

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

Kia Ora Koutou



This is the second issue of ecARTnz in the new format. Once again there are insightful stories of pedagogical practice from teachers and children who are ‘digging with their hands’ through engaging with visual art materials. Rinaldi (2005) sees the *atelier* as being much broader than a defined visual art space and that “the whole school [early childhood centre] has to be a large *atelier*, where children and adults find their voices in a school[centre] that is transformed into a great laboratory of research and reflection” (p. 170). More importantly Rinaldi (2005) goes onto say that “The competent and creative child exists if there is a competent and creative adult” (p.173). The stories profiled in this issue show teachers who are stretching and challenging themselves to be competent and creative teachers and learners alongside children.

We are always eager to receive your stories for future issues, please send them through to lisa.terreni@vuw.ac.nz.

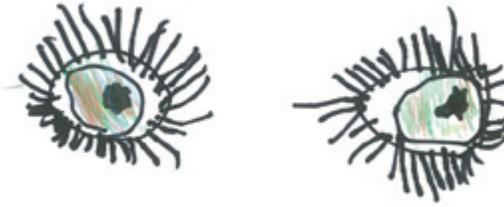
Gandini, L. (2005). The whole school as an *Atelier*: Reflections by Carla Rinaldi. In L. Gandini, L. Hill, L. Caldwell, & C. Schwall (Eds.), *In the spirit of the studio: Learning from the atelier of Reggio Emilia* (pp.169-174). New York, NY, USA: Teachers College Press.

Ann Pelo who presented throughout New Zealand recently, created spaces within her presentations for participants to critically engage and ‘think’ with materials. Through this, understandings about the affordances and expressive qualities of the different materials can be transformed. Ann urged teachers to work with visual art media themselves as part of their everyday practice with children. Many of you may have been fortunate to attend this event and this experience may have caused you to re-look and re-see the ‘language of visual arts’ from both teachers’ and children’s perspective.

Lesley Pohio

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First Exhibition: A stimulus for intentional teaching in the creative arts



A different point of view: A journey into the world of masks



Seeing ourselves again, as if for the first time: An inquiry into how we can express ourselves through portraiture



Patrick conquers his fear



First Exhibition: A stimulus for intentional teaching in the creative arts

Anne Meade is a co-owner of Daisies Early Education & Care Centre with her daughter Linda. **Brigitte Ofrasio** is an Educational Leader at Daisies, and has been inspired by Reggio Emilia's approach to learning for nearly 10 years. Daisies' is a mixed-age centre in Wellington. Its small size, and minimalist barriers, allows the toddlers in Koromiko to observe and join in experiences enjoyed by the older children.



"Children from Daisies visit the Oceania exhibition at City Gallery Wellington. The art work featured in this image is Michel Tuffery's O le Povi Pusa Maátaua, from 2004."



The local potter working alongside the children

In 2011, children and teachers at Daisies spent the year investigating insects. The older children became expert in distinguishing insects from arachnids from molluscs, and they could instantly recognise a female weta! Many four-year-olds had become competent in representational drawing of creatures encountered in the centre garden and community —much to the surprise of elderly folk at Johnsonvale Residence when small visitors came to fossick for slaters in their compost. To celebrate the knowledge gained, an exhibition was proposed.

The new challenge posed by the teachers was for children to create 3-D creatures with different media – clay, wire, paper and cardboard. The challenge for the teachers was to mount an exhibition that would honour the children's visual art work at a family night in December. Teacher learning took two pathways. The first was to work alongside the children to grow everyone's expertise with a wider range of media, and the second was to design and prepare the art exhibition.

In order to research the process of mounting an art exhibition the teachers undertook a range of activities. At the outset, the centre commissioned an art advisor to facilitate a workshop to discuss preparing an art exhibition, and to motivate the whole team to engage with clay. This was followed by two teachers attending an exhibition opening at Pataka Gallery, who later returned to the gallery for one-to-one advice on designing an exhibition. An excursion for the children to the City Gallery Wellington was also planned. Closer to the date of the exhibition, advice was sought from an artist about using the centre space for the exhibition

A local potter was also invited to the centre. Her tutoring (of both adults and children) enhanced our skills for working with clay, in particular demonstrating the use of 'slip' in order to join parts together. The children's clay insects were fired in her kiln at home. Delivery days to and from the kiln were special for children who had displayed a strong interest in the transformation of materials. Relationships with some families strengthened as the adults told stories about their fascination

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Triceratops butterfly



Weta workshop



Toddlers making plinths

with clay: at school or with whānau. Those parents were eager volunteers for excursions connected to the preparation of the exhibition along with the donation of materials, such as picture frames.

At Daisies the teachers integrate schema learning into their programme planning. Schemas are repeated actions that indicate children are finding patterns in the physical world; schemas link directly to how the young brain develops and grows. Several times in this exhibition project, we intentionally connected the visual art experiences with schemas known to be a current interest of children. For instance, when clay was made available on a far more regular basis in the programme teachers noticed that children who were drawn to clay were those who were fascinated by transformation. This was identified as a transformation schema which was seen in children who love to explore changing the colour, consistency, or properties of materials. Children captivated by the enclosure schema were invited to make frames for 2-D exhibits. Those who enjoyed enveloping objects were invited to paint plinths for displaying creatures.

Interestingly, during the six weeks after the initial workshop by the art advisor almost no 3-D creatures connected to insect investigations were created by the children! Children continued to paint 2-D representations of slaters (often found in the garden), and others drew white-tail spiders (a much discussed type of arachnid after a child was bitten on the toe) but they were not inclined to venture into three dimensional work. Consequently, the objective of making 3-D creatures for the exhibition had not been fulfilled. Nor had anyone started to make plinths and frames, another of our objectives for the exhibition. It appeared that the new art media were not stimulating creativity in the way teachers hoped. Their reflections concluded that perhaps too much focus had been on sensory experiences and they acknowledged that a developmental mindset was the dominating pedagogy here, where free play without teacher input was the emphasis.

In the final month before the exhibition it was felt that a shift in pedagogy to more intentional teaching was needed. This meant shaking off old beliefs about a teacher's "hands off" role in the visual arts domain. However, they discussed in depth the difference between intentional teaching practice using provocations that invite and engage children, and authoritarian

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teaching where teachers dictate outcomes in relation to both the creative process and products. Subsequently proposals for creative outcomes, such as those as seen in much Reggio Emilia documentation, became common-place. At Daisies, they included proposals to make: snails, caterpillars and/ or weta from clay, weta from card and wire; and taniwha from origami. As the children and teachers engaged in this new way of working together, the children's making of and thinking about insects came to the fore. They were able to make their thinking visible through their art works, but also in other ways. The children created insect dances and movements, adding another expressive art into the experience.

Once all the art work, frames and plinths for the exhibition were completed, the teachers and children worked on shaping the Daisies environment into a gallery, with the intention of displaying the objects for maximum effect. They also set up a slide-show in the investigation space, to highlight the children's learning throughout the project. Further assistance was given by a parent, who was a designer, by providing posters and entry tickets and, on the day of the exhibition, the toddlers made a special floral display.

On the night of the exhibition there was standing room only, with a 97% turn-out of families. For the teachers and children this was testimony to, not only the huge success of the project, but also their hard work and incredible learning journey throughout the year.

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A Different point of view: A journey into the world of masks

Prue Crarer is the Manager/teacher at ELCM Alfriston College. The centre is inspired by the Reggio Emilia philosophy and seeks to provoke and encourage children to represent their theories and knowledge through the hundred languages, and more, of art.



Upon my return from Venice I invited the children to join me in the unpacking of some exquisite masks I had purchased during my stay. There were exclamations from many of the children as they viewed the richly adorned masks; “Oh that’s beautiful, no I like this one best, look that ones’ got a funny face, it’s all blue”. Breanna held her breath as she helped me unpack the most precious mask, a full face, porcelain white, adorned with intricate gold and black designs, and sporting crimson velvet tassels finished with bells. “Oh! Prue, I would like to make one just like this”. The encounter with the masks progressed to a small group taking a keen interest in exploring them further. Robust dialogue ensued for many days with the children discussing what masks are, how they change our image, (or not); researching on the internet about Venice, and down loading images of the Venetian factory. Over the following days, the children drew and painted their unfolding ideas. Eva and Breanna became the main protagonists however along the way other children experimented and explored their ideas and theories using different media too.

A small group of five children gathered around a table for these discussions and research, and I listened in wonder as they exchanged different points of view, concepts and the sharing of what they already knew. The children studied each other’s eyes, and facial features, they contorted their faces to note the changes, and they shared their downloaded pictures with each other before making decisions about what they would draw. I noted their comments as they drew and this gave me an insight into their understandings.

Very soon I became aware of just how important to Breanna and Eva this project was becoming. They were full of ideas and began driving the project themselves. “Write that idea down Prue,” Breanna would say, or “I think we need this type of paint for this one, and I will have to mix them ‘cos the colour needs to be just right”. Each day I would see the two girls deeply engaged in their work, sometimes at the easel, other times with the clay, but always engrossed in some type of mask making.

Creating an environment that was aesthetically pleasing was important in ensuring that the real masks had a special place

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The arts are important because in the act of making we actually engage with the world of our experience while at the same time we are invited to deeper reflection of the world as our ideas and responses become visual realities: as paintings and drawings emerge from materials. Judith Burton (1991, p. 36)

where they were respected and valued. There was ample room for the children to explore with black pens, paper, clay, and paint. The resources were beautifully and thoughtfully presented to create a sense of intrigue.

I remembered Malaguzzi's well-known quote "Our task, regarding creativity, is to help children climb their own mountains, as high as possible. No one can do more."

Upon reflection I think Kelly's and my interactions, engagement with each other and with children throughout this journey, and our constant listening to children and understanding where they were coming from, helped the project to stay alive and take on many detours. My colleague, Kelly, set up some amazing provocations (using the masks alongside other resources as well), and so opportunities for other children to become inquisitive and curious were there too. New types of masks were purchased so that children could explore the varying styles of masks, and what they were commonly used for.

I noticed too that the observational drawings by the two girls were becoming more intricate. Planning and execution of using wire and other more sophisticated materials and tools were evident. Gone was the experimental stage- they had moved their thinking to another level. Very rarely did they need our help, rather they would collaborate together and come up with their own options and possibilities. Their confidence was catching and the 'watchers' became the doers as well. The centre became a hive of industry, with masks of all proportions, hues, materials, adorning our walls, tables and hallway. Breanna, and Eva in particular began to drive their own learning and feedback from their whanāu was overwhelming.

The girls made lists to take home of their requirements, and their whanāu helped to source materials to further their work at the centre. So enthralled with her treasures from home, Breanna was now ready to embark on her very own project.

The project continued over many weeks, and so too their relationship with each other continued to strengthen. As the group immersed themselves each day in new creative adventures I realised along the journey that not only was there this wonderful respect for each other, in each other's work, and in each other's knowledge and skills, there was a real bond beginning to form.

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If we are really in tune with children and make it possible for them to see things differently in a new light and from different angles, their ideas will flow and multiply and new imaginations will foster and develop. We try not to think of representation as reproduction, rather as a co-production between artist and the reality presented. This co-production is made possible through experience, imagination, memories and sometimes sensations of the artist.

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Breanna did begin her own little project and worked week after week on her mask. She continued to help her peers along the way, but always found time to quietly revisit her work, and was adamant that she alone was going to make “The Beautiful White face”, as she liked to call it. At one stage Breanna was worried about her ‘planned’ drawing declaring “Oh, no I have made too many twisty things” pointing to the crimson tassels, but the clay model itself had the correct number, and I could hear her sigh of relief as she counted and compared to reassure herself.

When we work with children in these small groups we learn so much about ourselves as the teacher, provocateur, scaffolder, co-constructer. We begin to note that we can intertwine our values, goals and aspirations through a woven curriculum, embracing possibilities, opportunities, and the sharing of knowledge, old and new.

By working collaboratively with colleagues, new avenues appear for exploration, and opportunities for teachers to re-acquaint themselves with the wonders of the world help them to understand it through the children’s eyes.

It is important for us as teachers to understand the potential of ‘languages’ and the potential of the ‘materials’.

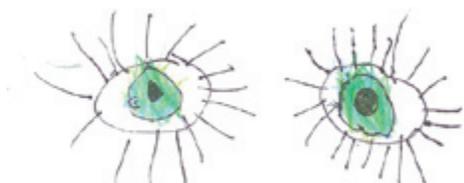
Not only do children build strong relationships with each other through being engaged in small group work, teachers too become inspired as a researcher alongside the children, aiming to enrich and develop each child’s development and creativity. This in turn enriches the teacher and child relationship.

This mask project was full of hypothesizing, negotiating, trial and error, perseverance, and lots of intrigue and joy along the way. As the term drew to an end, the children gave permission for their masks to be displayed at “The Hundred Languages Exhibition” to be held at the beginning of the following year. How wonderful it was for them to know that the treasures they had made would be admired by many people outside of their immediate community.

The best part though was when they could take them home and proudly share them with their whanāu and friends. Whanāu had read and shared the narratives in their child’s portfolio, but to tangibly touch and admire was extra special. This rich and meaningful experience for the group continued into the New Year taking on a new perspective of celebrating identity.

Seeing ourselves again, as if for the first time: An inquiry into how we can express ourselves through portraiture

Gemma Smith currently teaches Foundation Class at Diocesan School for Girls. She is passionate about providing contexts for children to express themselves creatively through many different languages. Gemma's personal teaching philosophy is largely informed by the pedagogy of Reggio Emilia.



Artist: Isobella

This term we have been engaging in a project with our children around portraiture, which I believe has supported them each to form a unique identity within our classroom. We have been working with the girls to really 'see' themselves again, and to look carefully at the different attributes, which make us all different and unique.

Something that we keenly foster in our classroom is a celebration of difference, and the girls seem to have really been enjoying examining themselves as well as their friends, contrasting and comparing in a really positive manner.

To begin with we invited the girls to draw their eyes and prior to starting our drawings we engaged in a discussion about eyes. We asked questions such as, 'why do you think we have eyes?' and 'how do you think our eyes work?' The responses from the girls were very interesting.

"Eyes are for looking." - Vanessa

"Of course they are! We have eyes so that we can see!" - Isobella

"If we didn't have eyes we would bump into everyone." - Isobella

"We wouldn't be able to see beautiful flowers." - Ria

The way in which Ria referred to 'seeing beautiful flowers' reminded me of the child's capacity to appreciate aesthetics. Children seem to have a natural affinity towards beautiful and pleasing things.

When it was time to begin our drawings, the girls were each set up with a mirror. We encouraged the girls to look and then look again as they drew, and furthermore, to talk about what they could see. Their ability to look closely at their eyes, as well as to articulate and describe what they could see was impressive.

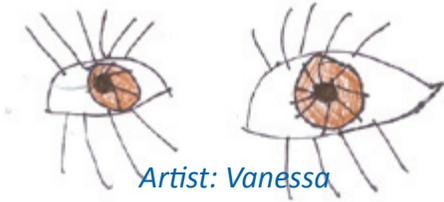
"You know, eyes are shaped like lemons. Not circles. But there is a circle bit in the middle." - McKenna

I believe that the use of mirrors, as well as rich conversations around our subject of eyes, supported the girls to achieve great detail in their drawings. Each set of eyes seemed to truly reflect



Seeing ourselves again, as if for the first time

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Artist: Vanessa



Artist: Anika



Artist: Sophia



Artist: Vanessa

each child, and the children themselves were so proud of what they had created.

We repeated this process as we began to look closely at the mouth and nose. Again, the girls shared their thoughts using creative and descriptive language. They also once again achieved great detail with their images.

“Our lips are shaped a little bit like a love heart.” - Vanessa

Having spent some time working with the girls to examine and explore their individual features, we felt that it was time to put these all together. Once again the girls were provided with mirrors, as they attempted their first self-portraits, using sketching pencils on paper. The girls clearly reflected back on the work that they had done on the individual features, and related what they had learnt to their portraits. They remembered to return to the mirror, looking closely at themselves and translating what they could see into their work.

Over time the girls have worked to represent themselves using many different mediums. They particularly enjoyed doing canvases and working with black marker pens on acetate.

We considered that a natural extension of this work around portraiture would be to explore and unpack the ‘language of our facial features’ and so, the way in which our expressions change with our emotions soon became our focus. We have provided the girls with cameras to photograph each other portraying different emotions and this has provoked some very thoughtful and intriguing dialogue.



“When you’re happy your face smiles. Your teeth show too.” - McKenna

“Yes, your cheeks lift up and your mouth looks like a half circle.” - Jenesis

“When you are angry your eyes scrunch up!” - Ria

“And when you get REALLY angry sometimes your whole face goes bright red.” McKenna

“When you are sad your eyes change. They’re not the same any more.” - Isobella

“Your nose always stays the same, no matter how you feel.” - McKenna



Photographers: Ria, Anika & Jenesis

Seeing ourselves again, as if for the first time

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Jenesis



Anika



Emma



Ria



Isobella



Sophia

Listening to the children's dialogue it seems clear that they have a deep understanding of the ways in which our facial expressions communicate emotion. Over the remainder of this term we plan to provide the girls with opportunities to represent their thinking around emotions both two-dimensionally and three-dimensionally, using different creative mediums. We look forward to observing what the children come up with when they are invited to draw 'happy eyes' and to create 'mouths that are sad' with clay.

We are five weeks into this project now, and already I have learnt so much about the child's capacity to look closely at a subject and produce creative representations, which express uniqueness of character and real detail.

In *The Hundred Languages of Children*, Loris Malaguzzi talks about how:

"The sense of ones' own self, of constructing his or her own identity, which is a vital component of self-esteem, learning and development, is a quality that the child himself must set in motion as soon as he can, with adult help and cooperation." - Loris Malaguzzi (100 Languages)

I believe that inviting children to 'see themselves again' and to engage in a portraiture project, sets in motion a journey of self discovery, as well as an awareness of and appreciation for difference.

"I've got two little freckles on my face. That's special!" - Sophia

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Patrick conquers his fear

Rod Eales is a teacher at Early Childhood on Stafford, in Dunedin. She is an experienced teacher and an artist. She describes one of the centre's long-running arts projects in this article.



At our centre drawing has been an effective means for children to explore and communicate their feelings and understandings on what makes them afraid. Some of the questions we have been exploring through drawing recently that relate to children's fears have included:

- What are you scared of?
- What is scary?
- Where does scary come from?
- How can we draw scary?
- What is 'real' scary and what is 'pretend' scary?

The process of drawing occurred within small groups of peers and teachers, and was supported by a range of written and visual materials.

One of the children who found the process extremely useful was Patrick (aged four years) who had recognised and expressed his fear of the toilet flushing. He said, "You know, I'm scared of when the toilet flushes and makes a noise, cos it's something down there that I can't see and it might get me". Patrick's Mum confirmed this fear, telling us that Patrick never flushes the toilet at home.



Over the following few weeks, Patrick and I worked with a small group of peers to explore any further fears surrounding the toilet, and to question what exactly was inside a toilet. For example, what would happen if you fell in and how would you get out? All the children were encouraged to draw their 'stories' and come up with creative ways to deal with the situation. They were challenged to use their imaginations and sense of humour to create all kinds of scenarios about what might be lurking in the pipes beneath the flooring. The elements of fantasy and humour meant that anything was possible, including finding a creative solution for dealing with their expressed concerns.

In an early drawing, Patrick drew a snake coming out of the toilet, "to bite someone's bottom". His solution to protect himself in another drawing was to create a "sharks net in the pipe, to stop him going out to the ocean". Patrick begins to take control and starts to deal with the problem by himself by saying, "The monster's climbing up the pipe and I want to do wees. It's going to bite my bottom. I'm going to get rid of it by grabbing it and

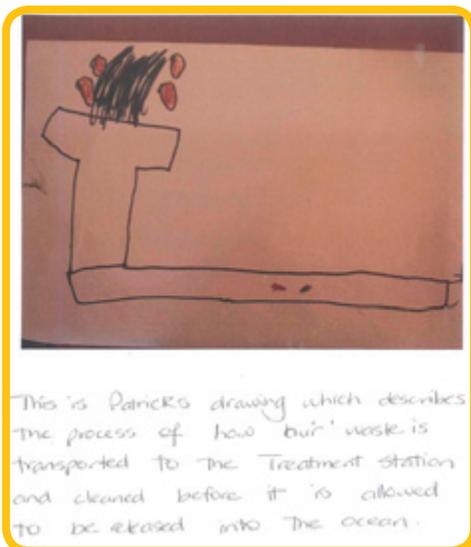
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throwing it into the ocean." In another scenario, Patrick recruited a penguin to help, "A shark was in the toilet. The penguin put a net over the toilet so the net stopped the shark."

Patrick's drawings represent a constructive process of thinking in action. The layers of meaning reflect, both his powers of imagination, as well as his ability to understand and incorporate factual information about the reality of what actually happens in the processing of waste, in the wider environment. Patrick has embraced all aspects, both modern and historical, of plumbing designed to create safe and healthy environments for humans and for sea life. Given time, and opportunities, for deconstructing aspects of fears and our plumbing systems, Patrick was presented with tools that he could then use to understand his fear of flushing the toilet. He especially enjoyed the accounts of Victorian England practices which he found the process of dealing with waste fascinating, stating, "In the olden days they tipped buckets of water out the window with wees in them and landed on people's heads."

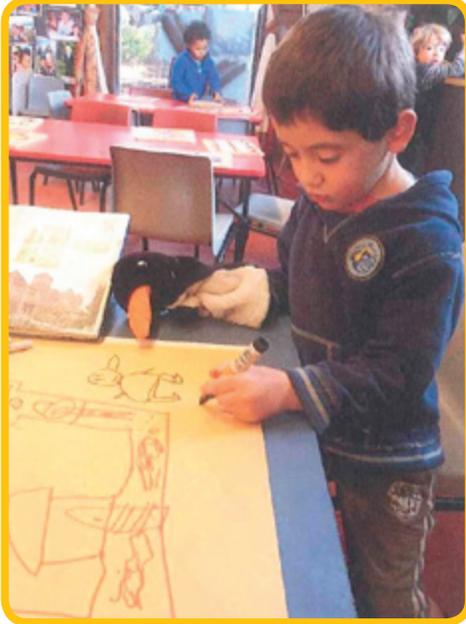


In one of Patrick's later drawings he has been able to consolidate and describe the process of the treatment of waste. This is his story, "After I do poos and wees I go away and shut the door. It goes flushing out under the ground. It goes in the pipes to the pond. It gets all yucky and then gets clean and cleaner and clean and then shoots out to the ocean. The fish swam so hard to get all the way through the gap into the clean one. If he went into the dirty one he would die." Through the process of drawing and talking, Patrick shows he understands the consequences for dumping raw sewerage into the sea.

In a final drawing, Patrick depicts his own house showing the toilet upstairs, complete with its plumbing system. After this work was done, I asked Patrick if he was still worried about flushing the toilet. He answered, with a great look of pride evident on his face, that he wasn't anymore and that this had been an issue "Only when I was really, really, really little!" Through this opportunity to explore this topic, Patrick faced up to a fear and found resilience and he was reinforced by the group for being very brave since. As he so wisely said, "you can only be brave if you are scared first!" Patrick continues to create wonderful stories, for example exotic castles in other lands but underpinning all of these is the ... plumbing system! Patrick continues to combine his knowledge of waste systems, his sense of humour and imagination to create new stories.

Patrick conquers his fear

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As a teacher I know that being scared is a real part of life for us all and it is OK to feel scared now and then. Everybody is scared of something and we have to be scared sometimes because we need to think about ways to keep ourselves safe and protected. I think it is important that when I work with the children they learn that some scary things are real but that some scary things are made by our imaginations. It is important to explore with them which ones can hurt us, and which ones can't as well as finding out what do we do about them, particularly when they stop us from flushing a toilet!

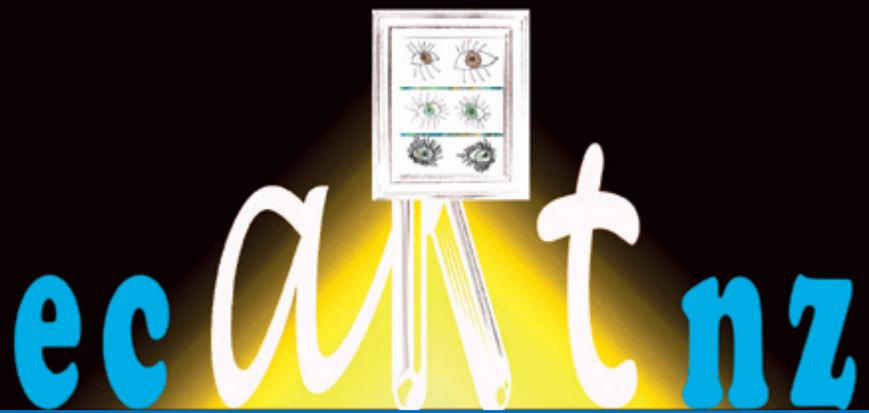
The process of drawing gave Patrick and his peers important opportunities to question, discuss, access information and ideas about historical and modern waste systems, and to communicate their feelings, problem solve, and ultimately take control and triumph over some of their fears.

My objective has never been to eliminate all fears from the children's imaginations, but rather, to support them in learning to find constructive ways to cope with and to conquer these. Drawing is an important vehicle for supporting this and I agree with Fraiberg (1996) when she says, "the future mental health of the child does not depend on the presence or absence of ogres in his fantasy life... It depends on the child's solution to the ogre problem" (1996, p.5).

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Beverley Clark



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Beverley Clark is currently the Head of Department of Education at Unitec, previously the Associate Head of School of Education at AUT.

Beverley started her career in education as a pre-primary/kindergarten teacher and the passion for this phase of education remains, as well as another passion, adult learning and growth. The interest in the arts in early childhood is in all the arts, with the visual arts increasingly becoming a strong focus, mainly because of the children whose creativity and expression is so powerful.

Research on children's expressions has dominated her studies, including research on second language acquisition, self-talk, verbal and non-verbal expression and expression through the arts.

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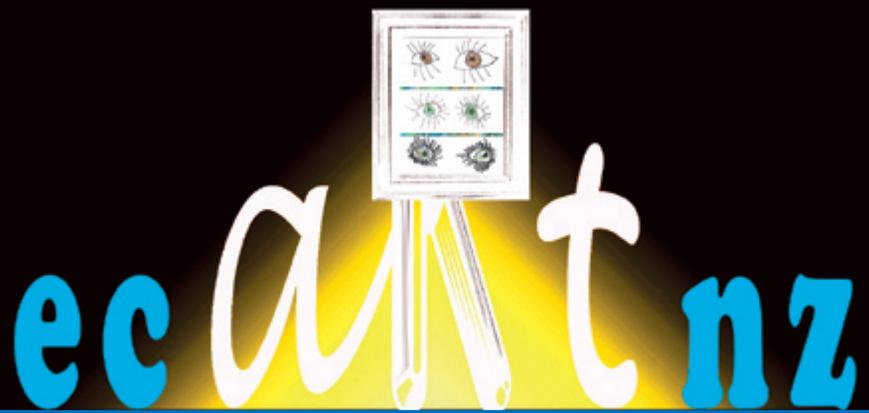
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in Aotearoa New Zealand



“CIRCUS OF FLEAS is a treat for young and old that Spike Milligan would be proud of.”

Roll up! Roll up! The CIRCUS OF FLEAS is in town. CIRCUS OF FLEAS is the latest funny, friendly, crazy album from **fleabITE**, the fabulous new creation from the producer of Fatcat & Fishface.

Crammed full of performing animals, childhood wishes and a rootin’ tootin’ good time, **fleabITE**’s dazzling new songs will delight the crowds with daring feats of musicianship and hilarious lyrics.

To add to the fun and mayhem, **fleabITE** welcomes bright new musical talent to the merry band. Bearded lady Adam Page has wowed audiences in Australia and New Zealand with his one-man-band, and joins us fresh from collaborations with Riki Gooch and John Psathas. Janet Roddick adds star quality to the occasion as her voice soars above the sawdust and elephant droppings. Even ‘Granny’ makes a surprise appearance on *Don’t Sit Under the Poo Tree*.

Tipped to be children’s album of the year, CIRCUS OF FLEAS is a treat for young and old that Spike Milligan would be proud of. Family trips in the car will never be so entertaining!

For further information contact

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5th Art in Early Childhood Conference

Art: Identities, Places, Communities

7-9 June 2013 | Nicosia, Cyprus



International association
of art in early childhood



University of Cyprus,
Department of Education

The 5th International Art in Early Childhood Conference in Nicosia, Cyprus offers a culturally stimulating meeting in an attractive context. Focusing on vital issues and challenges of early childhood art education, the scientific and artistic programme of the conference will serve as a platform for discussion and exchange of ideas, creating new avenues for research and practice in the field.

The organising committee genially invites you to the conference. We hope that the programme of the conference will provide you with opportunities for a personal, professional and artistic journey with a variety of new experiences.

Venue

The Art in Early Childhood Conference, 2013 will take place at the University of Cyprus on 7-9 of June 2013. The University of Cyprus is located in Nicosia, an ideal place for experiencing and enjoying history and culture. Cyprus is the third largest island in Mediterranean, with a past history of 10,000 years. One of the benefits of being a Mediterranean island is plentiful sunshine throughout the year, and Cyprus is no exception.

www.cyprusconferences.org/aec2013

Important Dates and Deadlines

- * **31st January** - Final date for submission of abstracts
- * **10th March** - Formal confirmation of acceptance of papers
- * **31st March** - Final date to pay the reduced registration fee
- * **7th-9th June** - Conference Dates

Contact us

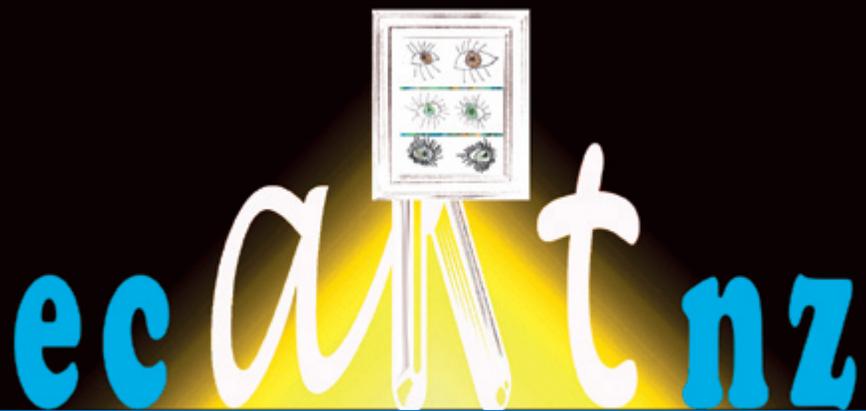
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Contact details

Editorial Board information

ecARTnz, an emagazine of professional practice for early childhood educators, is a quarterly publication developed to generate new interest in visual art education in Aotearoa New Zealand. The intention of the recently established 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 (VUW), Janette Kelly (UoW), Dr Beverley Clark (Unitech), Nicky de Latour and Janita Crow (AUT), and Lesley Pohio (UoA).

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 .jpegs are welcomed.

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

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