



Special Issue, 2011

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**Kia ora,**

**Welcome to a Special Issue of *ecARTnz*.**

In June of this year I attended the 4<sup>th</sup> International Art in Early Childhood conference *Art...Play...Children...Wonderment*, which was held in Toledo, Ohio, U.S.A. The conference was of such a high standard and the presentations were so interesting that I felt it was important to do a Special Issue so that I could share some of the ideas and insights gained from the conference with *ecARTnz* readers. Contributions to this issue have also been made by other art educators and teachers who attended the conference.

The conference was held at Toledo University's Centre for the Visual Arts. Designed by Frank Gehry, one of America's most significant architects, the centre was a perfect conference venue with a small and comfortable lecture theatre, well-equipped classrooms and a small gallery. An excellent exhibition of children's art work was on display in this gallery for the duration of the conference. The Centre for the Visual Arts is located right next door to the Toledo Museum of Art and opposite the Museum's stunning Glass Pavilion. Docent-led tours and workshops by staff from the Toledo Museum of Art, who run programmes for families and young children at the museum, were highlights of the conference.

I hope this issue will inspire early childhood teachers and art educators to not only consider attending and/or presenting at the 5<sup>th</sup> International Art in Early Childhood conference (to be hosted by the University of Cyprus in 2013) but also to become active members of the International Association of Art in Early Childhood organisation (see page 13). I have also included wherever possible lists of publications by presenters so that readers, if they are interested in particular topics, can access these in the future.

Enjoy!

Lisa Terreni (Editor)

# The 4<sup>th</sup> International Art in Early Childhood Conference

## *Art...Play...Children...Wonderment!!!*

*Art...Play...Children...Wonderment!!!*, the 4<sup>th</sup> International Art in Early Childhood Conference, was organised by Dr. Kathy Danko-McGhee, Professor of Art Education at the University of Toledo. Kathy, with the assistance of her conference organising committee and student-helpers, developed an extremely comprehensive and varied programme for the 3-day event.

The conference was small (65 participants from 9 different countries, and 6 US states), which enabled participants to not only develop valuable professional connections and networks, but also to establish new friendships. This was supported by the hospitality and generosity of the committee, and everyone was made to feel welcome and comfortable in all the conference venues. Attention to aesthetic detail – in the food and environment – added another dimension to the pleasure of being at this conference.

Kathy not only successfully organised the conference, but also presented a paper based on her most recent research – *The aesthetic world of infants: Mass media images that are most appealing to them*. An accomplished scholar, Kathy has written and presented extensively on art and young children (see panel). She is actively involved in the International Art in Early Childhood committee, and the *International Art in Early Childhood Journal*. However, it was Kathy's organisational and interpersonal skills that were key to making this conference such a success.

The combination of scholarship, art, food and friendship was a winning formula! I can confidently say that all the participants at the conference had the most wonderful experience.



**Dr Kathy Danko-McGee**

### Key publications

Danko-McGhee, K. (2000). *The aesthetic preferences of young children*. Lewiston, NY: Edwin Mellen Press.

Danko-McGhee, K., & Slutsky, R. (2003). *Preparing early childhood teachers to use art in the classroom: Inspirations from Reggio Emilia*. *Journal of Art Education* 56(4), 12-18.

Slutsky, R., & Danko-McGhee, K. (2003). Art as literacy: Exploring the 100 languages of children. *International Journal of Learning*, 10, 2695-2703.

Danko-McGhee, K. (2006). Favourite artworks chosen by young children in a museum setting. *International Journal of Education Through Art*, 2(3), 223-235.

Danko-McGhee, K. (2009). *The environment as third teacher: Pre-service teacher's aesthetic transformation of an art learning environment for young children in a museum setting*. Retrieved from [http://www.artinearlychildhood.org/artec/index.php?option=com\\_journals&Itemid=57&task=show&id=5](http://www.artinearlychildhood.org/artec/index.php?option=com_journals&Itemid=57&task=show&id=5)

Danko-McGhee, K. (2010). The Aesthetic preferences of infants: Pictures of faces that captivate their interest. *Contemporary Issues in Early Childhood*, 11(4), 365-386.

# Keynote speaker

## George Szekely



### Dr. George Szekely

#### Key publications

Szekely, G. (1998). *Encouraging creativity in art lessons*. New York: Teachers College Press.

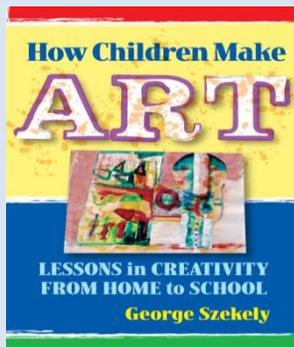
Szekely, G. (1991). *From play to art*. Portsmouth, NH: Heinemann.

Szekely, G. (1991). Video art for the classroom: National Art Education Association.

Szekely, G. (2004). *A retrospective: 1973-2003 Writing for art teachers*. NJ: Pearson Education.

Szekely, G. (2006). *The art of teaching art*. Boston, MA: Pearson Education.

Szekely, G. (2006). *How children make art: Lessons in creativity from home to school*. New York, NY: Teachers College Press.



### **Creativity, Play and the Teaching of Art: A performance style presentation**

Dr. George Szekely – *Chairperson Art Education, University of Kentucky, U.S.A.*

In the abstract to his keynote, George states, “These are extremely exciting times to become an art teacher. After years of relentless emphasis in education on “academics” and their assessment, educators have finally realised that schools have to reflect the total needs of society.” This, he suggests, is because many countries, particularly the USA, are having to rethink their economic strategies to survive. Teaching creativity, he believes, is key to this survival and teachers of art in public education establishments are in a pivotal position to do just this. George’s “performance style” presentation was held in the art studio at the Toledo Museum of Art. Surrounded by his granddaughter Emily’s art work that she made at home, he sat and talked to conference participants in a relaxed and very entertaining manner.

His main contention about successful art classrooms is that teachers need to make connections to the art children do in their homes. Art, he suggests, happens everywhere in children’s homes, and they have art studios all around the house – the refrigerator door, the bathroom, in their bedrooms. Children learn design, for instance, when they have opportunities to “redo mum’s jewellery case”. Teachers need to be aware of the richness of children’s home art experiences.

George sees that there is often a discrepancy between what children do at home and what happens in a school art class. Teachers need to stop doing what George calls the “Montessori frisk”, where children are made to leave their art and toys from home at the centre doorway. Instead, teachers need to tap into home art and use this to create new art experiences in the classroom. Art, he says, has to be fun ...“an adventure, a magic carpet ride that can be played out”. An art lesson needs to be “a birthday party”, not where children are served treats but where kids are offered different possibilities. It is vital, he suggests, that in art classrooms children also experience the art of other children, not always the art of adults. George strongly advocates that art rooms need to have beautiful and unusual things for children to explore, and things that can be used in different ways. He says “the museum needs to be in the class everyday”.

For a presentation by George Szekely see:  
<http://www.youtube.com/watch?v=yQhJ4sOjgKs>

# Keynote speaker

## Sylvia Chard

### Wonderful Learning and Everyday Art

Dr. Sylvia Chard, *Independent Consultant*

Many early childhood teachers in New Zealand will have heard of *The Project Approach*, a project-based learning method developed by Sylvia Chard and Lillian Katz. Children, they believe, have a strong natural disposition to explore and discover their worlds, and *The Project Approach* builds on children's natural curiosity, enabling them to "interact, question, connect, problem-solve, communicate, and reflect" on real-world topics that interest them (<http://www.projectapproach.org/>).

In the abstract to her keynote presented at the 4<sup>th</sup> International Art in Early Childhood Conference, Sylvia suggested that "Wonder is the principal basis of intrinsically motivated learning." The disposition to wonder "is strengthened as young children are encouraged to be curious, ask questions and develop personal interests." In her presentation, a rich selection of photographs of children and teachers illustrated the ways in which "inquiry energizes learning through extended and in-depth studies or projects". Projects involving very young toddlers, as well as projects involving older children, were shown as exemplars of the wonderful learning that arises when using this type of approach.

In the presentation Sylvia discussed the ways in which daily art making, drawing, painting, and construction can facilitate learning in the context of project work. Drawing, she suggests, is an integral part of the process of investigations and drawings create opportunities for children to share their experiences of the world with others. She emphasises that this needs to be original work created by the children themselves and that art templates "should come with a health warning!" She also feels strongly that teachers must let children work on drawings over time so they can develop their ideas and understandings. "Don't accept the first drawing and stick it on the wall!" she counselled. Teachers should also use the cultural art forms in their centre's community to make connections to the children's own backgrounds.

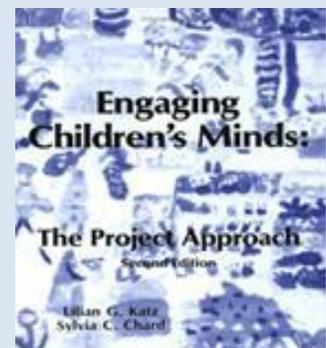
One thing Sylvia strongly believes in is that teachers need to draw with children in order to model drawing for them. One of her final suggestions was "if you care about art, develop your own art!" Sage advice from an experienced artist and educator!

For a presentation by Sylvia Chard see:  
<http://www.youtube.com/watch?v=jzeteh8qpDo>



**Dr Sylvia Chard**

Key publications



Katz, L. & Chard, S. (2000). *Engaging children's minds: The project approach* (2nd ed.). Norwood, NJ: Ablex Publishing Corp.



Chard, S. (2009). *From my side: Being a child*. Lewisville, NC: Kaplan Press.

# Keynote speaker

## Christine Marmé Thompson



### Dr. Christine Marmé Thompson

#### Key publications

Thompson, C. (2009). Mira! Looking, listening, and lingering in research with children. *Visual Arts Research*, 35(1), summer, 24-34.

Thompson, C. (2004). The Ket aesthetic: The visual culture of childhood. *Cultuur & Educatie*, 15 (2006; special issue, guest edited with Brent Wilson, featuring papers from the symposium, The Visual Culture of Childhood: Child Art After Modernism).

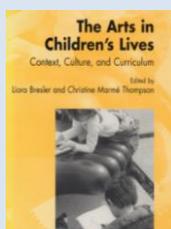
Thompson, C. (2005). The Ket aesthetic: Visual culture in childhood. *The International Journal of Arts Education*, 3(1) 68-21.

Thompson, C. (2005). Under construction: Images of the child in art education. *Art Education*, 58(2), 18-23 (article nominated for the Manuel Barkan Award, National Art Education Association, 2006).

Thompson, C. (2003). Kinderculture in the art classroom: Early childhood art and the mediation of culture. *Studies in Art Education*, 44(2), 135-146.

Thompson, C. (1999). Drawing together: Peer influence in a preschool - Kindergarten art class. *Visual Arts Research*, 25(2), 61-68.

Bresler, L., & Thompson, C. (2002). *The arts in children's lives: Context, culture, and curriculum*. Dordrecht, The Netherlands: Kluwer Academic Press.



### What Children Have to Say: Drawings as invitations for dialogue

Dr. Christine Marmé Thompson, *Professor of Art Education, Penn State University, Pennsylvania. U.S.A.*

Professor Christine Thompson has been writing and researching about children's art for many years. As a teacher, and then as an emerging researcher myself, some of her writings have been pivotal to my own thinking about visual art education for young children.

In her keynote for the 4<sup>th</sup> International Art in Early Childhood Conference, Christine's abstract describes her beliefs about young children and her approach to effective research with young children about their art-making processes. She notes that "young children tend to narrate drawing events, providing opportunities for attentive adults to understand the choices children make and articulate as they represent cultural experiences, both in the images they draw and the talk, gestures, and sound effects that surround their making." This creates exciting possibilities for researchers as it opens a space for "truly interactive research with children" where researchers, and their teachers, can "enter into dialogue with children about the things they know and care about, in the realms of personal and cultural experience".

Attentive teachers, Christine suggests, are the perfect audience for children to talk to about their drawings. However, she notes that "such dialogues are most likely to occur in contexts where curriculum is informal or negotiated, where degrees of freedom exist that make solicitation of the child's opinions, plans, and interpretations meaningful." For teachers in the USA and other countries where early childhood education is often very structured and formalised, this suggestion for teacher practice may seem new and challenging. However, it was reassuring to think that in New Zealand early childhood contexts where early childhood teachers implement the principles and strands of *Te Whāriki*, this type of dialoguing with children about their art is regularly occurring (see page 8).

The children in Christine's research often draw characters from popular culture – Batman, the Hulk, Sponge Bob. One of the most interesting aspects of Christine's paper for me was her belief that teachers need to be fully aware of children's own visual culture, echoing Wilson's question "Isn't this the challenge we art teachers face still, to know the great variety of visual cultural realms in which our students live – perhaps even to anticipate the unknown visual culture realms in which they might someday exist – and to respond to kids' visual cultural worlds?" (2005, p. 33).

#### References:

- Thompson, C. (2009). "Mira! Looking, listening, and lingering in research with children," *Visual Arts Research*, 35(1), 24-34.
- Wilson, B. (2005, Nov.). More lessons from the superheroes of J.C. Holz: The visual culture of childhood and third pedagogical sites. *Art Education*, 58(6), 18-24, 33-34.

# Keynote speaker

## Dominic Catalano

### The Art of children's Picture Books

The participants of the 4<sup>th</sup> International Art in Early Childhood Conference were extremely fortunate to be able to hear a fantastic keynote presentation by Dominic Catalano. Due to the unexpected illness of the original keynote presenter, Dominic was a willing and enthusiastic substitute brought to the conference at the last minute. Not only is Dominic a talented artist, he is also an academic, an illustrator, and a writer of many well-known children's books.

In his keynote, Dominic discussed the important role of art in illustrated story books. He discussed the processes and strategies authors and illustrators use to make picture books the powerful texts that they can be. He gave conference participants the opportunity to closely examine the popular children's book *Where the Wild Things Are* by Maurice Sendak. Using this work as an exemplar, he demonstrated how illustrations give text a visual "voice" that goes beyond the writing, and how the art work is a tool to powerfully engage the young reader. The illustrations in a picture book bring characters to life for young children, and stimulate their active participation. Dominic clearly demonstrated to participants how good illustrations can enhance children's meaning-making and comprehension of a book.

As an illustrator himself Dominic described how, in his own illustrations, he deliberately includes specific details in the art work which will communicate important information about a story. This, he said, is important as children are "picture detectives" who love seeking out detail in the illustrations and, consequently, the pictures in story books "need to invite us to linger". Dominic also pointed out how words, images, type-face and design of a book are all interconnected. Picture books, he believes, are an important gateway for young children's developing visual literacy but he reminded us that comic strips, graphic novels, animations, as well as movies, all play a role in supporting children's learning in this area.

To know more about Dominic Catalano and his work visit:

<http://www.dominiccatalano.com/>



**Dominic Catalano**

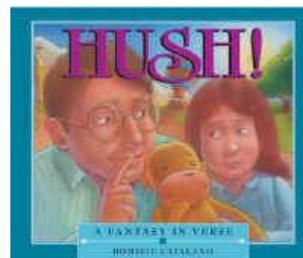
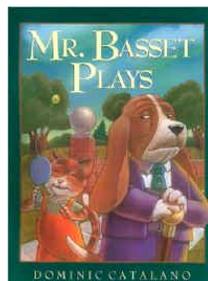
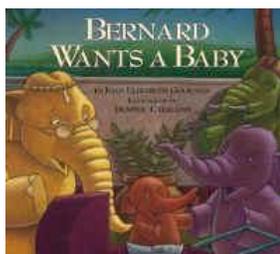
Catalano, D. (1992). *Wolf plays alone*. New York, NY: Philomel.

Catalano, D. (1998). *The Highland Minstrel Players proudly present frog went a-courting: A musical play in six acts*. Honesdale, PA: Boyds Mills Press.

Catalano, D. (2000). *Santa and the three bears*. Honesdale, PA Boyds: Mills Press.

Catalano, D. (2003). *Mr. Basset plays*. Honesdale, PA: Boyds Mills Press.

Catalano, D. (2004). *Hush!: A fantasy in verse*. Columbus, OH. Gingham Dog Press.



# Early childhood education at the Toledo Museum of Art



The team of educators at Toledo Museum of Art presented a paper on their work with young children and families at the conference. I was able to attend this exciting session and take part in a tour of the education facility at the museum. The museum not only has a fully equipped art room where art-making activities related to the gallery programme take place, but also a resource room where teachers can borrow books and activities, and a generous exhibition space for children's art projects.



Photos of the education centre at the museum, the resource room, and the exhibition space.

The museum also has excellent on-line resources to support teachers back in the classroom, for example an impressive collection of YouTube video clips of art-related presentations (see <http://www.youtube.com/user/ToledoMuseum>).

The TMA Family Center is a service that specifically caters for the needs of young children and their families. Themed programmes are held every month on aspects of the museum's collection. For example, in July the centre activities include: an exploration of the museums sculpture garden favourites, using the collection to develop ideas about kings, queens and castles, and a programme that uses the collection to explore colour, line and shape. The Family Center runs on Tuesday and Thursday mornings, as well as Sundays. The programmes are free.

[www.toledomuseum.org](http://www.toledomuseum.org)

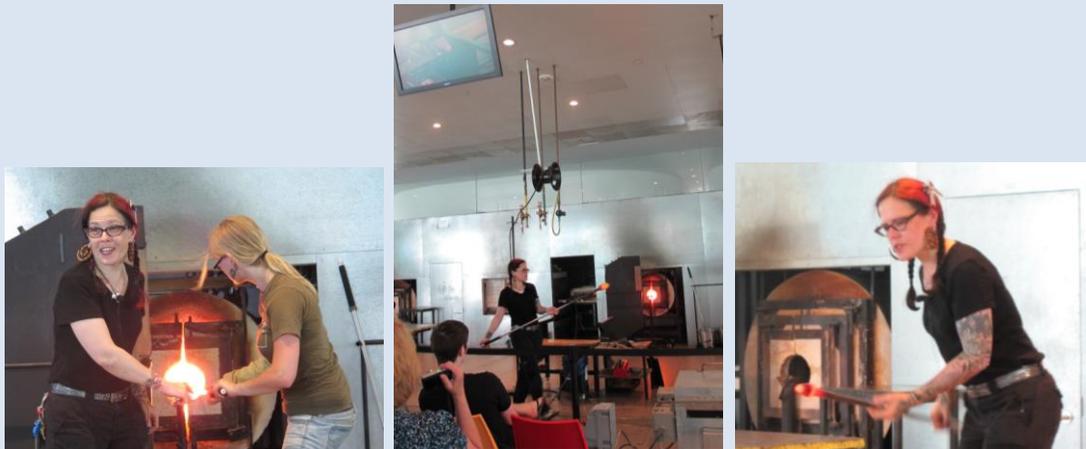
# The Glass Pavilion



The Glass Pavilion is, I believe, the Toledo Museum of Art's jewel in the crown. The pavilion was opened in 2006, and is home to the museum's world-renowned glass collection, featuring more than 5,000 works of art from ancient to contemporary times. The building also includes: galleries for special glass exhibitions, artist studios, demonstration areas, and spaces for education, visitor relaxation, and special events. The Glass Pavilion is, in itself, a work of art. All exterior and nearly all interior walls "consist of large panels of curved glass, resulting in a transparent structure that blurs the boundaries between interior and exterior spaces" (see <http://www.toledomuseum.org/glass-pavilion>).

During the conference, participants were fortunate to have a docent-led tour of the glass pavilion and, during the tour, not only experience the extraordinary glass collection but also to see a glass-making demonstration first hand. This is a daily occurrence at the Glass Pavilion, and one of the things that makes this museum space so unique.

On the final evening of my time in Toledo, together with some of the other conference participants who had stayed on in Toledo for a few days, I was able to spend an evening in the Glass Pavilion, drinking beautiful local wine and listening to a small jazz band with new friends, and, at the same time, watch experienced glass artists at work. My idea of heaven!



Glass artist at the TMA Glass pavilion demonstrating her skills

Before the conference the idea of children creating and designing glass sculptures seemed to me to be beyond the realm of possibility but, thanks to the presentation *Kids Design Glass* by Dr. Daniella Barroqueiro from Illinois State University, I have been amazed at the collaborative possibilities for creating glass art between children and glass artists. To find out more, visit the Museum of Glass (Tacoma, Washington, USA) <http://www.museumofglass.org/> and watch the YouTube video of kids' glass *Museum of Glass After Midnight* <http://www.youtube.com/profile?user=museumofglass#p/u/4/hHXK6L5-ok>.

# Presenters from New Zealand

## Sarah Probine and Nela Parižová

Bear Park Child Care Centre, Herne Bay, Auckland.



### Art: Our Powerful Tool in the Search for Meaning

At Bear Park Child Care Centre, Sarah and Nela's teaching practice is "both inspired and driven by the philosophies and ideas of Reggio Emilia as well as our own New Zealand curriculum, *Te Whāriki*." Their presentation explored how their philosophy and curriculum work together to support visual art learning experiences, a critical way in which children find out about their world, develop theories, and communicate their ideas to others.

Their presentation highlighted how the Bear Park teachers work with children, and how art is used in the children's search for meaning and in their knowledge-building process. "We use the children's naturally occurring interests to drive learning through play, exploration, and discovery of the world" said Sarah and Nela, and "within each project, we use art as a means of connecting with children's worlds."

Examples of significant investigations over the past four years in which art media has played a key role were shared with participants. One example, a 9-month long project investigation, showed how two-year-olds interpreted different kinds of classical music through colour and brush movement. Painting to classical music allowed the children to develop an appreciation and understanding of paint as a medium. The teachers believe that it was the skill, familiarity and confidence to use this medium that led their children to do their first representational work, and which was helpful for the toddlers to begin to value art as a tool for testing and developing their ideas.

"*I can write Rock and Roll*", a project that lasted 6 months, was an exciting journey with 3 and 4 year-old children who used art to find their own way to write and play their music. After showing an interest in this area, they were provoked with real music and provided with examples of manuscripts. Sheets and sheets of music were filled by the children each day. Revisiting and revising their work led them to develop a 'colour' theory to help them distinguish between different musical notes, sounds and pitch. "Through using colour, they cracked the code to writing and playing their own music" said the presenters.

Other projects included "*Love Comes from My Heart*" and "*The Dragon Monster of Bear Park*". Needless to say, conference participants who attended their presentation were very impressed and it was really exciting having Nela and Sarah present their work to an appreciative international audience.



For more information about this presentation you can email Nela Parižová [nellinkaa@yahoo.com](mailto:nellinkaa@yahoo.com)

## Rosemary Richards

Senior lecturer, Massey University, Palmerston North



### **Being “quick to make it up”– the serious business of young children’s spontaneous art**

Over one year, four young children photographed their art experiences at home, preschool and school. During Rosemary’s doctoral research, she regularly met with these children, who shared and discussed their digital photographs and art experiences with her. As a result of these interactions, and considering Dewey’s perspectives on art as experience, Rosemary developed a clearer view of how these children communicated with and through their art.

In this presentation, Rosemary shared some of the children’s comments, art and photographs to explore the concept of ‘Spontaneous Art’. Her research suggested that, rather than being the absence of outside influences, spontaneous art occurred when the children were very familiar with outside influences and were able to interact with their environment and with others. Also, considering art experiences over time revealed that the children often explored their ‘big ideas’ through spontaneous art and as such these art experiences could be transformative – for the child artist and their physical and social worlds. What is more, from the children’s perspective, satisfying art experiences was a dynamic interplay of process and product, of risks and success, of the past, present and future, and of private and public moments. Spontaneous art experience, she suggested, was part of the serious business of enjoying childhood.

### **Children’s Photography within collaborative research: Implications for research relationships**

This presentation also drew on Rosemary’s doctoral research, which investigated four young Australian children’s art experiences in their homes, preschool and schools. Each child had a digital camera and while their photographs provided a “rich, multilayered and mediated form of communication” (Christensen & James, 2000, p. 160), the use of photography significantly heightened the need for respectful and trustworthy relationships over a variety of contexts. Her presentation provided an overview of the use of cameras in research with children, and her own visual ethnographic approach. She also discussed the principles that guided her interactions with young children and the tensions that arose in the field.

#### **Publications:**

Richards, R. D. (2009d). Young visual ethnographers: Children's use of digital photography to record, share and extend their art experiences [Electronic Version]. *International Art in Early Childhood Research Journal*, 1, Article 3 (13 pages), from [http://www.artinearlychildhood.org/artec/images/article/ARTEC\\_2009\\_Research\\_Journal\\_1\\_Article\\_3.pdf](http://www.artinearlychildhood.org/artec/images/article/ARTEC_2009_Research_Journal_1_Article_3.pdf)

Richards, R. D. (2010). Narratives within narratives: One young Chinese-Australian boy’s exploration of ideas of difference, identity, and friendship through his drawings [Electronic Version]. *Current Narratives*, 1, 84-103, from <http://ro.uow.edu.au/currentnarratives/vol1/iss2/8>

For more information these presentations you can e mail [R.D.Richards@massey.ac.nz](mailto:R.D.Richards@massey.ac.nz)

## Lisa Terreni

Senior lecturer, Victoria University of Wellington



### Examining how ICT can support visual art in early childhood settings

This presentation synthesised current research and literature relating to the use of ICT in early childhood contexts. To contextualise ICT as a legitimate tool for art-making, I explored how artists over the centuries, and in the present day, have often used technology to assist and enhance their art-practice. In the presentation I looked at how ICT can be used to support children's art making in a variety of different ways – for example, through using older technologies such as OHPs, computer art-making software, and using internet art-making activities. I shared how ICT can be used effectively to document children's art processes and help them to reflect on these learning experiences. And finally, I considered how ICT was an effective way to exhibit children's art work, and how it can be a tool for exploring the art of other cultures.



### Technology rocks! How young children and teachers in early childhood settings can use an interactive whiteboard for visual art learning experiences.

This paper examined how an interactive whiteboard (IWB) can be used in an early childhood setting to support young children's visual art learning experiences. The discussion drew primarily from my Masters research, a qualitative case-study with New Zealand kindergarten children aged 2-4 years old, which examined how children and teachers used an IWB for visual art teaching and learning. Although the study was small, my findings suggested that an IWB can be a useful tool for children's art learning experiences.

#### Publications:

Terreni, L. (2010). Art and ICT: Considering new possibilities for visual art education in early childhood settings. *Australian Art Education*, 33(2), 74–86.

Terreni, L. (2011). Interactive whiteboards, art and young children. *Computers in New Zealand Schools: Learning, Teaching, Technology*, 23(10), 1-23. Available from <http://education2x.otago.ac.nz/cinzs/mod/resource/view.php?id=152>

For more information these presentations you can email [lisa.terreni@vuw.ac.nz](mailto:lisa.terreni@vuw.ac.nz)

# International Art in Early Childhood



The International Association of Art in Early Childhood “connects those around the world who have a professional interest in the visual arts for young children. It is a web-based forum for exchanging ideas and discussing contemporary issues. The International Association of Art in Early Childhood was formed in February 2007 by the convenors of the 2<sup>nd</sup> International Art in Early Childhood Conference. It is a non-profit, educational organisation that seeks to promote the visual arts in early childhood” (from website).

<http://www.artinearlychildhood.org/artec//index.php>

**Brief history:** In 2005, London hosted the first Art in Early Childhood Conference with great success. From the interest shown in the field of early childhood art research it was recognised that this professional cluster needed a dedicated platform from which to share research and discussions. The 2<sup>nd</sup> International Art in Early Childhood Conference was held at the University of New England, Australia in 2007. The 3<sup>rd</sup> International Art in Early Childhood Conference was held in Singapore in 2009, and the 4<sup>th</sup> International Art in Early Childhood Conference, in Toledo, Ohio, USA in July 2011.

The on-line, peer reviewed, *International Art in Early Childhood Research Journal* provides a place for presenting research that involves young children and the visual arts. To see the 2009 and 2010 issues of the journal visit:

[http://www.artinearlychildhood.org/artec//index.php?option=com\\_journals&Itemid=57](http://www.artinearlychildhood.org/artec//index.php?option=com_journals&Itemid=57)

If you are interested in submitting an article for publication in the Journal see guidelines at:

[http://www.artinearlychildhood.org/artec//images/pdf/contributetoartec\\_authors\\_guidelines.pdf](http://www.artinearlychildhood.org/artec//images/pdf/contributetoartec_authors_guidelines.pdf)

## **ecARTnz editorial information**

*ecARTnz*, an e magazine 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, Nicky de Latour and Janita Craw (AUT), and Lesley Pohio (UoA).

The board is responsible for promoting the magazine, writing, peer-reviewing and editing contributions, and ensuring that the e magazine 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 are welcomed. For further information or submissions please email Janette Kelly [kellyj@waikato.ac.nz](mailto:kellyj@waikato.ac.nz).

