

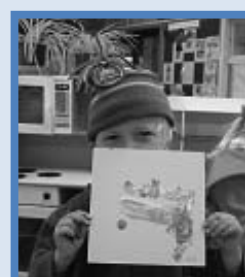
# ecARTnz

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

Issue 1, 2010

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# Introduction

## Kia ora

**The ecARTnz e-magazine has been developed to generate new interest in visual art education for young children.**

At the 2007 conference of Aotearoa New Zealand Association of Art Educators (ANZAAE) a network of early childhood educators, with an interest in the provision of quality art programmes for young children, was established. At the conference the EC network members decided to develop new ways to disseminate ideas and resources about visual art education to the early childhood community. This emagazine aims to keep early childhood teachers more informed and up-to-date about visual art theory and practice in relation to young children.

Books, articles, websites and conferences that are relevant to visual art education in ECE settings, both nationally and internationally, are advertised, reviewed and critiqued in the magazine. Early childhood centres that are providing innovative visual art programmes are spot-lighted. Profiles of some of the ANZAAE EC network educators, highlighting their current practice and research interests, are also included.

If you have an event or an interesting ECE visual art project to share in this emagazine, or if you would like to be part of the **ecARTnz** network and regularly receive the newsletter please email the editor [lisa.terreni@vuw.ac.nz](mailto:lisa.terreni@vuw.ac.nz)

As this is our first publication we would also appreciate feedback from you about the content and whether this has been useful for your teaching practice.

We anticipate that this emagazine will invigorate, provoke, and inspire teachers working with infants, toddlers and young children.



## New journal



### The International Art in Early Childhood Research Journal

The International Art in Early Childhood Research Journal is a relatively new ECE journal that aims to disseminate “quality, contemporary, scholarly research and ideas in the area of art in early childhood. Its articles will challenge readers to question assumptions they might have about the role of the visual arts for young children...and hopes to provide a much-needed, dedicated platform from which to share research as well as fill a void in the literature on art in early childhood”.

The journal is double, blind peer reviewed and provides a useful avenue for tertiary educators and teachers to publish interesting new research. The journal is published by the University of New England, Armidale, Australia. Articles in this journal are relevant to New Zealand early childhood visual art programmes and can be accessed on [www.artinearlychildhood.org](http://www.artinearlychildhood.org)



### International conference

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

2011



This exciting conference is to be held on the 6th, 7th and 8th of June 2011 at the University of Toledo's Center for the Visual Arts and the Toledo Museum of Art in Toledo, Ohio. Internationally recognized art educator George Szekely and Early Childhood picture book illustrator Denise Fleming will be the keynote speakers. There will be docent-led tours provided through the museum's galleries and glass blowing demonstrations. Book displays and vendors will be available. There will also be a children's art exhibition along with entertainment provided by students from the Toledo School for the Arts. The conference dinner will be held at the Toledo Zoo or on the Sandpiper, a dinner cruise ship that travels down the Maumee River. A call for papers will be in August/September, 2010 so that there will be a good variety of concurrent sessions about current research and pedagogical practices. The website and a conference brochure will be developed soon.

For further information contact [kdankom@pop3.utoledo.edu](mailto:kdankom@pop3.utoledo.edu)

# ANZAAE

## The Aotearoa New Zealand Association of Art Educators: What's in it for ECE?

The Aotearoa New Zealand Association of Art Educators is a community of educators from all sectors, committed to the promotion of visual arts learning in New Zealand. Through its professional networks, its twice-yearly journal and its biennial conference the Association provides a vehicle for the exchange of ideas, theoretical debate, pedagogies and resources for teaching and learning in the visual arts in diverse contexts. The conference in particular features presentations from national and international leaders in our field, and contributions from a wide range of teachers and artists. They include keynote addresses, practical workshops, round table discussions, sector interest group meetings and resource exchanges. The Association also represents the interests of the visual arts and its educational providers in curriculum development with the NZ Ministry of Education, PPTA, and Arts Online.

Traditionally, Association members have largely been secondary art specialist teachers and tertiary providers in pre-service teacher education, advisory roles, or fine and visual arts undergraduate and graduate programmes. However, the Association has always welcomed primary generalist and early childhood teachers, and museum and gallery educators. We are still very keen to develop our membership from teachers in these areas and enrich the broader art education climate by sharing their experiences and practices. Recognising the central importance of visual arts experiences in Early Childhood Education learning, we would be very pleased to be able to embrace a substantial representation from this sector. We welcome submissions of early childhood sector material on policy, practice, curriculum resourcing and pedagogies to our journal and, through the forthcoming call for papers, to our July 2011 conference in Hamilton. Journal submissions should be forwarded, as word documents, to Association President Dr David Bell at the University of Otago College Of Education at [david.bell@otago.ac.nz](mailto:david.bell@otago.ac.nz). Annual subscriptions @ \$40.00 per year can be forwarded to [Suzanne.Carruth@op.ac.nz](mailto:Suzanne.Carruth@op.ac.nz). This entitles you to the ANZAAE journal.

## ANZAAE conference

### Aotearoa New Zealand Association of Art Educators

#### 11<sup>th</sup> national conference

**To be held at Wintec**

**(The Waikato Institute of Technology)**

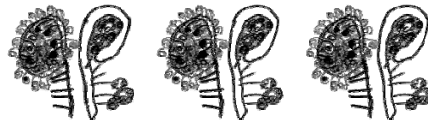
**In association with Waikato University**

**July 2011**



# Reggio Emilia in NZ

## Aims of Reggio Emilia Aotearoa New Zealand (REANZ)



Reggio Emilia Aotearoa New Zealand (REANZ) is a charitable trust that has been in existence since June 2009. There are eleven trustees of REANZ each of which bring a considerable breadth of expertise and experience from a variety of early childhood contexts – from teacher education sites, practitioners working in both the early childhood and primary sector, and those in other roles related to ECE. REANZ is committed to providing opportunities for teachers to critically engage with the pedagogy of Reggio Emilia within the cultural context of Aotearoa. One of the main aims of REANZ is that the knots and complexities that can emerge from these encounters with Reggio pedagogy and practice will cause educators to look more closely at their own ideas about education.

REANZ leads study tours to Melbourne. These occur twice yearly and this year, due to demand, a third tour has been arranged. We are now also leading study tours to Reggio Emilia and the recent tour in April was well received by seventeen NZ participants. Expressions of interest are now being taken for next year.

Over the past year REANZ has organised many events with guests from both within New Zealand and from further afield. The seminar held in April entitled ***The power of pedagogy and teaching in the early years***, featuring presenters from Macquarie University in Sydney, was a huge success (presentations from this seminar are available on the REANZ website). The next event ***The wonder of learning through the environment*** will be held on 12 June. This seminar reflects REANZ's commitment to connect with the Early Years sector and to foster on-going dialogue. This one-day seminar has presentations by keynote speaker, Kirsty Liljegren, who is the Director of the Early Learning Centre at the Cornish Campus of St Leonard's College (Melbourne) where there is a strong emphasis on sustainable education. Presentations will also be made by St Cuthbert's teachers and early childhood teachers (details of this event are on the website).

On Monday 19 July, 23 August and 26 September a series of conversations will be held at Kohia Teachers Centre in Auckland with guests Dr Anne Meade, Brenda Soutar and others. These conversations are entitled ***Aotearoa New Zealand and Reggio Emilia: The space between*** and will explore the pedagogy of Reggio Emilia in the context of "our place" in Aotearoa (details are on the website). From time to time events are also facilitated in other parts of New Zealand with the April seminar also being presented in Dunedin. The trustees are keen to ensure opportunities are featured elsewhere and will advertise these on the website.

The REANZ newsletter is available from:

<http://www.reanz.org/wp-content/uploads/2010/01/REANZ-Newsletter-2009-no-3-2.pdf>

If you are interested in joining a Melbourne tour please contact Chris Bayes [chris.bayes@xtra.co.nz](mailto:chris.bayes@xtra.co.nz)

If you are interested in a Reggio tour please contact Wendy Larmer [larmer@xtra.co.nz](mailto:larmer@xtra.co.nz)

You can become a friend of REANZ (at no cost) by visiting the website <http://www.reanz.org> and completing the information required.

# A Work in Progress

## St Andrews Epsom Early Childhood Centre

By Michelle Johnston

I recently returned from a Study Tour to Reggio Emilia with some ideas that I wanted to pursue in our programme. These included: listening more closely to children, exploring further the idea of making an art work incorporating a large number of children, and developing the depth of work of one child to see where it might lead us.

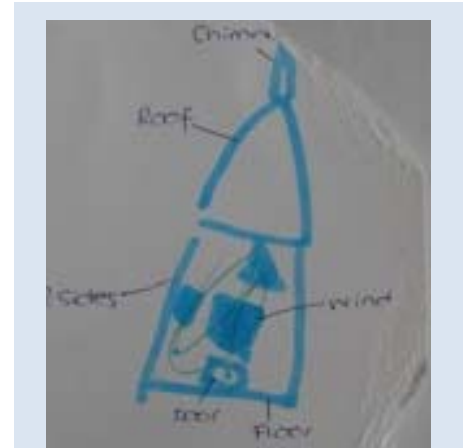
Only a couple of days after my return I noticed a group of works, made by Maisie, around the idea of building a house. Our reliever had encouraged her to draw some plans first. After doing this Maisie had hammered together four pieces of wood which stood upright like a house. This gave me the teaching opportunity I was looking for.

Maisie and I discussed together her plans and her house with the result that over the next couple of weeks every time Maisie came to the centre she enthusiastically developed her house further – including adding a roof on top, hanging cut-out laminated photos of her family and friends inside the house, and a heater! Her mum said Maisie was so excited about it that she couldn't wait to get back to St Andrew's Epsom.

Paul Johnston (my husband, art lecturer and our resident art advisor) suggested to me that Maisie might like to photograph her house in different locations around the centre, finding interesting settings that would add visual interest and meaningful contexts. Maisie jumped at the suggestion and took great delight in photographing her house in locations of her choice around the centre.

I was particularly interested to see what contexts Maisie would choose for her house. When we looked at the photos she had a little comment about each one. I printed off some of the photos and bound them into a little book with her text. I added other photos to the growing wall display of her house plans and drawings. She told me the photo she particularly liked was "because it was colourful". My favorite was the photo where she had set up an environment for her house using natural objects in front of a mirror – a very 'Reggio' concept I thought! Maisie's mum sent in a cut-out photo of Maisie's own house which she also photographed in places around the centre but none of these photos seemed to hold the same interest as had the photos of her own creation.

During this time I was feeling a little guilty about spending this concentrated time with Maisie at the exclusion, it felt, of the other children but I was determined to see if working in depth with one child could lead into something interesting for all the children.





It was only a matter of days before houses and bird houses became a hot topic for everyone. Bird houses were constructed and even some made by Dads were brought from home to show for news! After using up our wood supply, a city of cardboard houses built by other children began to spring up around the centre. Inspired by Maisie, the houses were photographed by their creators in different locations and laminated people placed inside.

After several houses had been made I began to wonder if this might be the opportunity to create a group art work. I wondered if by putting them together in a neighbourhood arrangement on a large piece of card and drawing roads it might lead the children to create to a mural. We had a look at our community on Google Earth on the laptop but, sadly, the children's interest was decidedly cool! A few became involved in drawing roads around the houses but interest quickly waned in that also! Not willing to give up I set up the laptop and data projector and viewed our community via Google Maps again, this time projecting a much larger image onto the wall.

The teachers were struck by how similar the projected image of the community looked to the 'colourful' photo that Maisie had chosen. In Maisie's photo her house was sitting on a bright patchwork quilt comprising a grid pattern. From this experience, the teachers made the decision to project the quilt photo onto some paper on the wall and offer the children the opportunity to paint it, which they did with enthusiasm. However, after a day or two when the original photograph was proving a bit complicated, we substituted it for a photograph of the quilt on its own with a view to the children painting this first and then adding the house later. This proved to be much more successful and since then many children have spent time painting in the colours of the patchwork grid.

What the end result will be, we don't know. It's still a work in progress. But what has become clear to me is that by listening to one child and exploring the different ways of making her work complex, the effects have spilled over to all the other children. This has happened in a variety of ways that we hadn't anticipated and provided the inspiration for a painting project that has seen participation by many children.

St Andrews Epsom Early Childhood Centre has a website with information about the centre and workshops offered to teachers:

<http://standrewsepsomecc.co.nz/index.htm>

They also have an inspiring blog that show-cases some of the children's latest art projects:

<http://artykids.blogspot.com/>

# An Exploration of Light with Infants and Toddlers

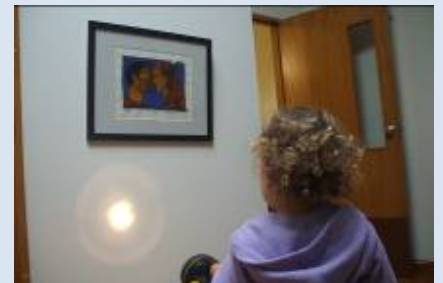
## Aubert Childcare Centre

Art plays a large part in the learning experiences provided for infants and toddlers in the Primi Amici room at Aubert Childcare Center. Teachers strongly believe in the importance of art opportunities and explorations for infants and toddlers, and they are part of the everyday experiences at the centre. However, these experiences are not restricted to only paint, pastels and collage, but encompass a wider range of arts experiences – such as, music, dance, clay, play dough, messy play and the use of natural resources. Kayla Tefono, one of the infant and toddler teachers at Aubert, describes a new project currently being undertaken with infants and toddlers that involves an exploration of the aesthetic and scientific qualities of light.

Our **Lightscaapes Investigation** began in March 2010. The idea was a result of four weeks of teacher observations and a professional development meeting about increasing scientific content into our programme. When we looked at all the information we had collected we agreed that an investigation into light, shadows, transparency and reflections could fuse all the children's current interests, connecting these to the science curriculum while maintaining a strong focus on arts, particularly visual arts and appreciation.

We began the investigation by introducing torches in our gym/gallery space. This is an area which is curtained and can be made dark. Our children responded with excitement and curiosity and they were engaged in the experiences for a long period of time. We noticed that the majority of the children began by picking up the torches and looking to see where the light was coming from. In their next few experiences with the torches the children began to explore controlling and manipulating the light themselves. We introduced fabrics into the space for the children to experiment with, enabling them to see the light working on different colours and textures. Mirrors were introduced so they could explore reflected light. The children began exploring with distance and seeing how far the light would shine in varying degrees of darkness. From this they developed an understanding of the torch light working better in darker areas of the room and a sense of the distance its light beam could be sustained.

We also introduced a variety of new mirrors into our environment including a convex mirror and a mosaic mirror. The children explored with their own reflections as well as reflections of what was in the room behind them. They were also interested in the reflection of light on the walls when the sun was shining on to the mirrors. From certain angles the children were able to see their shadows on walls and some of the older toddlers were eventually able to distinguish their own shadows from those of their peers. The children also enjoyed controlling the reflecting light, moving the mirrors to move the light across the walls and ceiling.





We decided we would take the children for a walk down to the Aubert chapel (that is in our immediate environment and an important part of the local religious community) to see the stained-glass windows. The children pointed to the light, noticing different colours and some of the reflections on the walls. In the chapel we took photographs of the windows, skylights and reflections and made laminated copies to have in the room for the children to access after the visit. This is a strategy the Primi Amici teachers use quite often with infants and toddlers, because we find it is a good tool for further reflection and discussions which help children to revisit prior experiences.

We then used OHPs and a light box to explore colour and images on transparencies and the children also used the projected light of the OHP to explore their own shadows. The use of projected light was then extended through the use of a data projector to play music to the children using a computer generated visualisation programme (Windows Media Player). The light imagery rendered in real time and synchronised with music as it is played. Changes in the music's loudness and frequency spectrum are among the properties used as input to the images of light and colour that are created and which we projected on to the gym walls. We noticed that the children seemed to be gaining an understanding of the correlation between the image displayed on the laptop screen, the light coming through the lens, and the image projected onto the wall. They were excited about the fast-changing shapes and colours and enjoyed talking about what they could see on the wall. Some children stood back and watched, while others went closer and touched the wall as the images were changing, after seeing the modeling from a teacher. We talked about the images moving in time with the music and how the volume, timbre, pitch and tone influenced the movement. The children danced, jumped and ran in front of the data projector and wall and saw their shadows moving. Some of them pointed out their own and other children's shadows and used their bodies to affect the projected images.

Another feature of the light investigation has involved finding and displaying art works which convey impressions of light and dark, particularly photograms and other works by Man Ray, Emilio Amero and Barbara Kasten. Exploring and displaying art by significant artists is another strategy we use in the Primi Amici room, as well as throughout the rest of the centre. We do this because we think it not only adds to the aesthetics of our physical environment but it also provides opportunities for discussions on what we see in an art work, how it makes us feel, and consideration of what the artist may have been feeling when she/he created the piece of art. Our **Lightscaapes Investigation** continues to play a strong role in the Primi Amici room's current curriculum. We look forward to our ongoing journey with and alongside the children as they continue to strengthen and develop their knowledge and understanding of the aesthetic and scientific properties of lights.

<http://www.compassion.org.nz/centres/childcare.htm>

# Using a Mimio Interactive Whiteboard for Visual Art

## Greytown Kindergarten



### Jayden the Story Teller

5 August 2009: Learning story by Lynne

Jayden you are always keen to use the Mimio to draw. You seem to enjoy drawing and now you are deciding you own next steps by combining literacy and art.

You spent a long time working on your drawing today and you were very focussed. When you had completed your drawing you had a great story to tell. You had drawn a man who had become stuck up in a tree upside down!

Jayden your visual representation of ideas is exciting. They clearly show that you are representing a story through your art. You added your name at the bottom of the drawing because you are the artist!



As Jayden uses the capture pens his drawing is recorded digitally onto the computer.

Increasingly, early childhood centres are providing interactive whiteboards (IWBs) for children to use for their art-making and other learning activities. IWBs revolutionise traditional computer practice by enabling children to manipulate objects on the screen directly with their hands, fingers, or a special pen. IWBs interface easily with other digital tools (such as art-making software, digital cameras, scanners, video cameras and DVD players) that can be useful in visual art learning and teaching.

Findings from a small research study (undertaken by Terreni in 2009 – see profile) examined how teachers and children in a New Zealand kindergarten used an IWB for visual arts learning experiences. The findings demonstrated that this particular technology positively supported children’s art-making. For instance, the large size of the IWB and the interactive digital tools of the software were very attractive to children and they relished the new art-making opportunities it provided. The IWB was sometimes used as a tool by children for developing ideas that were later transferred into other visual arts mediums and vice versa. Collaborative engagement and peer support in visual art learning experiences using the IWB were evident as children discussed, exchanged ideas and shared skills with each other at the board. Perhaps one of the most exciting findings in the research was the way in which the IWB attracted children with special learning needs and was a tool not only for them to engage in new ways of art-making but also for generating feelings of confidence and competence as they mastered the technical skills needed for art-making on the board. Toddlers also confidently engaged in drawing on the IWB.

Teachers at Greytown Kindergarten in the Wairarapa enthusiastically adopted IWB technology during 2008. Their children use the board for a range of learning experiences, but increasingly for visual art. Head Teacher Lynne Steele says “We purchased a Mimio Interactive Whiteboard system. First of all we started using the Mimio capture pens on a mobile whiteboard as a way of extending children interest in art. We had lots of children interested in traditional art-making – painting and drawing – and this was a way of extending their interest in art. The capture pens are not used as much for this type of creative work but we found them to be really successful.”

Lynne has noticed that the large size of the IWB is really fantastic for the children and comments, “We thought introducing the capture pens would also give the children an opportunity to work on a bigger ‘canvas’. The IWB gives the children opportunities to use large body movements in their drawings and this is especially good for the boys. Whilst we had lots of children who did a lot of art, we also had a group of boys who didn’t get involved in the art area. However, with the IWB they queued up to use the capture pens!”

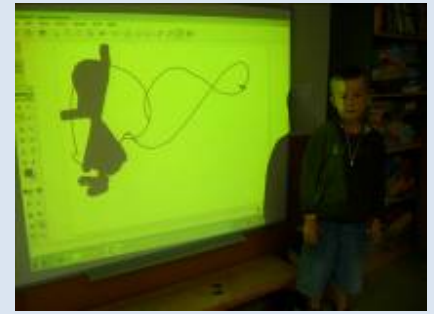
The capture pens are a distinctive feature of Mimio IWBs. They are digital pens that enable the user to digitally capture notes or drawings. Ordinary marker pens are inserted into the Mimio stylus pens, so the children can draw in the traditional way on any type of surface but their drawings are also digitally recorded.

The ability to save art work on the computer has real advantages as well. She remarks “the neat thing about this type of work means that we can save their work on the computer for revisiting with the children at a later date. For instance, a parent said her son never brought art work home so we could save his work and print it out so the parent had a record and we put it in his portfolio book as well. We often show the children their saved pictures on the big screen so they could all see each other’s work. We also noticed that when children were working on the board often other children would come and sit on chairs close to the IWB to watch what their friends were drawing.”

The teachers are clear that using the IWB in this way helps children to develop their creative ideas but that they need time to do this. There are no time restrictions placed on the IWB for art work. Lynne says “We never limit their time as it is just like when they paint at an easel. We have a waiting list system where we write their names down. When it is their turn the child before them will go and tell them that they have finished (or we follow it up). If it rolls over to the next day we keep on going with the list and, interestingly, there is never any hassle because they trust us that they will get their turn...and actually I think they respect each other’s creative time at the IWB.”

The teachers are now looking at developing ways to use the children’s visual art work and their stories to create learning resources for the kindergarten, for example, by creating e-books which incorporate images, text and children’s recorded dialogue. Lynne believes that the IWB is a powerful learning tool. She says “the Mimio adds a whole new exciting dimension to children’s visual art experiences and it complements our traditional art programme extremely well”.

<http://www.greytown.com/kindergarten/gtkindergarten.html>



**Edward’s Kiwi**



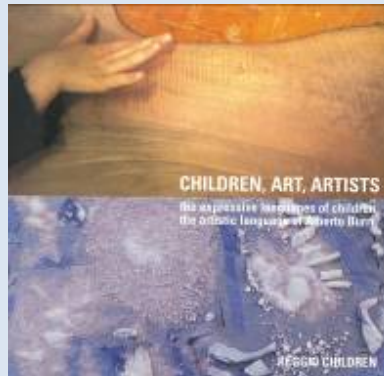
**Children working directly onto the IWB without capture pens.**



**Caitlin’s princess**

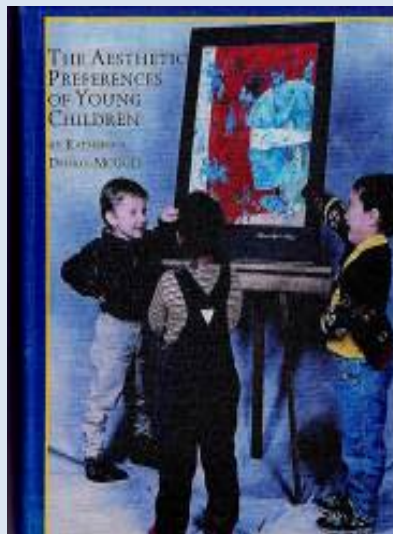


## Books that will inspire and provoke



**Vecchi, V., & Guidici, C. (2004). *Children, art, artists: The expressive languages of children, the artistic language of Alberto Burri*. Reggio Emilia, Italy: Reggio Children Publications.**

This book, described as a 'catalogue', show-cases a number of projects that developed as a result of Reggio Emilia teachers' and children's experiences of visiting a retrospective exhibition of works by Italian artist Alberto Burri, held in Reggio Emilia from November 2001 through January 2002. These exciting and dynamic projects were carried out in the infant-toddler centres, preschools and elementary schools demonstrating how children across the age ranges were able to participate in projects inspired by the exhibition. The book is utterly inspiring and the documentation is beautiful!



**Danko-McGhee, K. (2000). *The aesthetic preferences of young children*. New York: Mellen Press.**

This book describes Danko-McGhee's research which set out to determine the aesthetic preferences of young children aged 2–6. The research was conducted at the Toledo Museum of Art, Ohio. Fifty children were randomly selected and taken into the museum and each child was asked to walk around and view artworks. Works that held their attention for one minute were considered to be of aesthetic interest. After they expressed interest in a particular work the children were questioned about it and their responses were

# Aotearoa New Zealand Association of Art Educators

## ECE network

At the 2007 conference of Aotearoa New Zealand Association of Art Educators (ANZAAE) a network of early childhood educators, with an interest in the provision of quality art programmes for young children, was formerly established. Since this time network members have remained in contact, developing ideas for strengthening the network as well as thinking of effective ways to disseminate new research, ideas and resources about visual art education to the early childhood community.

Currently, a new book on art in New Zealand early childhood contexts is being written by several members of the network, and negotiations for publication are underway. The writers feel strongly that a socio-cultural pedagogical approach to visual art education is advocated and promoted by early childhood educators.

This newsletter is another vehicle for the network to communicate with teachers, academics and others who have an interest in visual art education for young children.

Members of the network include:

Lisa Terreni (Victoria University of Wellington)  
Janette Kelly (Waikato University)  
Dr Beverly Richards (Auckland University of Technology)  
Nick de Latour (Auckland University of Technology)  
Janita Crow (Auckland University of Technology)  
Rosemary Richards (Massey University)  
Lesley Pohio (Auckland University)  
Jannie Visser (Manukau Institute of Technology)  
Lisa Fuemana-Foa'I (UNITEC)  
Jill Irvine (University of Otago)  
Dianne Gordon-Burns (University of Canterbury)  
Debbie Ryder (New Zealand College of Early Childhood Education)  
Michelle Johnston (St Andrews Epsom Early Childhood Centre)  
Gaye Jurisich (artist and early childhood teacher)

Each newsletter will profile one of the network members, identifying their work and/or interests in visual art education, highlighting research and publications when relevant.



This ephemeral art work was created by some of the network members on Opoutere Beach on the evening of a writing retreat (to develop the outline for a new book on visual art in ECE).

The work symbolised an integration of individual and collective endeavour. The process was long, stretched out, and it was sometimes difficult to bring it all together into a harmonious oneness ... but we succeeded.

The next morning the group used a similar process putting together ideas for the book... long, stretched out, a journey, and sometimes a headache, to bring it all together, finally, into a satisfying outline.

ScholARTistry in action!

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ScholARTistry is "research that brings together the systematic and rigorous qualities of social science inquiry with the creative and imaginative qualities of the arts. Such inquiry processes are organic and fluid, and research representations move beyond unidimensional, text-based discourse" (Cole & Knowles, 2001, 2007).

## Member profile



**Lisa Terreni** is an early childhood senior lecturer at Victoria University of Wellington's Faculty of Education in the School of Education Policy and Implementation.

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 current 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 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 has been instrumental in developing the ANZAAE EC network and **ecARTnz**.

### Masters thesis

Terreni, L. (2009). *A case study: How young children and teachers use an interactive whiteboard in a New Zealand kindergarten setting for visual art learning experiences*. Unpublished master's thesis, Victoria University of Wellington College of Education, Wellington.

### Publications

Terreni, L. (in press). A history of visual art education in early childhood in New Zealand: Looking backwards to go forwards *International Art in Early Childhood Research Journal*. Available on [www.artinearlychildhood.org](http://www.artinearlychildhood.org)

Terreni, L. (2009). Aligning early childhood visual art education with socio-cultural theory and practice: A personal pedagogical stance on the relationship between theory and visual arts education practice in New Zealand early childhood education. *Journal of Australian Research in Early Childhood*, 16(1), 63-72.

Terreni, L. (2008). Providing visual arts education in early childhood settings that is responsive to cultural diversity. *Australian Art Education*, 31(1), 68-79.

Fuemana-Foa'i, L., Pohio., L., & Terreni, L. (2008). Narratives from Aotearoa New Zealand: Building communities in early childhood through the visual arts. *Teaching Artists Journal*, 7(1), 23-33.

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