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

Kia Ora Koutou



Te toi whakairo, ka ihiihi, ka wehiwehi, ka aweawe te ao katoa. Artistic excellence makes the world sit up in wonder.

**Lisa Terreni,
Editor ecARTnz**

Check out these blogs & links...

<http://visualartseducationece.blogspot.co.nz/>

<http://blog.tepapa.govt.nz/2013/09/24/the-role-of-boundary-objects/>

http://www.elp.co.nz/EducationalLeadershipProject_Resources_Articles_ecARTnz.php

Welcome to the 8th issue of *ecARTnz*. 2013 has been a busy year for many of us so we have only been able to do one issue this year. Nonetheless, it's a good one!

This issue highlights the release of a new book about arts education in early childhood. *Kia tipu te wairua toi: Fostering the creative spirit. The arts in early childhood education*, edited by Bev Clark, Anne Grey and Lisa Terreni, aims to provide teachers with concrete examples of how to foster children's indigenous, local, national and global identities through arts education. Written by New Zealand arts educators, the content is firmly situated in New Zealand's unique historical, social and cultural environment. The book will appeal to teachers in the field as well as early childhood student teachers.

We have three exciting articles by teachers about visual arts learning and teaching. The first article by Rod Eales, a very experienced teacher at Early Childhood on Stafford, describes how the children at her centre created work for an exhibition at a well known Dunedin local art gallery. In the second article, Geoff Fugle reflects on and critiques his teacher education and recent professional development experiences in visual arts, and how this has assisted with his approach to visual arts teaching and learning. Geoff is a newly graduated teacher, working at Daisies Early Education & Care Centre in Wellington. In our third story, Phillipa Wilson-Jackson, a beginning teacher working at Paparangi Kindergarten in Wellington, describes how she has used the visual arts to enhance the centre's place-based pedagogy, and how her own skills and expertise have played an important role in this. Several papers presented by New Zealand educators at the International Art in Early Childhood Conference held in Cyprus this year have been summarised for your interest. See the links to two blog sites that we think may provide useful information for your visual arts programmes and which may also provide new ideas and opportunities for teachers and children. Information about two exciting arts conferences next year are also included in this issue.

Enjoy!

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Stories & Reviews

New Book



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The International Art in Early
Childhood Conference

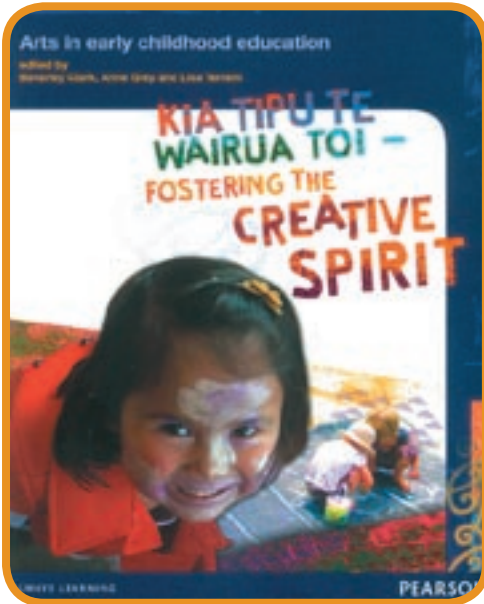


Papers presented by the New Zealand educators

Kia tipu te wairua toi - Fostering the creative spirit

The arts in early childhood education

New Book!



The New Zealand curriculum *Te Whāriki*, with its distinctive reconceptualised approach to curriculum, is sometimes seen as lacking in the ‘how to’ specifics of teaching arts education. The aim of this publication is to provide teachers with concrete examples of how to foster children’s indigenous, local, national and global identities through arts education. Written by New Zealand arts educators, the content is firmly situated in New Zealand’s unique historical, social and cultural environment.

There have been radical changes in education in New Zealand in the past few years. For instance, the introduction of National Standards in primary schools, with the resulting increased emphasis on numeracy and literacy acquisition, has many teachers worried about the erosion of arts education in both schools and early childhood settings. This concern is shared by teacher educators who see diminishing opportunities for student teachers to study arts education in depth. *Kia tipu te wairua toi: Fostering the creative spirit* is an attempt to place debate about the importance of arts education to the fore.

The book includes many examples of current research in the arts, as well as examples of inspiring, and sometimes thought provoking, examples of teacher practice. Suitable for teachers in the field, as well as student teachers, this is the book you have been waiting for!

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People, places, and things - An Art Exhibition

by the children of Early Childhood on Stafford

Rod Eales is a teacher at Early Childhood on Stafford, in Dunedin. She is an experienced teacher and an artist. In this story she describes the work undertaken by herself and the children in the development of a children's art exhibition

The idea for *People, Places and Things* developed out of a strong centre art culture, a special interest in art from two families, and as a result of a number of visits to art galleries in our community.

Our experiences within the galleries ignited this series of questions: What is a gallery? Who puts paintings in a gallery? Why do they put paintings in a gallery? Who visits to look at paintings? Why do they come to look?

Our observations of paintings and drawings alerted us to six distinct categories:

- Still life
- Landscape
- Shape pictures
- Architecture
- Portraits
- Colour pictures.

As these favourite areas all involved people, places and things, we decided to use them as the title of our own exhibition, to be held at the Art Station Gallery in Dunedin.

Over a six month period the centre's art culture grew stronger as we embarked on further visits to art galleries where the children were encouraged to consider the protocols and acceptable behaviour required within a gallery. They also engaged in meaningful dialogue about colour, subject matter, meaning, and discussed their likes and dislikes, as well as the mediums used in work.

These visits provided a platform for the children's understanding of art in a more broad context, i.e. within the REAL world of Art. The visits also reinforced the work and creativity generated within our centre's art culture in terms of the children's own paintings and drawings of people, places and things.

The People represented in our show are those most familiar to children – members of their families. Occasionally, however, they feature friends, heroes, story characters and themselves. Sustained interest and inquiry into a range of techniques and drawing skills opened doors for some children to move from one dimensional drawing to two dimensional representations of the human figure. This avenue of thinking stimulated same age



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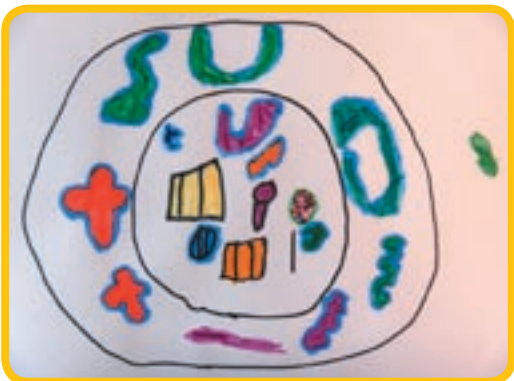
peers to move in this same direction for a time, adapting and readapting to new knowledge which, in turn, effected greater levels of motivation within the group.



The Place of abundant interest and inspiration became the Otago Peninsula. Van trips made it possible for small groups of us to visit the Portabello Art Gallery, the studio spaces of several artists and various aspects of the landscape - the Harbour Cone, Pineapple Rock and Cabbage trees. Within the landscape, we had opportunities to explore the nature and significance of each of these features e.g. the meaning that cabbage trees had for early Māori, the influence of man on the creation of Pineapple Rock and the geology behind the formation of Harbour Cone.

During our time spent on the Peninsula we amassed a large quantity of photographs which later supported our experiences and memories, providing us with a visual record to use in our drawing and painting. One of the features most commonly explored was the many ways to create the idea of 'water'. For example, what could you use and how many ways can we draw or paint water? How many colours make up water? How do other artists draw and paint water?

The Things that feature in the show are sourced from a range of still life objects, which were introduced by me and three visiting artists- in- residence. The children responded well to these artists sharing their knowledge, skills and attitudes, and an eclectic mix of interesting objects.



One of the favourite objects to draw was initiated by Kobe , one of the children, who had viewed a painting of a plate of liquorice allsorts in one of our gallery visits. His interest expanded and developed from a simple interest in colour, shape and form to an in-depth experimentation into greater complexity of shape, form and colour. Toward the end of this process, the children were creating their own shapes, colours and names for a new line of lollies. They enjoyed the idea of the possibility that they could become an 'inventor' of lollies one day.

Our centre's art culture expanded over the six month period, with the LANGUAGE of art permeating throughout their visual explorations and challenging the children to explore further and in more depth. Central to any kind of culture is the desire to create meaning - to establish a sense of identity - and to build connections between ourselves and the wider world. It

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also involves engaging in meaningful and purposeful processes that allow people to develop ideas and qualities in order that they may make valuable contributions back to that culture. Sustained and shared engagement in small group art experiences has supported the development of a cultural base of common beliefs, values, attitudes and knowledge of art practices, art thinking, art language and art appreciation for young children.

The exhibition was divided into three parts. While the older children (four years), were operating within the framework of *People Places and Things*, our younger children were busy working away within their own capabilities and areas of interest. These emergent drawers were focused on developing their eye-hand coordination and familiarity with a range of mediums. Their art work demonstrated their deeply physical interactions with materials in their quest for understanding the nature of how things work. There were two groups which ranged between one and three years. The inclusion of art work by these younger children in our exhibition presented a visual documentation of the chronological development of human mark making in the first five years of life.

People Places and Things was held in a public Dunedin gallery – the Art Station Gallery, with the support of a range of financial sponsors (Early Childhood on Stafford and five of our families). Assistance from fellow teachers with designing flyers and invitations was also helpful, and parents gave speeches at our opening night, and designed our exhibition statements and individual children's art profiles. The artists who had visited our centre and allowed us to visit them also made an important contribution, as did those who provided live music and prepared food on the night of the grand opening.

This was a true community effort in the celebration of young children's art and their ability to create an enlightened collection of work, worthy of display. On opening night, the result was stunning . The work glowed! As did the slide show of images of the children at work.

We celebrated with wine, juice, fine food and good cheer!



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Art and my role as a teacher

Geoff Fugle is a newly graduated teacher, now working at Daisies Early Education Care Centre in Wellington. This article is his reflection on young children's learning in the visual arts and discusses the development of his own ideas and pedagogy in this domain.



As a contemporary neophyte teacher, just out of teacher education, it's not surprising that my personal pedagogy reflects many of the learning principles of Emmi Pikler (<http://thepiklercollection.weebly.com/pure-pikler.html>) who is, in my mind, the 'new wonder' of educational theory and practice. Her ideas are grounded in respect, trust, and freedom of movement, with children viewed as competent masters of their own development, and the unobtrusive teacher ready to respond, to provoke, to comfort, and support children. What is there not to like about this approach to early childhood education?

However, whilst on a teaching practicum, I was party to a discussion about play and the role of the teacher that made me start to question some of the wisdoms of Pikler's learning principles. I was at a centre that was (and continues to be) very much inspired by Pikler, and one of the teachers and I were in the art space, which was empty of children and activity. My colleague commented, with a sigh, "But somehow it's just all different with art!" and thus began a learning journey concerning my role as a teacher - a journey shaped primarily by art, or more specifically, professional development focusing on the curriculum area of art.

Joce Nuttall (2003) describes how teacher practice in New Zealand remains firmly under the sway of developmentalism with practice further hampered by the pedagogical vagueness of our curriculum *Te Whāriki* and widespread confusion about implementing socio-constructivist practice. Socio-constructivist theory suggests that the teacher should be more actively engaged in the learning process a position now promoted in teacher education and one I believe to be 'best practice'. However, my personal experience is that new graduates lack a clear understanding of the actual teaching processes involved in this approach and are seduced by the apparent ease of a Pikler-based 'hands-off' pedagogy as taught in some Infant and Toddler papers and now widely practised in the sector.

In my mind, the return of constructivist-based philosophy such as that espoused by Emmi Pikler and Magda Gerber has widespread implications both positive and negative. Freedom to move, the ethos of respectful care and education, the image of children as capable and competent learners etcetera are all to be applauded.

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However, we are also seeing teachers move away from content-based intentional teaching. A common perception amongst my fellow graduates was that they felt they were essentially 'off the hook' in regard to hands-on engagement with children, particularly in the visual arts.

With these ideas in my mind I attended a workshop with Pennie Brownlee, author of the very popular art education book *Magic Places* (1983) in which she challenges us to “set up the environment for our children which respects them as the miracles that they are” (p. 4). During this workshop, she made a comment that at one centre she knew, the children had yet to produce any significant art. As I had worked in this centre, I knew that the teachers’ approach to learning there meant that the art area was considered a 'free-play' area, with no direct adult teaching or involvement. Consequently, I pondered why it was that while teachers often actively help children decipher other symbol systems, like letters and numbers, they often relegate art to the sphere of free-play. This is despite the fact that art is an area where, according to Vygotsky (Berk & Winsler, 1995), children often bring all their experiences together, use art to mediate their thinking, and can create something more complex and be 'masters' of their own ideas. I wondered then, how children can get the knowledge and practical skills to fully utilise this area of expression and creative thinking. So I left the workshop with more questions than answers.



When I read *Children, meaning making and the arts*, (Wright, 2003), Susan Wright confirmed for me how a laissez-faire approach to teaching art prevails with children provided with an attractive array of materials with unfettered access to explore. However, Wright asks why it is that freedom of the individual is equated with non-interventionist practices in art, when this is not considered good practice in learning areas such as literacy or numeracy. She describes good teaching as successfully weaving an image of the child as an empowered and competent learner, with socio-constructivist theories of learning. This involves making sure teachers use the strategies of modelling, guidance, and scaffolding of children’s thinking, as well as including (rather than avoiding) moments of intentional teaching where the transmission of foundational skills can occur.

Wright (2003) also describes how children use the visual arts to depict people, places and things, to play out events from real

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or imagined worlds, and symbolically express emotional and aesthetic qualities. They also need adequate time to problem-solve in relation to their depiction of objects and events both literally and metaphorically and that this is often achieved alongside what Vygotsky (cited in Berk & Winsler, 1995) termed the 'competent other'. This could be either a child's peer or an adult, who acts as guide, facilitator, protagonist, co-artist, instructor, model, master, and even apprentice (Wright, 2003).

Following this period of research I also attended a workshop by renowned American art educationalist Ann Pelo (see for instance, <http://www.earlychildhoodaustralia.org.au/shop/details.cfm?prodid=70>). From her discussion and the practical art work, it quickly became apparent to me that she embraces a socio-constructivist approach to teaching. According to Pelo, art is an expression of participation in life and as teachers it is not just particular skills we need to teach, but the act of participating and engaging in the world through art. Thus art does not necessarily need to be planned, but can be a response to living. With this in mind, I think responsive and reflective teaching in the arts can make it possible to open an inter-subjective space, a space for mutual questioning and learning where, as equals, there are no agendas but curiosity and a 'give it a go' attitude.

The idea that visual art is a language resonates with Reggio Emilia teachings about the 100 languages of children (Gandini, Hill, Cadwell, & Schwall; 2005). So when teachers do not support the language of 'art', it is easy to see the contradiction, particularly in light of enthusiastic teaching about the other 'languages' spoken, written, or symbol based. If, as Wright (2003) states, we are happy to act as guides and facilitators in order to help to build a child's 'normal' language skills, why don't we do the same to ensure children have the skills to utilise the language of visual art as a means of expression and meaning-making?

For Pelo (2013), good teacher practice in the visual arts involves a range of strategies:

- Inviting children to explore and build relationships with the various art mediums; this can be over days or weeks ... indeed, it should be ongoing.
- Children developing skills through practise which is often not the end result of free-play, but more likely by teacher engagement with children in this area, and by offering them challenges and provocations.

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- Using art to explain teachers' own actions and thoughts through modelling and inspiring.
- Encouraging children to move between different art mediums to advance their ideas.
- Assisting children to move from individual to collaborative work.
- Honouring and celebrating the courage of creating!

These days the art space at my centre is no longer lost to the whims of free play. Rather, the environment is set up to be the principal teacher. It is also a site of ongoing intentional teaching with the goal of helping children develop skills in order to use the art materials confidently and competently to express meaning. Pikopiko Ako is a daily hui of younger children where we explore materials, tools and how to use these respectfully; it is about foundational knowledge and practical skills to facilitate another language of expression. While my role has shifted considerably to accommodate these new ideas, I am still confident that these instances of intentional teaching can remain true to the core principles of Pikler and my personal philosophy: respect, trust, empowerment, and relationships.

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There's a taniwha down our drain -

Strengthening connections to place through art and design

Phillipa Wilson-Jackson completed the GradDip (ECE) at Victoria University two years ago and is now a permanent teacher at Paparangi Kindergarten in Wellington. In this story she reflects on how the kindergarten's own taniwha legend inspired a range of exciting arts and literacy experiences for the children.



There's a taniwha living down the drain at Paparangi Kindergarten. Its existence has been passed down from one tamariki to another, with the encouragement of teachers, for over six years now. When I talked with the tamariki about it I found that their understanding of the taniwha was that it was "just there!" No one seemed to know why it was living at our place or from where it came. This got me thinking about the possibility of extending and deepening the myth, not only for this group of tamariki but also for children who will come in the future. Our kindergarten has a strong bicultural curriculum and a focus on place based education. Penetito (2009) suggests, "place based education connects place with self and community" (p.7). The taniwha is certainly an important part of our place.

The taniwha legend resonated with me - I saw the story as a way I could use my background in art and design to help the tamariki deepen their connection to our place in the community, to Māori myths, as well as to their lived reality at the kindergarten. Moreover, my study at Victoria illustrated to me that the environment around us could and should be used to enhance learning for the tamariki. So, reflecting on this, one morning I sculpted a large taniwha in the sandpit as a provocation for the children.

As part of the design I put plumbing pipes through the taniwha's body so tamariki could experiment with pouring water into the various openings in the pipes. I hoped it would capture the imaginations of those tamariki interested in the idea of the taniwha of Paparangi, and also those tamariki who had been developing working theories about movement and flow over the previous weeks. I also wondered how long it would last before being reduced to a mound of sand!

It was exciting to see the reactions of tamariki. Throughout the day, groups of children worked with the taniwha. Some added to the design, embellishing it with more natural resources. Others were excited that they could make water come out of its mouth and spent hours constructing a trench to "make our awa" which ran around the outside of the sandpit. It certainly had an impact on the children because over the week the idea of a taniwha in the sandpit was revisited by the tamariki several times. This resulted in them working together and sharing ideas

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demonstrating that exciting learning occurs as children interact socially with others.

Another way I was able to extend the learning for tamariki around the legend of the Paparangi taniwha was to create an illustrated book with them. As part of the day's routine for the older tamariki we have small group sessions. This is a time when a group of 10 children come together with a kaiako to work for 30 minutes each afternoon. As teachers we find that these groups enhance ako and it's principles, especially kotahitanga (which we define as working together for the greater good) and rangatiratanga (understanding where your knowledge has come from and passing it on to others). The book was a collaborative effort between me, the children in the small group I was working with, and my colleague Robyn.

Robyn worked on the words for the book with tamariki by weaving their ideas into a story line. My job was to work with them on the graphics for the illustrations for the book. To begin the illustration process we read the story they had created with Robyn, and talked about some of the pictures that we would need to create. Next we searched the internet, and looked at books for ideas about what a taniwha might look like. We also searched for pictures that would illustrate other aspects of the story e.g. bubbles, trains etc. We printed off all the images we found, and the following day the children drew pictures based on these images, using oil pastels on black paper.

I really wanted the graphics to make the story come alive for tamariki so I decided that I would Photoshop photographs of them into their illustrations for the book (as well as including their original art works). To be able to do this I encouraged tamariki to perform the story they had written the next time we had small groups, while I took the photos I needed to be able to incorporate them into their illustrations. This was great fun! I also recognised that adding a performance dimension to the project, really extended the connection to their lived reality of the legend of the taniwha.

The book making project definitely added depth to the Paparangi legend for tamariki involved, and also for their whānau because there are now copies of this story in some of the children's homes, as well as the one at kindergarten which continues to be read. For me personally, it was exciting to co-construct

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the book with tamariki where I could encourage, provoke and stimulate their learning, and use my design skills and experience to contribute to the work. Whether this story will continue to excite and inspire future tamariki, who knows? Maybe they too will want to create another myth about our taniwha!

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The International Art in Early Childhood Conference -

Papers presented by the New Zealand
educators



Ephemeral art with young children from Aotearoa, New Zealand

Eileen Kennedy and Beth Huddleston (Napier Kindergarten Association)

Ephemeral art, an artistic creation that is transitory and exists only briefly, is often made from a range of objects found in nature. Ephemeral art has been inspired by internationally renowned artists such as Andy Goldsworthy and Richard Shilling, and many cultures have embedded forms of ephemeral art. Our research explores the benefits to children of engaging in this unstructured form of art which brings the artist in a direct conversation with Papatūānuku (Māori concept for the earth), working with materials made by nature.

This paper captured empirical research undertaken in several kindergartens that have implemented activities in relation to Ephemeral Art. It illustrated aspects of children's cognitive and cultural learning in relation to exploration of math's concepts, their development of language and the enhancement of understandings of science. Further, it demonstrated that children's identity as creative thinkers can be enhanced by this medium.



Enriching toddlers' and toddler teachers' sense of being and belonging through visual arts exploration, creation, and reflection within the "context of chorotopos"

Jannie Visser

Toddlers are hugely responsive to their surrounding worlds, and the visual arts and languages embedded within these worlds. How toddlers and their teachers create a sense of being and belonging as they connect with and participate in the varied social and cultural art practices, 'languages' and artifacts, has been of interest to the presenter over the years. In Aotearoa/New Zealand, the toddler teachers' art education beliefs and practices continue to be mostly embedded within normative perspectives of learning and development, where process, creative self-expression and self-discovery with minimal adult intervention are considered more important than content and context. If the toddler visual arts curriculum is to truly focus on all aspects of how children make meaning, communicate, represent and connect with their world what is clearly needed is a shift in thinking.

This paper shared the preliminary findings of an on going participatory action research project that explores the contribution teachers can make to toddlers' sense of being and belonging through collaborative deep level engagement with the visual arts within "the context of chorotopos". The study is currently taking place in a suburban mixed-aged group setting in Aotearoa/New Zealand, with the researcher and teachers working in partnership as 'co-researchers'. The data collection and analysis process is still on going; however, one may conclude at this stage that teachers have the potential of empowering toddlers' sense of being by acknowledging the value of people, places and things in their visual arts pursuits.

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Beyond the fire station: Investigating early childhood access to and use of art museums and galleries in Aotearoa New Zealand

Lisa Terreni

Current research literature demonstrates clearly that art museums can provide rich opportunities for young children's learning. Nonetheless, museum visitor research indicates that both social (such as levels of education and family background), and psychological factors (personal choice and leisure preferences), can influence the degree of museum visiting and museum literacy. These characteristics apply to early childhood teachers and, as a consequence, this can impact on young children's access (or not) to art museums.

This paper outlined Lisa Terreni's current PhD research which aims to: determine the current extent of art museum visiting by the early childhood sector in New Zealand and investigate barriers to access, investigate existing practices between art museums and early childhood centres, and examine ways in which art museums and early childhood centres can effectively work together to create meaningful learning environments for young children.



Visual art inspirations: People, places, things

Lesley Pohio

The New Zealand early childhood curriculum, *Te Whāriki* (Ministry of Education, 1996), strongly emphasises the notion of curriculum as being provided by "people, places, things" (p.11). This paper profiled the community engagement of five early childhood centres in New Zealand whose visual art experiences reflect these curriculum principles. Documented as a DVD resource, this will be used to showcase the teaching and learning experiences in these centres. This resource is complemented by data collected through on-going conversations with the participating early childhood teachers. Each of the centres explored different ways of connecting with people in the community, places of significance, and ways of utilising objects, art forms and media to construct and build identities. The centres reflected the diversity of early childhood education in New Zealand including Māori medium, sessional, and care and education settings. Their practices illustrated how children's unique ways of seeing materials also helps teachers to see with fresh eyes, providing valuable windows into children's thinking, and bringing new and sometimes unexpected directions to teaching and learning communities. The affordances of various materials provided a catalyst for children to interpret and reflect upon events taking place around them. The pedagogical understandings that foster these possibilities, and how children and teachers can develop relationships with materials, people in their community, and places of cultural significance; will underpin this presentation.

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Children's collaborative canvasses: Electric landscapes of colour

Lesley Pohio

The visual arts landscape in early childhood education in New Zealand is undergoing transformation in an increasing number of early childhood centres. This re-visualisation of the visual arts has been provoked by the pedagogy of Reggio Emilia, although there has been some debate as to how teachers in New Zealand early childhood settings interpret and visualise this pedagogical approach in a meaningful manner within their everyday practice. This paper examined the impact of perspectives from Reggio Emilia in one early childhood centre's visual arts programme and how this approach is inspiring these teachers to re-conceptualise and re-visualise their practice. The children's collaborative art making featured in this paper illustrates the interweaving of the pedagogy of Reggio Emilia and the early childhood curriculum, *Te Whāriki* (Ministry of Education, 1996). Together they create a unique and rich tapestry of visual arts teaching and learning experiences.



"See what I see" Photography as a window to children's meaning making

Janette Kelly

'Seeing' is the personal understanding of the child based on their prior experience and the subjective interpretation of their life experiences. Children's understandings of the world and their interpretations of experiences both past and present are embodied as well as expressed through their verbal or silent language. A camera in the hands of a young child can speak volumes, and act as a tool for adults to visually listen to the child and hear their perspectives including their 'working theories'. Photography offers a unique window into children's seeing and makes their learning visible.

Children from a New Zealand home-based early childhood education service were involved in *The Ngahere Project*, an action research study that looked at teaching and learning possibilities in nature settings. On weekly learning journeys in their community children took photographs that they discussed later with their home-based educator in stimulated recall interviews. The photographs alongside the children's explanations of them revealed insights into their connections to things, places and events in the local and national community.

This workshop featured one child's photographs taken during a group learning journey circumnavigating a mountain track near the sea in Aotearoa New Zealand. Although she was under four years of age, Coco purposefully engaged with the environment and photography. She brought her own knowledge and past experiences to these interactions. Her photographs, explored from multiple perspectives – the child's, her educator, university researchers, and her parent, reveal a highly developed aesthetic and her unique perspective.

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Girl Power: Exploring gender identity through art

Rosemary Richards

In this presentation Rosemary discussed some aspects of one young girl's drawings and considered how she explored issues associated with being female, understanding family relationships, and expressing emotional responses through art.

Young children's art experiences can be crucial in helping them to develop their sense of identity within family groups, communities and cultures. In Rosemary's year-long visual ethnographic research, where four young children shared photographs and discussions about their art experiences at home, preschool and school, it was clear that children's art was also central to their construction of meanings about everyday life and about being male or female. Over time and with access to children's perspectives Rosemary came to realise that those art themes that the children explored often and with increasing complexity were often philosophical in nature as they puzzled over complex issues, ideas and the meaning of experiences. Viewed within a sociocultural-historical perspective, the children's art interests were also influenced by the ways in which they were socialised as boys or girls and the active parts they played in socially constructing meanings about femininities and masculinities.

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Lisa Terreni is a senior lecturer in early childhood in the School of Education Policy and Implementation at Victoria University of Wellington's Faculty of Education. She has been involved in early childhood education for many years – as a kindergarten teacher and as professional development adviser for the Ministry of Education. She is also an artist.

Lisa's research interests focus on exploring how visual art can be used to enhance young children's thinking, communication and literacy skills, and the impact ICT can have on young children's visual art learning experiences. Her Masters in Education research focused on children's and teachers' use of an Interactive Whiteboard for visual art learning experiences in a kindergarten setting. Lisa also has a keen interest in social and cultural diversity and how teachers can meet the needs of diverse communities.

Lisa is currently undertaking data gathering for her PhD entitled "*I know what that is! It's modern art!*" *Early childhood access to and use of art museums in Aotearoa New Zealand*. This research aims to: determine the current extent of art museum visiting by the early childhood sector in New Zealand, investigate existing practices between art museums and early childhood centres and barriers to access, and examine ways in which art museums and early childhood centres can effectively work together to create meaningful learning environments for young children. A mixed method approach (for instance, using surveys, interviews, and case studies) is being used for data generation that will be interpreted using a Bourdieuan theoretical framework.

Lisa has been instrumental in developing the early childhood visual arts network as part of the Aotearoa New Zealand Association of Art Educators (ANZAAE – see information about the 2014 conference in this issue). She initiated the development of the e-magazine of professional practice ecARTnz, and is the editor of this New Zealand online publication. Her recent publications include:

Clark, B., Grey, A., & Terreni, L. (2013). *Arts in early childhood: Education: Kia tipu te wairua toi – Fostering young children's creative spirit through the Arts*. Auckland: Pearson New Zealand.

Richards, R., & Terreni, L. (2013). Actively engaging through the visual arts: Recognising children's artistic experiences and repertoires. In B. Clark, A. Grey & L. Terreni (Eds.), *Arts in early childhood: Education: Kia tipu te wairua toi – Fostering young children's creative spirit through the Arts*. Auckland: Pearson New Zealand.

Terreni, L. (in press). Children's rights as cultural citizens: Examining young children's access to art museums and galleries in Aotearoa New Zealand. *Australian Art Education*.

Terreni, L. (in press). Young children's learning in art museums: A review of New Zealand and international literature. *European Early Childhood Education Research Journal*.

Terreni, L., & Shuker, M. J. (2013). Self-authored e-books: Expanding young children's literacy experiences and skills. *Australasian Journal of Early Childhood*, 38(3), 17–24.

For more publications see:

<http://www.victoria.ac.nz/education/about/staff/ed-pol-implementation/lisa-terreni>

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InSEA World Congress 2014 - call for papers



ANZAAE Conference 2014



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InSEA World Congress 2014 - 'Diversity through Art'



The Call for Papers is OPEN!

Abstracts due by 1 November 2013. The website is now LIVE!

The *International Society for Education Through Art* is a non-governmental organization of the *United Nations Educational, Scientific, and Cultural Organization* (UNESCO) and was founded in the aftermath of World War II. One of its aims was to promote education through art as a natural means of learning at all periods of the development of the individual. It was also seen that art could foster values and disciplines essential for full intellectual, emotional and social development of human beings in a community.

Today's InSEA has succeeded in establishing an international community dedicated to advocacy, networking and the advancement of research in art education. InSEA has on-line and face-to-face meetings, virtual and on-site exhibitions of children's art, research publications and symposia, and Internet portals to a vast range of teaching and learning resources often with access to museums and galleries world-wide.

Please visit www.insea2014.com to check out the theme and information about the Melbourne conference!



ANZAAE Conference 2014

15 - 17 July
AUT Auckland



The Aotearoa New Zealand Association of Art Educators (ANZAAE) is the professional association of Visual Arts educators in Aotearoa New Zealand. The ANZAAE promotes and supports art education by facilitating the sharing of ideas, resources, and research between art educators, and providing opportunities for the collective promotion of art education to government and educational authorities. The association draws its membership from the early childhood, primary, secondary, and tertiary sectors, as well as from art museums.

<http://www.arteducators.org.nz>

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Editorial Board information

ecARTnz, an emagazine of professional practice for early childhood educators, is a quarterly publication developed to generate new interest in visual arts education in Aotearoa New Zealand. The intention of the editorial board is that ecARTnz will showcase examples of teaching and learning, literature, research, 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 Craw (AUT), Lesley Pohio (UoA), and Rosemary Richards (ACU, NSW).

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

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