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Issue 15, 2016

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

Kia Ora

Ngā mihi o te tau hau.

Welcome to the 15th issue of ecARTnz.

The articles in this summer issue are inspirational as they highlight young children's working theories about people, places and things. The articles are from four corners of the country: Arthur Burns Preschool in Mosgiel, Tai Tamariki in Wellington, Sophia Preschool in Taranaki and Wesley Kindergarten in Mount Roskill, Auckland. Children's in-depth explorations of light, waka, the work of a celebrated artist, and black and white photography are described in this issue.

In three of the four stories, we read of children's explorations before and after visiting an exhibition or art gallery. The 'after' explorations feature children's art-making and show how provocative these excursions were in terms encouraging new ways of seeing the world, and fostering their ongoing learning.

The editorial board is pleased to welcome Jeanette Clarkin-Phillips to the team. Many of Jeanette's publications are in the area of young children engaging with museums and are very relevant to this issue (see the back page for details).

We hope you enjoy this issue and that it stimulates you to send in your stories.

Janette Kelly and Jeanette Clarkin-Phillips

Guest Editors ecARTnz



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Stories

Learning with Yayoi Kusama

Cameras: Tools for creative expression, empowerment, and social competency

Hoe i te waka heke: The making of a waka

**“The Light is Shining Through”
Young children’s exploration of light.**



Learning with Yayoi Kusama

By David Bell, Helen Bell, Lyn Collins and Alicia Spencer

From May 2016 the Dunedin Public Art Gallery hosted an exhibit by the Japanese artist Yayoi Kusama. Teachers at Arthur Burns Preschool in Mosgiel were familiar with Kusama's work, her obsessions with polka dots and patterns, colour and illusion, and her interactive installations – see <https://www.youtube.com/watch?v=qjAzNDObUZ8>. From February they discussed how her art could inspire learning in the visual arts, mathematics and literacy for children at the preschool. They began to gather resources – posters of Kusama and her works, and photographs of patterns in their own environment. The children quickly became familiar with Kusama's ways of working as they engaged with the resources provided by the teachers. They began to notice similar patterns in their own works, their clothing and objects around them. As they did so, staff and children assembled a creative display about Yayoi Kusama across a wall at one end of the preschool. This display became a focus for children's own work and their conversations about Kusama and also attracted the attentions of parents and other visitors. As the children's interest grew, it ignited their excitement about the upcoming visit to see Kusama's work at the art gallery.



Polka dots became an increasingly frequent feature of children's paintings, decorating backgrounds, or describing shapes and motifs. Children arranged coloured dots on a light table below the display to explore qualities of counting, pattern and shape. They related their dot explorations to the Kusama display; they even dedicated works to her: "I am going to make a dotty painting. It's for Yayoi." Making coloured paper chains and threading straws and beads children explored art and mathematical concepts of pattern, matching, sorting and sequencing, measurement and spatial awareness. They constructed Kusama flower sculptures out of sheets of coloured polka dot paper, developing measuring, cutting, folding and forming skills. Rich learning conversations informed these interactions, encouraging children to use both descriptive and expressive language to explain their discoveries.

As the children's interest grew, and the opening of the Kusama exhibit at the art gallery drew closer, staff researched further about her world and work. Children learned that Kusama lived in Japan, was elderly, and wore brightly coloured and patterned clothing. They drew conclusions about how she painted – slowly and thoughtfully. Conversations became increasingly focused on the forthcoming art gallery visit. A newspaper article provided a resource for further discussion. Children learned what an art gallery was, and documentation in their profile books reflected their knowledge, and made their learning at the preschool and the art gallery explicit. Children continued to explore dots and patterns in the neighbourhood, and to find examples of dot patterns in billboards, objects, animals and insects in their own worlds.



The children visited the art gallery together with staff, parents and extended family members, and College of Education students early in the exhibit's evolving 'life'. The Yayoi Kusama Obliteration Room was a domestic interior constructed in the gallery, painted completely in white (see <https://www.youtube.com/watch?v=-xNzr-fJHQw>). Though they had been excited by the outing, the children were quiet and respectful as they collected their sheets of coloured polka dot stickers and entered, looking, exploring, familiarizing themselves, and carefully selecting the places they wanted to apply their spots. Some children applied polka dot stickers in hidden places, some to objects, plants and furnishings, others high up on the light fittings or walls. Some worked alone, focusing carefully in one area in the room, while others worked in pairs, taking turns and helping one another. As they used up their dots, children began to look closely at the layers and arrangements that were filling the room. They traced lines and patterns with their fingers, discovering spirals and circles, flowers and insects or dragons. A blue dragon suddenly changed into streams of water constructed from the 'overflowing' sink in the room's kitchen. After the Obliteration Room, children explored the gallery, discovering shapes and patterns in large paintings by Ralph Hotere, Shane Cotton and Frank Brangwyn. These paintings prompted children to discuss what they might mean and why they might be significant.



The children's explorations of Kusama's work were re-invigorated by the gallery visit. Back at preschool they discussed how they had engaged with the Obliteration Room, and what they had enjoyed the most. Some responses were empathetic – one child called her 'baby' Yayoi Kusama; another's baby could say her name. One child, who had previously shown little interest in art experiences, began noticing dots everywhere, sharing his excitement with his family, and immersing himself in developing his own Kusama dot assemblages on the wall display. He made Yayoi cakes in the sandpit, and the children made and enjoyed Yayoi muffins with chocolate chips and sprinkles. For these children, the aesthetic experience was transformative, changing their views and practices and empowering individually significant investigations. As the experiences began to appear in children's Learning Stories, one child observed that, if "Yayoi Kusama had a profile book," it might describe her spot paintings, her concentration, and her spotty clothing and home.



The Arthur Burns Yayoi Kusama investigation continued well after the gallery visit itself. The sustained, and increasingly independent, explorations extended children's learning in sewing skills and grid patterns for quilt making, exploring image transfer and reversal, colour and texture in relief printing. Their learning conversations continued throughout the entire project. The Obliteration Room experiences became absorbed into their own and their preschool worlds providing opportunities for connection making and developing ideas, sharing experiences and revisiting the gallery with family. Children explored a variety of art media – Chunkies™, paint, construction, sewing or sculpture – and explored pattern and spatial awareness in the outdoors. They developed mastery skills and conceptual development through re-visitation, reflection, re-invention or exploration.

The sustained and varied experiences also emphasised the value of encountering and learning from the works of contemporary artists, and of meeting artist's works 'first hand' in museum visits. Most importantly, the children encountered an artist who, like them, understood the significance of play as a medium for creative learning.

Recommended reading:

Hoptman, L. (2000). *Yayoi Kusama*. London,UK: Phaidon Press.

Irwin, B. (2006). Don't just use contemporary artists' models in the afternoon! *Australian Art Education*, 29(2), 59-69.

Museum visiting resource:

http://www.waikato.ac.nz/_data/assets/pdf_file/0015/253302/127761_FOE_Museum_Resource_A5-PRINT-FIXED.pdf

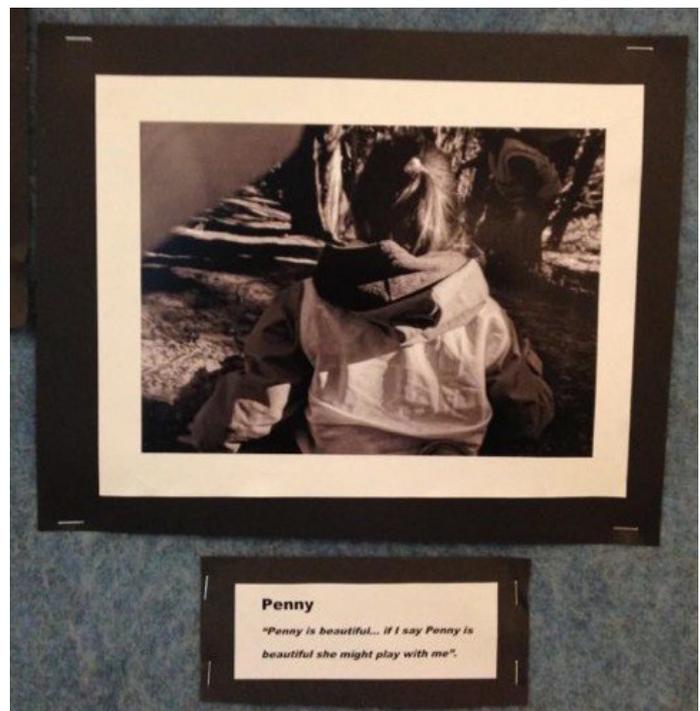
Cameras: Tools for creative expression, empowerment, and social competency.

By Maisie Chilton Tressler

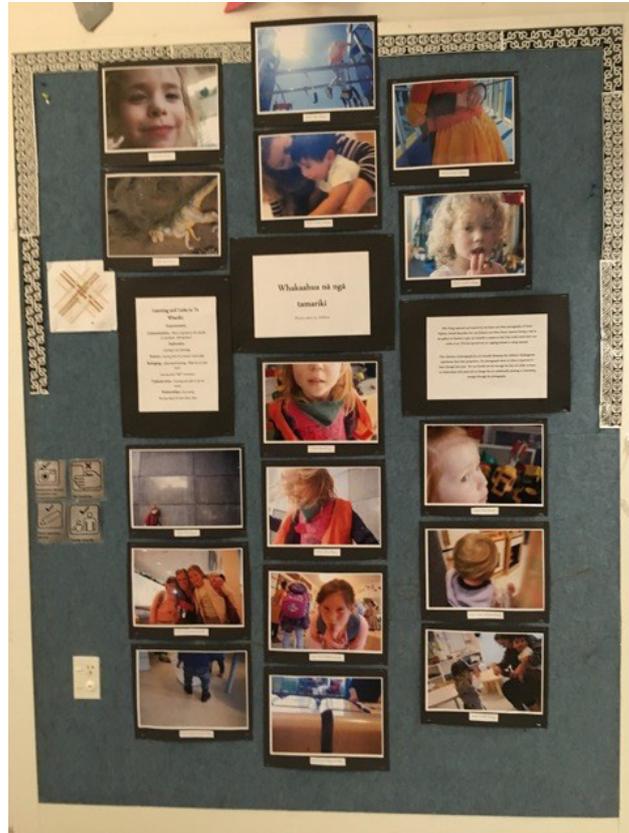
Teaching at Tai Tamariki Kindergarten, an early childhood centre located in Te Papa Tongarewa (our national museum) is not something every teacher will be lucky enough to experience. As a lover of all things creative, it's a bit of a dream for me. Consequently, I take it upon myself to visit Nga Toi/Arts Te Papa with the tamariki as often as possible. During one particular trip upstairs I noticed that the tamariki were totally compelled by a collection of black and white photographs. A few days afterwards, during our Ngahere Tamariki (forest kindergarten) trip, I set a digital camera to black and white and let the children capture their own experiences of the forest.

The photographs blew us away, particularly those taken by River. River seemed to have picked up on the focus on light and shadows that we saw in the photos upstairs. He photographed the things that were important to him. His bag... his friends. The photos were beautiful and River was obsessed. When I shared this with my husband, he lent us an old DSLR (digital single-lens reflex) camera that is fairly easy to hold for a large camera of that nature.

Suddenly I no longer felt needed to document teaching and learning. River was not only documenting it for me ... he was actually doing it more effectively! River's photographs of his peers catch the candid, un-posed looks adults rarely get to see. We were seeing life through the lens of a child. River and I put together an exhibition of his work at kindergarten. He glued photographs onto black card, named and commented on why he took each photograph ... "Penny is beautiful... if I say that Penny is beautiful she might play with me." Then after curating his exhibition he photographed it too!



That was the first of many exhibits of children's photographs. The camera provoked tuakana-teina interactions that had previously been lacking in our kindergarten as the children took turns and taught each other how to use it. This was surprisingly easy to manage. I think the children perhaps sensed the mana and responsibility that came with using such a tool. By positioning them as responsible, capable, and trustworthy people they each stepped up and took on this persona. This became evident to me as I observed River teaching another of his peers about one of the old film cameras He looked up at me and said "you will see me as a big boy when I have the camera".



Te Papa's art educator facilitated a collection of old film cameras from upstairs to be brought down to the kindergarten. Now several of our children know about different cameras and where the film goes in, how to wind the film, where the shutter-release button is, which cameras need film and which need batteries. We are trying to feed the tamariki real photography jargon. As they experimented with the cameras the children learned terminology specific to photography. We acquired a roll of film for the children to use at kindergarten and experimented with some light-sensitive paper as a way of establishing a foundation of knowledge of the science behind photography.



I was surprised by the array of styles of photography. Just as adult artists do, a compilation of one child's photographs holds a completely different "feel" or "vibe" to another child's. As I became familiar with individual children's styles I could often identify who had been behind the camera when I loaded up photos.

The film cameras and the DSLR come on all of our trips now. Recently on a visit to The City Art Gallery to visit Francis Uprichard's sculptures, we had some rather stunned gallery kaitiaki as 11 young children quietly snuck around the sculptures, each with ancient film cameras on hand, taking pretend photos, theorizing about what the sculptures were made of and how they made them feel.



Last week we had the absolute pleasure of getting inside Te Papa's photography studio. Our tamariki each had a turn at using a professional-grade camera. Once behind the camera, River morphed into a director/filmmaker as smoothly as if he'd been one in another life. Along with access to a huge reflector and coloured flash tints for experimenting with, we discovered that our little DSLR camera's flash worked as a trigger for the enormous professional flashes. Needless to say our tamariki had a great deal of agency alongside a plethora of over-exposed photographs. Now, we are in the process of setting up our own kindergarten photography studio by using giant rolls of white paper as a backdrop, a floodlight, cellophane, a tri-pod and a reflector made of tin-foil. Learning to be an artist or photographer is not about age or qualification. Tamariki can be artists just like those whose work is exhibited upstairs in Te Papa.

Hoe i te waka heke: The making of a waka

By Jenny Perry



Making waka with tamariki and their whānau is an important part of our kindergarten culture and curriculum at Wesley Kindergarten in Mt Roskill, Auckland. In our ethnically diverse community, we cater for three to five year olds who mostly attend for 20 hours per week. Many tamariki come to kindergarten having had minimal exposure to creative experiences. Hence opportunities to experience different media and develop skills and competencies with tools and art materials are especially important for them.

Making and celebrating the completed waka is an opportunity to show our Māori learners and their whānau that their tikanga is valued as an important learning tool and taonga to be treasured and shared. For families of other ethnicities, we are modelling the unique and important place of Māoritanga in Aotearoa. This is an example of how teachers apply mōhio, that is “how to validate and affirm Māori and iwi culture and apply that knowledge” (Ministry of Education, 2011, p.4) at our kindergarten.

The construction of our first waka was the brainchild of Sonia, a teacher with amazing creative skills and a ‘can do’ attitude. A large fridge box was cut and shaped to form a waka, coated with paper mâché, and finally painted. Cable ties proved excellent for holding the cardboard in place during initial construction. There were a host of learning opportunities available for everyone in this collaborative project so we have repeated it many times since.

Almost everyone likes to participate in waka projects which works well with our mixed age group. Every child can tear newspaper, some love scooping out the glue and spreading it about, while others become skilled at the more technical aspects of paper mâché. Some tamariki choose to be observers during this messy stage. Each waka has drawn a high level of interest from whānau members; many are keen to explore the tactile experience of working with paper mâché alongside tamariki and teachers.

Whānau involvement suggests that, like the tamariki, many adults have had limited experience with the Arts prior to coming to kindergarten, so they often respond positively to invitations to participate.

It is great to have extra adults involved because making a waka is a big project and the enthusiastic glue spreaders need guidance from time-to-time! It is important that the waka does not get too saturated with glue and that the paper dries between each layer. As a provocation for decorating our latest waka, I encouraged the more experienced 'artists' to look at kowhaiwhai patterns depicting the sea. They responded by painting amazing wave-like designs on the exterior of the waka.

Making a useable resource, especially something big enough to climb into, is satisfying for tamariki. We have noticed how empowered they become as they view their project emerging, and what a great way to encourage the disposition to persist! Our kindergarten whānau are impressed with our joint achievements and making our waka have been effective in creating a sense of belonging to Aotearoa for our ethnically diverse community.



On completion, each waka has a special 'Welcome to Kindergarten' ceremony. The completion of our most recent waka coincided with our Matariki celebrations. At the welcome ceremony tamariki wearing piupiu or Pasifika lei proudly carried the waka to mat-time. We talked about the hard work that had gone into making the waka, sung waiata and anticipated how we might use the waka in the future. This was our way of acknowledging that we had created a special taonga.



Our new waka is now part of the life of the kindergarten. Tamariki can be seen using it for dramatic play; going fishing or on picnics, sitting and chatting with friends, as a special place to read books or lie down and rest. We encourage tamariki to retell favourite stories through drama; *Mr Gumpy's outing* (Burningham, 1970) and *How Maui slowed the sun* (Gossage, 2011) are two that include enthusiastic use of the waka. It does not matter that all of this use wears out our carefully crafted waka, because when a new one is needed we again experience the rewards of a collaborative construction project.

In the pursuit of more sustainable environments, I recommend that we increase our use of homemade resources, as we did in the past. Exploring processes such as paper mâché that use recycled paper to produce equipment can reduce our negative impact on the environment. Our waka are meaningful artefacts that demonstrate the creativity of children, whānau members and teachers. The journeys from planning to celebrating our waka bring people together and enrich our relationships, cultural understandings, language and play.



**Hoe tahi i te waka
Hoe i te waka heke**

**Row the canoe together
Row the canoe onwards**

(An extract from a waka haka that Sonia composed)

Recommended reading (and purchasing):

Gossage, P. (2016). *Maui and other Māori legends: 8 classic tales of Aotearoa*. Auckland, New Zealand: Penguin
<http://penguin.co.nz/books/maui-and-other-maori-legends-9780143309291>

“The Light is Shining Through” Young children’s exploration of light.

Extending the possibilities of light and imagination at the Len Lye Centre, Taranaki.

By Ana Harrison

“The light is shining through,” a four-year-old child remarked to me one winter’s morning. A strong, curious interest in rainbows had led us to look and marvel at light and shadow. Where do rainbows come from? And how are they formed? What is light? These questions were raised and eventually answered by the older children at Sophia Preschool in Oakura in coastal Taranaki. The knowledge that rainbows are a form of light was all they needed to stimulate their desire to discover more.

We went on an excursion of light and discovery to the nearby Len Lye Centre, a new state of the art facility adjoining the Govett-Brewster Art Gallery in New Plymouth. This art gallery believes in sharing art with young children and has developed an educational programme to support and extend on the work of their artists. Research has shown that young children benefit from experiences in art galleries and museums. Terreni (2016) reminds us that these spaces offer opportunities for exploration across a range of learning domains, opportunities to learn social and cultural history, and to develop critical awareness, thinking and creativity.

The exhibition we visited at the Len Lye Centre was called *Emanations* and explores light being used to create and imprint images on paper without the use of a camera. This simple form of photography spurred the children’s imaginations and curiosity, reinforcing their ideas of light and shadow. The sparse, open spaces and large white walls of the gallery allowed for powerful shadows to be cast and played with all around us.

We were fortunate to be guided through the exhibition, and around the gallery by Chris Barry, an on-site art educator. Chris skilfully imparted to the children a sense of wonder. He was provocative as he guided us through specific parts of the exhibition, supporting our group to take their time to slowly explore the images on display.



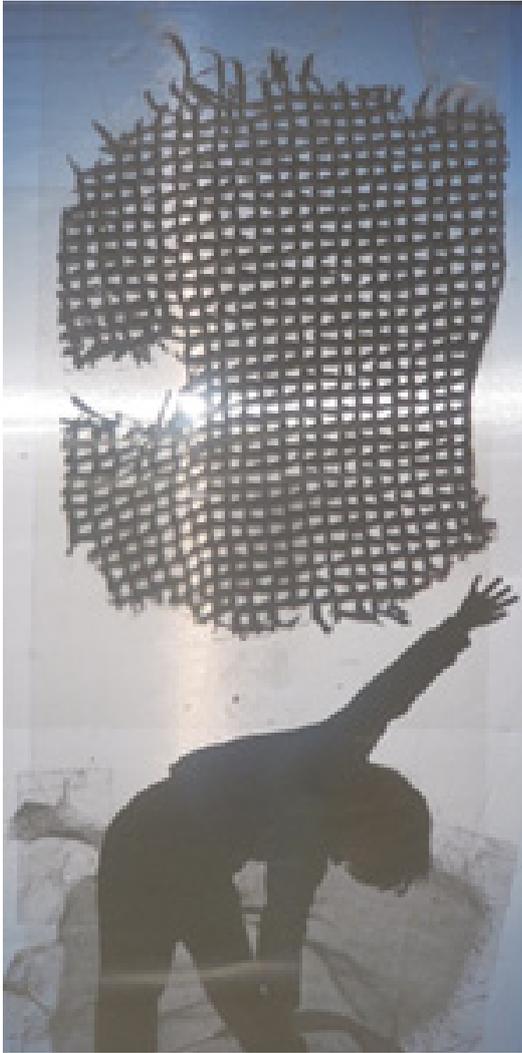


As we walked we took an imaginary journey into the worlds of the photographs. We brainstormed words and ideas, and discussed the way different images captured light and dark. The children used words such as “shadow” and “glowing”, effectively describing their experiences of the work.

Chris provided resources along the way, such as sushi boxes filled with different coloured translucent objects, and encouraged the children to explore their shadows and reflections on the walls of the gallery. Making their own impromptu and impermanent art on the gallery walls, alongside and underneath other artists’ displays, gave the children a deep sense of belonging and contribution. These contributions were encouraged within the gallery space (where we were told to look, but not to touch).



The distant clanging of Len Lye’s kinetic *Fountain* was enticing to many children, and soon we reached the base of this large, moving sculpture. Chris, working in similar ways to our own teaching methods, encouraged the children to imagine themselves as tiny droplets of water. He then got the children to imagine that a button was pushed and suddenly the fountain thrusts them upwards and bursts them out as streams of water in many directions. His recognition of the relationship between art and movement flowed beautifully as he led us back to a studio space. Here the children got to create their own light-inspired art. Chris acted as a provocateur, sharing with the children that when finished their creations they would be able to put themselves into their art. This idea remained a mystery until the children’s art was completed.



Using translucent materials of different colours and textures, the children were given artistic licence to create their own abstract designs on sheets of plastic. Chris was impressed with the maturity and capability of these four-year-old children. He had created an environment of freedom and exploration where children's creativity and competence could be uniquely nourished.

Then it was time to be part of their art! The children's art was blown up on an OHP and projected behind a sheer sheet. Their silhouettes were reflected onto the projected image creating their own imaginary world of light, texture, and colour. Through this experience the children could revisit the previous learning of shadows and movement, as well as exploring their bodies within their own art. Children captured light and colour in ways pertinent to them, giving them a clearer understanding and physical experience of how light, shadow and reflections are interrelated.



It was a beautiful and moving experience to see children sharing in each other's art, exclaiming, wondering, and admiring. The culmination of their experiences at the gallery, their understandings, and the cognitive, aesthetic, and kinaesthetic dimensions all intertwined as the investigation, which started at Preschool when the light shone through one winter's day, continued.



Recommended reading

Terreni, L. (2016). Are young children welcome? The state of play in art museums and galleries in New Zealand. Available from http://recollections.nma.gov.au/issues/volume_11_number_1/papers/are_young_children_

In difficult times: Recommended articles and books

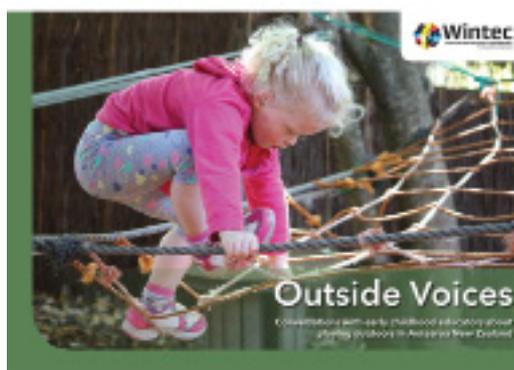
Looking back on 2016 we reflect on another busy year full of surprising, and disturbing events in our daily lives both in Aotearoa New Zealand and abroad. The devastating earthquakes in Kaikoura and other parts of the country cause us to consider how the arts can help children to make sense of their worlds. Several arts-related publications spring to mind that teachers and teacher educators might draw on in their work with young children and student teachers.

- Gross, T. & Clemens, S.G. (2002). Painting a tragedy: Young children process the events of September 11, *Young Children*, 57(3), 44-51.
- Greenman, J. (2005). *What happened to my world: Helping children cope with natural disaster and catastrophe*. Watertown, MA: Comfort for Kids.

And closer to home

- O'Connor, P. (2013). A teaspoon of light: Expressions of light and understanding through the voices of children in Christchurch. In B. Clark, A. Grey & L. Terreni (Eds.). *Kia tipu te wairua toi: Arts in early childhood. Fostering the creative spirit*. Auckland, New Zealand: Pearson.

Book review



Outside voices: Conversations with early childhood educators about playing outdoors in New Zealand. Edited by Athene Jensen (2015). Waikato Institute of Technology.

Written by a team of researchers and teacher educators from Wintec in Hamilton, *Outside Voices* features twelve ECE outdoor environments in the greater Waikato area from Tuakau in the north to Raglan in the west and Cambridge in the east. The book is full of inspirational images of places and things designed to fill infants, toddlers, and young children with a sense of wonder and awe, as well excitement as they engage in active, creative, risk-taking adventures outdoors. Each chapter has been written in conjunction with practitioners (past and present) who tell stories about teaching and learning in outdoor playgrounds and playscapes.

To purchase contact : Tracey.Hooker@wintec.ac.nz. The book retails for \$40 (GST inclusive).

7th International Art in Early Childhood Conference, 15 – 18 April 2017

Center for Educational Research & Development Paro -Bhutan



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. These conferences provide a forum for an exchange of ideas about young children and the visual arts, they encourage and support the visual arts in early childhood and they connect researchers and practitioners in the field.

The 7th International Art in Early Childhood Conference will be held at the Paro College of Education, Royal University of Bhutan. Bhutan provides a unique and stunning venue for a conference. Bhutan is a small democratic kingdom of about one million people set high in the Himalayan Mountains. It is often called the 'last Shangri-La' and is known worldwide for its policy of Gross National Happiness (GNH). In Bhutan, the arts, Buddhism and daily life are intertwined. The thirteen arts and crafts of Bhutan represent the tradition, culture and history of Bhutan.

The Royal University of Bhutan was established by the King in 2003 and consolidates the eleven colleges throughout Bhutan. It offers a wide range of disciplines at both undergraduate and postgraduate levels. The language of instruction in schools and colleges in Bhutan is English.

The organising committee extends a very warm invitation to the conference. We believe our 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.

<http://www.pce.edu.bt/Conference-2017>



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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 (Wintec), Nicky de Latour and Janita Craw (AUT), Dr Rosemary Richards (Toi Ohomai Institute of Technology), Jeanette Clakin-Phillips (Waikato University), Lesley Pohio (University of Auckland), Jannie Visser and Beverly Clark. Eleanor Denton is the current designer and typesetter for the magazine.

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 500-1000 words accompanied by up to 8 photographs sent as .jpgs are welcomed.

For further information please email Lisa Terreni at lisa.terreni@vuw.ac.nz

Introducing Jeanette Clarkin-Phillips



Formerly a kindergarten teacher, Jeanette has been at the University of Waikato in the Faculty of Education since 2005. She completed her Masters of Education in 2007 with a thesis entitled *Distributing the leadership: A case study of professional development*. Jeanette has had a long involvement with NZEI Te Riu Roa at both a local and national level. She was recently a member of a ministerial advisory group about early learning.

Jeanette's interests include: formative assessment, early childhood learning environments, leadership, social justice and family empowerment and educational policy. Her Ph.D. thesis is about the empowerment of families to realise their aspirations through their involvement with early childhood education.

Publications:

- Clarkin-Phillips, J. G. (2016). Fighting the odds to make it even: mapping an affordance ecosystem in a kindergarten community. Unpublished PhD Thesis, The University of Waikato, Hamilton.
- Clarkin-Phillips, J. G., Carr, M., Thomas, R., O'Brien, C., Crowe, N., & Armstrong, G. (2014). Children as teachers in a museum: Growing their knowledge of an indigenous culture. *The International Journal of the Inclusive Museum*, 6(4), 1-11.
- Clarkin-Phillips, J., Carr, M., Thomas, R., Waitai, M., & Lowe, J. (2013). Stay behind the yellow line: Young children constructing knowledge from an art exhibition. *Curator: The Museum Journal*, 56(4), 407-420. Open Access version at: [hdl:10289/8460](https://hdl.handle.net/10289/8460)
- Clarkin-Phillips, J. (2013). Dialogue-based teaching: The art museum as a learning space. *Dialogic Pedagogy: An International Online Journal*, 1(0), B7-B8. doi:10.5195/dpj.2013.45
- Clarkin-Phillips, J. (2013). [Review of Young children's creative thinking by H. Fumoto, S. Robson, S. Greenfield, & D. Hargreaves]. *Early Years: An International Research Journal*, 427-428.
- Clarkin-Phillips, J., Carr, M., & Paki, V. (2012). *Our place: Being curious at Te Papa*. Wellington, New Zealand: Teaching and Learning Research Initiative. Retrieved from <https://www.tlri.org.nz/sites/default/files/projects/9265-Summaryreport.pdf>
- Clarkin-Phillips, J., Paki, V., Fruean, L., Armstrong, G., & Crowe, N. (2012). Exploring te ao Māori: The role of museums. *Early Childhood Folio*, 16(1), 10-14.
- Carr, M., Clarkin-Phillips, J., Beer, A., Thomas, R., & Waitai, M. (2012). Young children developing meaning-making practices in a museum: the role of boundary objects. *Museum Management and Curatorship*, 27(1), 53-66.