainability, and a strong emphasis on ecological identities and place-based learning through the arts.

Lisa is a long-time member of the IAEC community and I felt lucky to meet all of her wonderful conference friends on our journey. It was exciting to spend meals, walks, tea breaks and bus rides talking constantly to these academics and teachers who held such a wealth of interesting ideas, knowledge and experience. The staff and students at Paro College of Education, where the conference was held, were perfect hosts. We were treated to cultural concerts, interesting daily tours and constant hospitality.

Bhutan is such a different place to New Zealand and every moment was rich with sensory stimulation. Every day felt like a week because there was so much to take in. The Himalayan air is crisp and fresh and the smells of lemongrass, incense, orange blossom, dust and smoke are heady. Almost every building is painted in the traditional folk art and built in a traditional style and almost everyone wears traditional dress in the town and the college. As conference attendees, with a shared interest in art and aesthetics, we were all enchanted. It's hard to say whether the conference or Bhutan made more of an impact. They were both amazing and transformative and the combined experience was one I'll never forget.

The exciting news for everyone reading this is that we have won the bid to host the 8th International Art in Early Childhood Conference here in Aotearoa New Zealand! We will be hosting the conference at Victoria University of Wellington in January 2019. This will be an incredibly special opportunity for New Zealand ECE practitioners and academics to attend a rich and exciting conference of professional learning that is specific to visual art in early childhood without the need to find funds for international travel. And for our international delegates, this will be a special opportunity to experience the beauty and culture of our amazing country. We'll be sharing conference planning developments through *ecARTnz* so stay tuned!

To see the themes for the 8th International Art in Early Childhood Conference visit this link <https://www.victoria.ac.nz/education/about/events/8th-international-art-in-early-childhood-conference>



# “It’s dark in space”:

## A celebration of young children’s curiosity, imagination and creativity

**By Rod Eales**

Most of the long term investigative visual art projects I have been involved with have generally focused on some aspect of the natural environment. For instance, children and teachers take all-day excursions to an area of interest to gain first-hand experience through our senses. We also develop a sense of time and place through the stories of past and present, and we extend our knowledge of a subject through talking with experts, doing research and using visual art as a platform for our investigations. And then we make return trips. However, when Xavier’s passion for outer space drew a core group of five peers and myself together there seemed no choice but to embark into a voyage of discovery literally in uncharted territory. Space is by far the most remote part of the natural world.

Unable to have any tangible or first-hand experience of space, our research tools centred on books, printed images, YouTube and a trip to the Dunedin Planetarium. The children’s initial interest was about the planets in our own solar system, but over a period of five months this expanded to encompass much more - the sun, the moon, different galaxies, meteorites, asteroids, constellations, space storms, black holes and shooting stars.

At our centre small group drawing experiences provide a platform for discovery and the acquisition of new information. Drawing is also a platform for the consolidation and clarity of knowledge. As a teacher I am involved in the drawing opportunities. Drawing involves rich social engagement with both subject matter and art matter. Art matter includes knowledge of the ‘language of art’ (for example, line, tone, shape, texture, colour and form), as well fostering a deep involvement in the creative process. This combination over time, transforms children’s art into highly expressive pieces of work and for me is a match made in heaven. The magic of this marriage is evident in the hundreds of images that the children create during our period together.

For example, at one point in the space investigation we realised that objects in space were always moving. Nothing is ever still (as it appears so at night). After further investigation, we discovered that the movement of meteorites, asteroids, planets, the moon, space storms, shooting stars, comets and more can affect us on earth. In Xavier’s drawing of an asteroid, he represented the movement of a giant explosion in space and stated, “if an asteroid crashes into earth it will explode and make a big hole”. Seb’s drawing also represented the movement of two meteorites and he declared “earth has exploded...everybody is dead!”





Drawing the action and drama of space became a regular feature of the children's work - from the explosive origins of space to the volcanic action on planets such as Mars. The drawings also reflected the concept of movement, bringing space to life in a two dimensional way. The drawings represent not only complex ideas but illustrate the high level of children's thinking as they engaged in the drawing process.

Underlying our scientific investigations, the beauty of space permeated throughout the children's drawings. Gorgeous images from books and YouTube were sourced for inspiration, and using different coloured metallic ink pens of varying thicknesses and soft coloured pencils the children created their work on black backgrounds.



The use of dots as both a decorative feature and a way of showing of distance, became a regular feature after Seb asked me one day, "why are you drawing dots?" This question opened up a new direction in understanding perspective. I replied "the dots are small because they are the planets and stars viewed from a long way away. Everything that is far away from us looks smaller than things close up". We tested this viewpoint by looking around the centre and altering our position so we could observe objects far and near. After acquiring this new piece of knowledge, the boys were later witnessed telling their peers why they too had incorporated dots into their drawings.

The vibrant colours of space storms, the red planet and constellations were explored by the children and expressed in a variety of works. For example, Seb said about one of his pictures, "a constellation is stars attached together" showing his growing understanding of how constellations are created. Seb used a variety of colours to construct his version of this idea, experimenting with possibilities. Each area of colour has been carefully applied so as not to obliterate the shapes and forms of the surrounding area. To me, this image represents a rich tapestry of invention and creativity.



Other children, who became involved in the project a bit later, explored thick metallic silver pens on a black background to represent the way stars shine at night and some of the girls had a more poetic take on the stars, with one saying "the stars play in the sky". This approach opened up a new direction in design, especially amongst the girls, who amassed many more exquisite star studded images.





The discovery of the history of space helped us find out about the nature of planets, stars and objects in space, answering questions such as: how did everything get there? What is everything made of? Some of the children's answers to these questions included responses like "when the galaxy was born there was a big explosion", and "orbit is when the moon goes around the earth and the earth goes around the sun", while another child suggested that "God made all the galaxies".

The long-term focus of this project was driven by highly motivated children who each day asked, "can we do space today"? Their enthusiasm and excitement took me on a journey into the unknown, enabling an in-depth look at the science, history, mysteries, drama and beauty of space. Deeply inspired by their passion for learning and their beautiful images, I wanted to honour and preserve their work so I created a book entitled *It's Dark in Space*.

*It's Dark in Space* includes fifty colour plates of the children's images which are supported by their own words. The book acknowledges both the scientific and art-based learning that took place during the project and is an example of the rich possibilities for learning and teaching that can take place in projects like this. Ultimately, however, the book is a celebration of the many 'languages of art' that the children used in their beautiful work.

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Eales, R. & contributors. (2017). *It's dark in space: A celebration of young children's curiosity, imagination and creativity*. Dunedin, New Zealand: Rodeales Publisher.

For a quick snapshot of contents see <https://rodeales.files.wordpress.com/2017/05/space-pages-1-7.pdf>



# A visit to Reggio Emilia

## Reflections from the 2017 REANZ study tour to Reggio Emilia

**By Lesley Pohio and Diti Hill-Denece**

The notion of the atelier is increasingly becoming a familiar term in New Zealand early childhood settings. However, it is often interpreted as being an art studio situated within a physical early childhood setting. Gandini argues, however, that the atelier is a place for “digging with one’s own hands and minds, and for refining one’s own eyes” (2005, p. 7). The Reggio Emilia Aotearoa New Zealand (REANZ) study tour in 2017 to the city of Reggio Emilia in Italy offered us, and the other 450 participants from all over the world, many different encounters with and perspectives on the role of the atelier.

The Loris Malaguzzi centre, a converted parmesan cheese storage factory, was the principal site for the study tour. The centre is filled with ateliers where adults and children can express and communicate their thinking through all their senses and in many ‘languages’. Some examples of experiences in these ateliers included: the languages of food, the secrets of paper, story-telling and the development of narrative plots, and the relationship with the REmida recycling centre through its re-found objects and materials. Essentially, the atelier is a place of research. Loris Malaguzzi believed that, “the atelier is not a place dedicated to experts; it is rather a metaphor of the research done with children and of the listening to children’s approach to learning and researching together” (personal communication, Lorella Trancossi, June 25, 2017).

Some of the broader meanings of the concept atelier are apparent in the *Languages of Food* atelier at the Loris Malaguzzi Centre (as well as in the infant toddler centres and preschools of Reggio Emilia). At the Loris Malaguzzi Centre, the *Languages of Food* atelier is located in two places - in the café downstairs and in the restaurant upstairs. Other parts of the Loris Malaguzzi Centre have also become extensions of this atelier e.g. the bookshop that also displays and sells food. The experiences of food within these particular ateliers reflect the aesthetic and cultural sensitivity that is placed on food in and by the surrounding communities.





For instance, the kitchens in the early childhood centres in Reggio Emilia employ chefs who engage in rich and regular dialogue with children and teachers. Documentation around food is visible on the kitchen walls and in the specially designed dining rooms featured in the centres. Food and the kitchens and dining rooms are seen as “places of life and of possible relationships, a vital place inhabited on a daily basis by adults and children, a space for thinking and research and learning” (Reggio Children, 2008, p. 14). As our guide Lorella Trancossi said to us, “we should not separate the culture of children from the culture of adults”. When we talk about the Reggio Emilia theory of the hundred languages, few would think that one of the places where this theory acquires meaning is in the kitchens of early childhood centres!

Another example of an atelier is the REmida centre (see <http://www.reggiochildren.it/atelier/remida/?lang=en>), a creative recycling centre located in the city. The centre is described as a cultural project where value is given to rejected materials and objects and factory off-cuts. These everyday materials, considered useless by many people, can provoke new opportunities for creativity and communication and offer different ways to understand and represent the world. The REmida Centre invites adults and children to see new possibilities and life in these discarded materials. Weisman, Topal, and Gandini (1999) claim that children possess a natural openness to the potential of materials and when adults become aware of this process, they find new ways to watch and listen to children. At REmida, children and adults can work collaboratively together, to discover, collect, sort, arrange, experiment, create, construct and think with materials. The REmida environment is becoming yet another place for research and for listening to the ways young children make meaning.

The study tour provided us with new opportunities to deepen our understanding of the role and purpose of the atelier and to see how important these spaces can be for fostering young children’s learning, as well as for teacher engagement. The tour emphasised to us the cultural context of Reggio Emilia and reminded us how sharing our new knowledge from the visit can contribute to enriching and informing discussions about early childhood education in New Zealand.

For further information about REANZ study tours see <http://www.reanz.org/study-tours/>

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# Interactive whiteboards:

## A tool to support children as artists

By Helen Waldron

Carterton Kindergarten, Wairarapa

Prior to being Head Teacher at Carterton Kindergarten I taught in the tertiary sector for several years and during this time the presence of information and communication technology (ICT) in the ECE context increased significantly. On my return to early childhood teaching I observed that ICT was increasingly being used to support both learning and teaching.



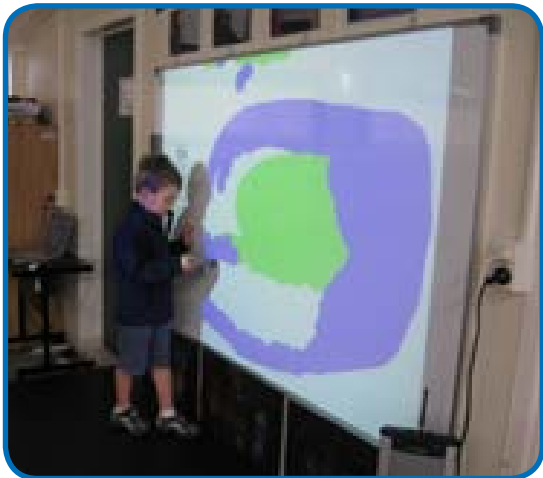
For quite a while Carterton Kindergarten has had an interactive whiteboard (IWB) available to children throughout each session. There are a range of learning options available and these include internet game sites - such as *Poisson Rouge*, *Readers* (a special educational game site developed for young children to support literacy learning), and drawing and painting programmes such as *MIMIO Tools*. We recently upgraded the Mimio technology and this has made the board more intuitive, as it now has multiple touch points which enables several children to work on the board at the same time.

The technology has provoked my interest in how children's visual art experiences can be fostered by the use of the IWB. Archard and Archard's ideas about how ICT should encourage children to "explore, create and manipulate content" (2012, p. 192), align with my pedagogical interests in relation to ICT and my commitment to best practice in relation to its use. The following vignettes describe some of the children's art making experiences, highlighting how exciting this technology can be for supporting young artists.

### Cameron's story

Cameron and his family have a strong relationship with Mahia Beach in Hawke's Bay. This has provided a meaningful provocation for encouraging Cameron to explore both traditional forms of artmaking as well as the MIMIO technology. While he generally preferred to engage in other areas of the kindergarten, the introduction of the IWB technology encouraged Cameron to start drawing pictures of the beach. As he engaged with art-making he began to move between traditional easel painting and the IWB and his confidence and interest in drawing and painting grew. As his work developed the inclusion of foliage and details from the landscape became prominent in both forms of his artmaking, and printing his art off the IWB added another dimension to the process and which he delighted in sharing with his family.

Cameron's experiences helped me to recognise that using the IWB could support children's visual artmaking with more traditional media such as painting (and vice versa). The interplay between both mediums seemed to have a very positive effect on Cameron's skills and confidence with the medium (Terreni, 2011).





### The Ngahere Taonga Beach Project

The employment of a local Wairarapa artist, Tanya Klue, and the creation of an art studio at the kindergarten has created further opportunities for the children’s visual art learning experiences. Tanya has been able to integrate the IWB as part of her work with children and often uses the board to introduce art projects that will be further explored in the studio, and to show the children the work of other artists and illustrate the use of different art media. The Ngahere Taonga Beach Project exemplifies a body of work explored by the children with Tanya’s input and guidance.

The Ngahere Taonga (Treasure Bush) is an outside space that has been developed in an under-utilised area at the rear of our kindergarten. It was created to reflect the heritage of Aotearoa and provide links with Māori ways of thinking. It has native plants, a small whare, a waterfall, pathways, and images of Tangaroa, Tawhirimatea and Tane (which the children had worked on previously with Tanya). In Ngahere Taonga, the children also learn to connect with and value nature. It also provided the site for an art project where the children designed and developed a beach area for this special place.

The IWB became a valuable place to gather and play around with ideas and manipulate images (such as sand, rocks, driftwood, grasses, boats, shells) and design ideas on a beach backdrop. From this work the children created plans and these were collated and referred to for the final design ideas. As the children engaged in these experiences, many opportunities for dialogue, discussion, review and decision-making were provoked, creating valuable opportunities for ‘democracy in action’ as they debated and critiqued each other’s ideas.

The children’s own ephemeral constructions using sand, stones shells and driftwood were photographed by Tanya and uploaded to the IWB providing a range of different options for the children to explore and debate. As artists, the children were encouraged to express their own aesthetic views and preferences. They developed confidence to make choices and know what they liked and learnt that it was okay to be different. The IWB became an effective tool to compile and make visible the complex learning and teaching process the children and the artist embarked upon to create the beach area in the Ngahere Taonga.

*Te Whāriki* (Ministry of Education, 2017, p. 42) describes how children need to be given multiple opportunities “... to discover different ways to be creative and expressive”. However, in order for this to happen teachers need to be prepared to also be creative and consider how technological tools can create different (and inclusive) art-making opportunities for children to engage with. Technology is increasingly playing a role in children’s education and being able to tap into its creative potential can, as seen in the examples described in this article, add richness and complexity to children’s thinking and visual art learning experiences.

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# Let's make a whare at kindy!"

## Visual art as a vehicle for meaningful learning within the context of culture, story telling and whanau contribution

**By Maisie Chilton Tresser**

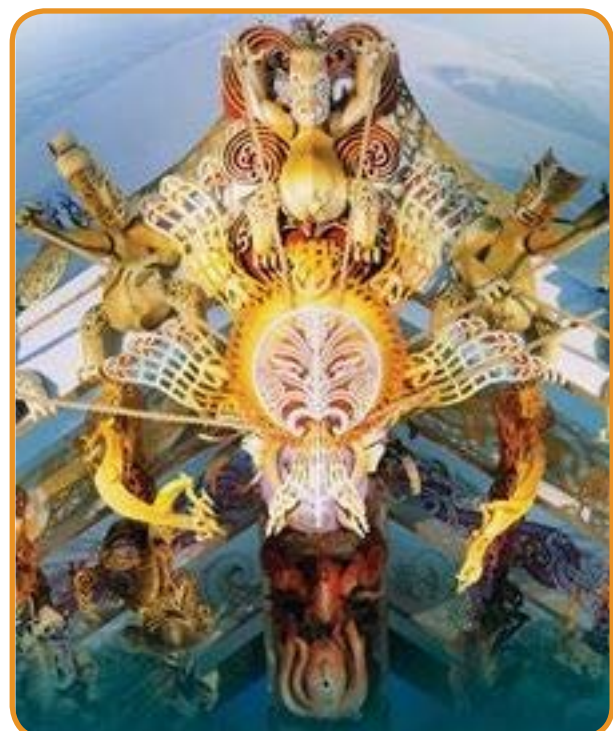
**Tai Tamariki Kindergarten, Wellington**

During the last week of the Ngāti Toa exhibition at Te Papa (March, 2017), some experienced carvers, weavers and a tā moko artist came to the museum to demonstrate their art-making in action. On a visit upstairs to the exhibition the children from Tai Tamariki Kindergarten, which is located at the bottom of the museum, were able to observe some of the carvers in action.

During this experience the tamariki requested that we all go inside the museum's whareniui Te Hau-ki-Tūranga. When we were in there we lay down on the floor of the whareniui and looked around us. A discussion started about the beautiful carving, kowhaiwhai and tukutuku in relation to what we were seeing. For example, how long it must have taken and what these art forms mean within the context of a whareniui. It was then that inspiration struck one of my older tamariki who sat up and said to me very excitedly, "I know! Let's build a whareniui at kindy!" We already had a whare frame at kindergarten which has been repurposed several times over the years, so we decided we could use this.

Back at the kindergarten we got together and painted a brown base-coat on the frame over the existing fire-station red. The painting process was a great way to start our project because it created plenty of discussion time and in our mixed-age setting, allowed everybody to contribute and collaborate together.

We began making research trips into the museum where we would sketch what we could see and discuss the meanings of symbols and metaphors within a whareniui structure. We talked about the backbone and ribs of the whareniui and then felt the ribs and backbone on our own bodies to create a depth of understanding. The whareniui as a learning environment facilitated rich and thoughtful discussion. The children could sense the mana, wisdom and sacredness of the space. Back downstairs at the kindergarten we added our sketches and ideas to a planning wall with photographs of whareniui as examples. We also visited Te Marae upstairs (created by the late Cliff Whiting) and talked about the use of the carvings to tell the story of *Maui and the Sun* that are on the maihi (bargeboards) and koruru (carved head at apex of the bargeboards).





We decided that the maihi on our own whareniui would tell the story of the taniwha of Wellington harbour, *Ngake and Whataitai*. This local legend is a story that our tamariki know and love, and because the kindergarten is located on the waterfront, the legend is significant to us geographically and contextually. My main priority was that the learning would be meaningful, authentic, and relevant (as opposed to tokenistic). For this reason I suggested that the tamariki design the 'carving' for the whareniui in their own unique way. While the children's work may not look like traditional carving on a whareniui, the meaning underpinning the work is genuine, showing how the children understand the concept of the carving on the maihi and koruru that tell the stories of history.

We also watched videos of traditional carving online and the tamariki were very keen to try this out themselves. One of the grandparents, who works upstairs in the museum, lent us some carving tools and we practised using them with some soft wood at the carpentry table. It wasn't easy but the experience solidified our understandings of the carving process and the work that it entails. To keep the carving experience authentic, it was important for the children to use real tools and equipment for the art work.

By this point the child who initially suggested the idea had lost interest in the project but one of the younger boys, who often finds it hard to sustain engagement in learning opportunities, was totally enthralled and captivated with the idea. He began working alone and was extremely focused, drawing carving after carving and then bringing them to me with great pride and excitement. He told his whānau repeatedly about his carving for the whareniui. I felt that this was a beautiful example of our whānau-based model at its best. By enabling our tamariki to genuinely guide the curriculum, one child had effectively extended the learning of another.

We were given some wood by one of our kindergarten mothers that was suitable for carving. The father of one of our younger tamariki who works at Te Papa then recruited some of his colleagues to take on the job of carving our children's designs onto the wood in their workshop. The Koruru carving which symbolise ancestors, protection and guardianship, includes the tamariki depictions of Te Ra and Papatūāku, along with some shapes and patterns they had observed in Te Marae. The museum carvers also embellished their designs by adding walls with windows and, as requested by our tamariki, some Paua shell eyes to the figures.

Once the completed carving was returned to the kindergarten the children's faces lit up with wonder. It was a very empowering experience for them as they recognised their drawings in the completed work. They ran their hands over the carving, feeling their patterns in the wood.

Currently another whānau member is sourcing us some Raupō, a reed often used for the roof of whare, and the plan for the interior walls is a mural depicting our favourite legends which will also be designed by the tamariki. The space will enable them to sit and re-tell stories. I am hoping that all of our tamariki will be able to contribute in some way and feel a sense of ownership or connection to our whareniui. When it is finished we plan to have a powhiri and encourage traditional whareniui tikanga (protocols) within the structure and its surroundings.

While I am not an expert in Te Ao Māori, and have been as much a learner as a teacher, I believe that the key to a successful project like this one is being open to possibilities and to engage in research in conjunction with our learning and teaching community. As I have described, a particularly important aspect to the project has been the contribution by whānau, especially the father who helped organise the initial work. Creating responsive and reciprocal learning and teaching environments opens up opportunities for both tamariki and whānau to contribute, particularly when they see their contributions are valued. The collective development of our wonderful kindergarten whareniui is testimony to this process.



# A blanket and a story to tell

By Annette Copping

Kidsfirst Kindergartens, Hokitika

Tūngai te ururua, kia tipu whakaritorito te tipu ki aq te harakeke.

Clear the undergrowth so that the new shoots of the flax will grow



Teachers at our kindergarten view bi-cultural practice as an integral part of our daily interactions with children and we embrace the cultural competencies for teachers identified in *Tātaiako* (Ministry of Education, 2011). Consequently, we are continually seeking ways to embed bi-cultural practice in both our teaching resources and pedagogical practice. Te Tiriti o Waitangi (the Treaty of Waitangi), which underpins the New Zealand early childhood curriculum *Te Whāriki*, encourages a bi-cultural partnership between Māori and non Māori, and fosters respect for the heritages, languages and cultures of both partners, and “... with the obligations set out in it [being] still current” (Ministry of Education, 2017, p. 5). A copy of the Treaty hangs in our kindergarten as a visible reminder of our commitment to it as a learning and teaching community.

As part of this commitment to bi-cultural practice, we began to research possible resources to support us to teach the children about the Te Tiriti o Waitangi. The Christchurch City Library provided us with an inspirational idea. The library had developed ‘story’ blankets for an exhibition. These were visual re-tellings of Māori stories and legends (see <https://cclblog.wordpress.com/tag/story-blankets/>).

We wanted a resource that could be used in an interactive and meaningful way to tell the story of Te Tiriti o Waitangi to our young children, and my interest in patchwork, applique and fabric sparked the idea of using this media to develop our own story blanket. So I began to work out key components of the story, choosing approximately ten scenes to incorporate into the blanket. I created a draft outline of the background picture and allowed space on the blanket for these key components to stand out. Choosing fabrics required careful consideration as I wanted texture, colour and sparkle to enhance the story. The backdrop was made using patchwork techniques and I made attachments to tell the main facets of the story and these were attached by using velcro fastening. Because I was able to use scraps and leftover fabric, the project was also a sustainable one.



Stories told in the world of Māori are verbalised rather than read. However, telling the Treaty story can be challenging as it has a long and contentious history. Consequently, I wrote a shorter more interactive version appropriate for our tamariki, that enables them to be actively engaged as the story unfolds.

Our *Treaty blanket story* is a great success and it can be used with children to not only explore ideas embedded in the Treaty but can also be linked to other learning and teaching opportunities. These include: ideas about working together, making pacts, environmental issues, Māori legends and other stories of interest. When other characters and objects are added, the blanket also becomes a provocation and catalyst for children and teachers to create and tell their own stories. The story blanket has become an important and valued addition to our pool of teaching resources.

*Ngā whakaaro rangmarie ki ngā tangata katoa*

Thoughts of peace to all people



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# 8th International Art in Early Childhood Conference



## *Art as Dialogue*

The International Association of Art in Early Childhood biennial conferences aim to connect those around the world who have an interest in the visual arts for young children. The conference will provide a forum for an exchange of ideas about young children and the visual arts, encourage and support the visual arts in early childhood and connect researchers and practitioners in the field.

The 8th International Art in Early Childhood Conference will be held at Victoria University of Wellington, New Zealand.

The organising committee extends a very warm invitation to the conference. The conference programme will challenge and extend your professional growth as an early childhood educator as well as arm you with new perspectives and skill sets in the arts.

To see the conference themes visit

<https://www.victoria.ac.nz/education/about/events/8th-international-art-in-early-childhood-conference>

**23rd - 27th January  
2019**



emagazine of professional practice  
for early childhood educators  
in Aotearoa New Zealand

## Contact details

### Editorial Board information

ecARTnz, an emagazine of professional practice for early childhood educators, is a publication developed to generate new interest in visual art education in Aotearoa New Zealand. The intention of the editorial board is that ecARTnz will showcase examples of teaching and learning, literature, and conferences of interest to educators in early childhood education and beyond.

Members of the editorial board are: Lisa Terreni (Victoria University of Wellington), Janette Kelly and Jeanette Clarkin-Phillips (University of Waikato), Nicky de Latour and Janita Crow (AUT), Dr Rosemary Richards (Toi Ohomai Institute of Technology), Lesley Pohio (University of Auckland), Jannie Visser and Beverly Clark.

The board is responsible for promoting the magazine, writing, reviewing and editing contributions, and ensuring that the emagazine is of a consistently high standard. The views in this journal do not necessarily reflect those of the editorial board members.

Contributions are invited for the next issue of ecARTnz. Submissions of 1000 words accompanied by up to 8 photographs sent as .jpgs are welcomed.

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