“I know what that is! It’s modern art!”

**Early childhood access to and use of
art museums and galleries in
Aotearoa New Zealand**

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For New Zealand's youngest citizens

Abstract

This thesis examines issues of access to art museums and galleries for young children attending early childhood (EC) centres, the ways in which the EC sector uses the institutions to enhance young children's learning, and the relationship art museums and galleries have with New Zealand's youngest citizens. It is the first in-depth study of young children's use of art museums and galleries in Aotearoa New Zealand.

A mixed methods approach to the research involved a range of data gathering tools to observe, document, and analyse the practices and attitudes towards art museum visiting by the EC sector. Key participants were EC teachers, art museum directors, and art museum educators. Rich quantitative and qualitative data were elicited from a national survey of 17 of New Zealand's largest art museums and galleries, an extensive national online questionnaire to EC centres, and an embedded case study of three EC centres who visited art museums as part of the research. Bourdieu's key concepts of habitus, cultural capital and, particularly, field provide the fundamental tools for analysis within this inquiry. These have been used to examine and attempt to explain why some EC teachers visit art museums and galleries with young children while others do not, and understand issues of power within the field of art education in an art museum or gallery.

The study found that there are both facilitators and barriers to art museum and gallery visiting by the EC sector. Barriers included: funding limitations, teachers' fears about using art museums and galleries with young children, lack of professional development for teachers, and poor marketing of exhibitions to the EC sector. Facilitators included EC teachers' positive perceptions of art museums and galleries as places for enriching and extending young children's visual arts education, visual art pedagogical practices that support visiting, and the willingness of some art museums and galleries to work with the EC sector. On the basis of the findings from all three phases of the research and informed by the literature reviews and the conceptual tools used in the analysis of data, a 'third space' for art education in art museums and galleries for young children attending EC centres is proposed.

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Abbreviations

EC	Early Childhood
EECERA	European Early Childhood Research Association
EOTC	Education Outside the Classroom
HEC	Human Ethics Committee
LEOTC	Learning Experiences Outside the Classroom
MoE	Ministry of Education
PBRF	Performance Based Research Fund

Maori words and phrases

Kaupapa	A principle or policy
Māori	New Zealand’s indigenous culture
Ngā toi	The arts
Pakeha	A non-Māori New Zealander
tamariki	Children
Tangata whenua	The original inhabitants of New Zealand

Taonga	Treasures
Te ao Māori	The Māori world view
Te Whāriki	The commonly used shorted version of the title of the New Zealand EC curriculum framework, <i>Te Whāriki He whāriki mātauranga mō ngā mokopuna o Aotearoa Early childhood curriculum</i> (Ministry of Education, 1996, 2017)
Tipuna	Ancestors
Whānau	Extended family or family group which sometimes includes friends who might not have blood ties to other members of the family

Glossary of terms

Early Childhood Education

Early Childhood Education in New Zealand is the provision of education and care for children before they attend primary school (birth to 5 years old).

Performance Based Research Fund (PBRF)

The Performance-Based Research Fund (PBRF) is a performance-based funding system to encourage and reward excellent research in New Zealand's degree-granting tertiary education organisations, such as universities. PBRF comprises three funding components – Quality Evaluation, Research Degree Completion, and External Research Income.

The purpose of Quality Evaluation (55 percent of the fund), is an assessment of the research performance of staff employed at universities and other tertiary education organisations. These organisations present their staff member's research in an Evidence Portfolio which are assessed for quality by expert peer review panels and given a ranking. The ranking can impact on a researcher's academic career and employment tenure

(from <http://www.tec.govt.nz/funding/funding-and-performance/funding/fund-finder/performance-based-research-fund/>).

Education Outside the Classroom (EOTC)

EOTC is a generic term used to describe curriculum based learning and teaching that extends the four walls of the classroom. EOTC can range from a museum or marae visit to a sports trip, an outdoor education camp, a field trip to the rocky shore, or a visit to practice another language. EOTC can take place in the school grounds, in the local community, or in regions further afield, including overseas (from <http://eotc.tki.org.nz/EOTC-home/EOTC-Guidelines>).

Learning Experiences Outside the Classroom (LEOTC)

LEOTC is a limited and contestable funding pool supporting community-based organisations to provide students with learning experiences that complement and enhance student learning, in alignment with the [primary and secondary] national curriculum.

Providers of LEOTC include (but are not limited to) zoos, museums, historic parks, art galleries, performing arts, science and outdoor centres which hold significant resources and expertise. These are used to enrich student learning within a unique Aotearoa/New Zealand context. They are authentic, hands-on, interactive learning experiences that complement and enhance classroom learning. Providers and schools work in partnership to ensure that programmes meet the learning needs of students and support effective teaching and learning.

Currently, LEOTC programmes are provided under the following learning areas: The Arts, Health and Physical Education, Social Sciences and Languages, Science and Technology (from <http://eotc.tki.org.nz/LEOTC-home>).

Chapter 1: Introduction

Art museums in the West have radically changed in their purpose and function since their initial beginnings as collections of art works kept predominantly by and for an elite minority (Siegel, 2008). As Western society has become increasingly egalitarian, art museums and galleries have also become more democratised (Corsane, 2005), and have become increasingly focused on educational aims. This, plus a flourishing professionalism of museum personnel (Boylan, 2006), and increasing academic interest in the types of visitors who attend museums (Davidson, 2015), has led to the development of many research projects aimed at identifying who does, or does not, access museums and galleries. The intended outcome of research of this nature is to understand more clearly the characteristics of visitors and non-visitors, and to alert museum professionals and educators to the types of changes that can be made to exhibitions and programmes in order to attract new and wider audiences (Black, 2015).

Visitor research has contributed to the development of New Museology practices which has seen an increased emphasis on endeavoring to ensure not only equitable access to museums and art galleries, but also visitor inclusion and visibility in museum and art gallery collections (Marstine, 2006; Stam, 2005). For instance, the code of ethics for Museums Aotearoa (2005) states that:

A primary role of museums in our communities is that they are places where New Zealanders can learn about their identity as individuals by enabling them to seek out and relate to family connections, and to establish their place as part of local and regional communities. They enable our people to develop an understanding of who they are, where they have come from and where they are going ... Museums are centres of learning. The educational role of museums lies at the core of our service to the public (p. 5).

Considerable international research, and a small amount of New Zealand research, shows that young children, as well as adults, enjoy visits to these informal places of learning and benefit from the learning experiences available there (see Chapters 2 and 3). Nonetheless, personal observations of the EC sector and anecdotal evidence prior to this study suggested that young children

attending EC centres (birth - 5 years), were not often taken to visit art museums or galleries as part of their visual art education (Terreni, 2013).

Consequently, the purpose of the study is to determine the current extent of the EC sector's engagement with art museums and galleries, and to investigate EC teachers' experiences, attitudes, and perceptions of visiting art museums and galleries as well as those of art museum directors and educators in relation to their engagement (or not) with the EC sector. By understanding factors that both hinder and facilitate the EC sector's access to and use of art museums and galleries, the thesis aims to make a significant contribution to new knowledge about how optimal learning possibilities for young children can be maximized in these settings. The research has the potential to transform educational pedagogy and practice for both EC teachers and art museum educators and, importantly, it can provide an important benchmark for future research in this area.

Rationale for the study

As a young teacher in the 1990s I attained a Head Teacher position at a small, low socio-economic, multi-cultural kindergarten located in an extremely socially and ethnically diverse inner-city suburb of Wellington. Many of the children who attended were from refugee backgrounds or were new migrants to the country. Wellington South Kindergarten had a philosophy of addressing issues of social justice and equity through the provision of quality early childhood education, and giving children access to experiences they might otherwise not enjoy (Ministry of Education, 1996), was part of the kindergarten's kaupapa. The kindergarten teaching team also believed in the important role visual art education had to play in supporting learning across the curriculum and for providing the children with multiple means of communication, particularly for those children who had English as their second language (McArdle & Spina, 2007). This, plus my own interest in visual art, led to the facilitation of several kindergarten excursions to the Dominion Museum and National Art Gallery.

Teachers have enormous power in deciding what children can access in terms of educational experiences and how early childhood programmes are shaped can either support or deny children's access to different types of knowledge. One of

the goals of the New Zealand EC curriculum *Te Whāriki* states, for example, that “early childhood services are committed to ensuring that learning opportunities are not restricted by gender, locality, or economic constraints” (Ministry of Education, 1996, p. 17). While my kindergarten team recognised that high quality teaching required the provision of the types of educational experiences that would empower and inform our young learners by giving them both opportunities and challenges in a range of learning domains, unknowingly we were undertaking a responsibility identified in the work of Bourdieu and Darbel (1991), who believed that teachers need to provide young children with formative experiences with public art.

The Dominion Museum and National Art Gallery were quite close to the kindergarten; a quick and free bus ride away, and where entry was also free. I remember clearly a great sense of excitement about these trips that was shared by my teaching team, and the children and parents that accompanied us. As our confidence (and competence) grew, we began to explore other galleries further afield – the Dowse, Pātaka and the Wellington City Gallery. Even if we were not able to have a museum educator guide our gallery experiences – and even then the early childhood sector did not have ready access to these services (Terreni, 2013), we would self-guide instead. Nonetheless, they were always successful visits and the excursions gave the teachers, children, and their families, many new and exciting experiences with traditional and contemporary art.

However, thinking about that experience years later and having spent a lot of time observing EC teacher practice within the sector (as a kindergarten Senior Teacher, and then as professional development facilitator for the Ministry of Education), I began to realise that art museums and galleries can be rather daunting places to visit with children, particularly for those teachers who may not have had much experience working with children in this setting or who may not have an interest in art, or good visual art education training. But I recognised that it was mainly by participating in and observing these initial museum educator-led sessions that I and my teaching team grew in confidence about how to work with young children in this context.

It was at the National Art Gallery (that was located above the Dominion Museum) that I had my first lessons from an art educator on how to successfully engage young children with public art works, and the types of strategies suitable for working with this age group. A vibrant and energetic educator (now one of my PhD supervisors), with a natural affinity for working with small children, showed me, for instance, how magic fairy dust could be sprinkled on children so that they would turn into tiny little people so that in their imaginations they could enter an artwork and begin to explore it. Interestingly, this is a strategy I have shared with EC educators ever since (see Chapter 7). Working with the kindergarten children in the art museum context gave me the opportunity to see and experience first-hand how museums and galleries can and do provide rich opportunities for young children's learning.

Image 1: The Dominion Museum and National Art Gallery 1936 – 1996.

By continuing to visit art museums with young children, as well as taking an undergraduate paper in museum studies at Massey University in 1996 (DipMusStud: Museums and the Public), I developed increasing awareness of how museums and galleries could be used effectively with young children. As a result of undertaking this paper I wrote an opinion piece and guide for EC teachers entitled *Making the Most of Museums* (Early Childhood Development, no

longer available). It was becoming increasingly clear to me that research about using galleries and art museums by young children was being undertaken internationally (see, for instance, the work of Piscitelli, Everett & Weier, 2003), but that New Zealand research and writing in this area was minimal.

Nonetheless, several years later at Miramar North Kindergarten, despite my own growing skills, experience and awareness of art museum and gallery visiting, I was still surprised by four-year-old Max. After looking at an eclectic display of contemporary exhibition posters from the Dowse art museum that were displayed on a wall near where children sat to eat, Max announced confidently, “I know what that is! It’s modern art!”. His ability to discern different art genres at such a young age impressed me. Further investigation led to the discovery that Max’s family had recently lived in London and had undertaken frequent visits to art museums and galleries there. Max’s acquisition of cultural capital in this domain, through experiences generated within his family, was clearly increasing his understanding of art and, even at this very early age, Max was beginning to decode and access some of the complexities of symbolic representation in visual art (Bourdieu, 1989; Grenfell & Hardy, 2007).

Memories such as these stayed with me, and although I left chalk face teaching to work as an ECE professional development facilitator and then to begin teaching in EC Initial Teacher Education programmes at Victoria University of Wellington, I would often draw upon them to illustrate examples of teacher practice in relation to visual art education. Working in tertiary education offered new research opportunities, and as I had retained my curiosity about the EC sectors’ use (or not) of art museums and galleries as a vehicle for encouraging and extending young children’s visual art learning experiences, my ongoing curiosity has prompted this research.

High school and early university opportunities for studying art history, my own family and teaching experiences, and being an artist myself, have all instilled in me a deep love of art museums and galleries. I see them as places of creative inspiration but also as places of personal spiritual reflection and contemplation. Perhaps this, above all else, has provided the passion for this research.

The research questions

At the time of developing my research questions and beginning to consider a literature review, New Zealand research and literature relating to young children's access and use of art museums and galleries was virtually non-existent. However, at the same time as I was developing my research proposal, Dr Margaret Carr, Jeanette Clarkin-Phillips and Vanessa Paki from Waikato University had begun to publish results from their Teaching and Learning Research Initiative (TLRI) research that investigated young children's use of the Museum of New Zealand Te Papa Tongarewa (Carr, Clarkin-Phillips & Paki, 2012). Their research proved invaluable for both my literature review and the development of my research questions. It is also important to note that in 2013, Margaret Carr, Bronwen Cowie and Jeanette Clarkin-Phillips received a prestigious Marsden grant for another research project. This suggests that investigating young children's learning in museums is beginning to be recognised by funding bodies and thereby signaling, perhaps, an increasing endorsement of this type of research.

To fulfil the purposes of this research (see page 15), the overarching research question for the thesis is:

Do young children attending EC centres in Aotearoa New Zealand have access to and use of art museums and galleries to enhance their visual art learning experiences?

Sub questions have also been used to more fully investigate this question. These include:

- 1) How do art museums and galleries in Aotearoa New Zealand exclude or include young children attending EC centres?
- 2) What is the nature of the EC sectors use of art museums in Aotearoa NZ currently?
- 3) What are the facilitators and barriers to EC centres access to and use of art museums and galleries in Aotearoa New Zealand?

- 4) What are the practices and conditions that could contribute to a new model of art museum education pedagogy that would enable EC teachers and art museum/gallery educators to work together to create more inclusive and meaningful art learning experiences for young children?

Early childhood visual arts education pedagogy and practice in New Zealand - a brief overview

The New Zealand early childhood curriculum, *Te Whāriki* (Ministry of Education, 1996, 2017) suggests that EC teachers should provide children with learning opportunities in a range of domains. There is encouragement for teachers to provide visual art opportunities for young children in the document's Communication Strand and its associated learning goals. Richards and Terreni (2015) suggest that New Zealand EC services, generally, provide programmes which provide a rich range of visual art learning experiences that foster children's "skill and confidence with the processes of art and craft, such as cutting, drawing, collage, painting, print-making, weaving, stitching, carving, and constructing" (Ministry of Education, 1996, p.80). This is reiterated in the recent revision of the curriculum (Ministry of Education, 2017). Thus, many New Zealand early childhood centres provide the resources and materials for children to engage in core art and craft activities, such as painting, drawing, clay, construction, collage, and printmaking.

Nonetheless, Richards and Terreni (2015), also note that *how* teachers actually implement a visual arts education programme is less clear in the curriculum. New Zealand research, they suggest, "... indicates that teachers are often hesitant about interacting with young children engaged in art learning activities" (p.40), which often results in a certain diffidence about a teacher's role in art education. They believe this is because the curriculum document provides no particular directives for developing an art programme (Carr & May, 1993). This uncertainty can make it difficult for teachers to know how to implement and teach an art education programme that is in line with curriculum aspirations, or recognise visual art learning opportunities that do not solely rest with the making of art and craft - such as critiquing, discussing, or reflecting on the art of others.

Excursions for young children are explicitly mentioned in *Te Whāriki* as helpful for fostering young children's learning outside of the EC centre in order for children to "... experience an environment where connecting links with the family and the wider world are affirmed and extended", and so there are "... opportunities to locate the early childhood setting in the wider world by finding out about places of importance in the wider community...through stories, visitors or trips" (Ministry of Education, 1996, p.57). Nonetheless, art museum or gallery visiting as a dimension of a visual art education programme is not mentioned. *Te Whāriki* is a curriculum that is flexible and rather than being directive it provides a "framework for action guided by philosophic principles" (Te One, 2003, p. 42). Consequently, those EC teachers who place a strong emphasis on arts education are likely to be the ones that recognise that valuable learning opportunities for young children exist in these places and incorporate visits as part of their programme, whereas others will not. A key focus of this research examines teacher's beliefs and practices in relation to the provision of visual art education that supports art museum and gallery visiting.

The museums sector in New Zealand – a brief overview

Although New Zealand is a small nation, it has a high number of professional museums and galleries throughout the country. McCarthy (2011) reports:

New Zealand has more museums per capita than many comparable developed countries: there are about 500 museums, galleries and related cultural organizations for a population of 4.3 million. Most of these are small, young and under-resourced. Only a handful are more than 100 years old, and approximately a third of them were set up in the last 50 years. Almost 40 percent have only five or fewer paid employees. Another 40 percent have no professional staff at all (using only volunteer staff) and operate on budgets of less than \$50,000 a year (p. 15).

There are a range of different types of museums in New Zealand, including art, science, history, war, and transport museums. Shaw and Davidson (2015) argue that "...the definition of 'museum' is broad and includes traditional museums, art galleries, historic houses, open-air museums, science centres, cultural centres and marae-based *whare taonga*" (p.7).

A cultural experiences survey undertaken in 2003 indicates that visiting museums and art galleries is a popular cultural activity for many New Zealanders (Ongley, 2003). At the time of the survey, an estimated 1,340,000 people, or nearly half of the adult population, had visited. Typical of many museum surveys, visitor demographics indicated that “people with either secondary or tertiary qualifications were more likely than those without such educational qualifications to have been to art galleries or museums, and women were also slightly more likely than men to have undertaken this activity” (p.10). It is important to note however, that these statistics do not take account of visitors under the age of 16. Consequently, the numbers of visits to art museums or galleries by children under the age of 5 is unknown.

Many museums and galleries provide educational programmes for school children, employing specialist educators to run these programmes. Forty-nine museums surveyed in 2014, revealed that 182,947 school students had attended education programmes run by the institutions (Shaw & Davidson, 2015, p. 40). Most of the funding for museum and gallery educators is accessed through Learning Experiences Outside the Classroom (LEOTC) grants from Ministry of Education. This is a limited and contestable funding pool to support children from the primary and secondary education sectors by providing students “... with learning experiences that complement and enhance student learning, in alignment with the national curriculum.” (Ministry of Education, 2016). Educators at Te Papa, however, are funded directly by government, and some museums receive funding from local councils or trusts to employ educators. Others operate a user-pays system for these services (McCarthy, 2014). The number of art museums or galleries that work with EC centres, or the number of EC centres that visit with young children is, however, fairly low (see chapter 5).

Value of the research

Over the past ten years there have been radical changes to education in New Zealand, with an increasing neo-liberal discourse permeating all education sectors which, Mutch (2012) suggests, has created a “...current climate of high accountability, low trust, economically driven, top-down change...” (p.2). Those

involved in arts education have watched the implementation of new initiatives, such as National Standards, with dismay as arts education is increasingly eroded in schools and in tertiary teacher education programmes, with the drive for increased performance in numeracy and literacy (Laird, 2012; Clark, Grey & Terreni, 2013). Laird (2012), who undertook research into visual arts teaching in the primary sector, remarks:

All participants, to some extent, indicated ways in which visual arts were under pressure from other curriculum areas, in particular from literacy and numeracy. Visual arts could often be hard to “fit in” or even to “justify” spending time on. Several stated that they knew of teachers who taught no visual arts at all, and found children often arrived in their classes lacking basic art-making skills. It seems likely that the standard of children’s visual arts skills and knowledge may decline further... (p.61).

It is my view that a trickledown effect into the EC sector is likely. Consequently, this study, through the provision of new knowledge, may help strengthen visual art education in EC and art museums contexts.

The original and updated EC curriculum documents (Ministry of Education, 1996, 2017), are not explicit about specific teaching strategies in the domain of visual arts education. Hence it is hoped that the findings will be useful for supporting teachers who currently include visiting as part of their visual arts programme, affirming existing pedagogy and practices. For those who do not visit, the research may provide a challenge but also provide helpful incentives by offering new approaches and practices in relation to art museum and gallery visiting.

Importantly, the work aims to provide art museums and galleries with some new insights into working with the EC sector, as well as provide suggestions for possible new directions that could create or enhance inclusive and meaningful art learning experiences for young children in these settings. It aspires to encourage art museums and galleries to open themselves up to the EC sector and young children, so that the development of future visitors is assured. It may also provide a platform for museums wanting to advocate for political and policy

changes with regard to the Ministry of Education's LEOTC policy, in order for art educators to be able to work more easily with the EC sector.

My position as a researcher in this study

It is indisputable that art has significant value for the education of young children but I feel strongly that in an increasingly complex and, in many ways, perilous 21st century there is an increasing need for art (Whitfield, 2016), for both children and adults. Art, in my experience, can provide solace in times of difficulty and distress. It can be a means of establishing and affirming one's identity and place in society, and it can present information, ideas, issues and challenges in new and provocative ways.

Art can also be a vehicle for marveling at the profound creativity and intelligence of human beings. As an artist I know that art museums and galleries, which hold and/or exhibit a nation's and the world's finest examples of art works, can inspire and inform and, at times, enable opportunities for transcendence. Eisner (2004) once stated, "Imagination is no mere ornament, nor is art. Together they can liberate us from our indurated habits. They might help us restore decent purpose to our efforts and help us create the kind of schools our children deserve and our culture needs" (p.12).

For many years I have been involved as a social justice activist in the early childhood sector, involved in not only working towards the provision of quality early childhood education but also for the recognition and valuing of the important contribution early childhood education makes to the education system in New Zealand, and society as a whole. As part of this agenda, I firmly believe that children have the right to quality visual arts education as part of their participation in EC programmes. I also believe strongly that children have rights as cultural citizens and should, as Mai and Gibson (2011) suggest, be able to participate freely and fully in the cultural activities of the nation. However, I also agree with Mai and Gibson's contention that " ... the greatest challenge for the right to participation is in affording children equal standing in what are largely adult-centred environments, where the very structures and operations of the institution, in this case art museums, are designed by adults" (Mai & Gibson,

2011, p. 357). Consequently, I teach, research, and advocate for teaching practice in arts education that is rights-based.

As a kindergarten teacher, Head teacher and Senior Teacher, and as a professional development adviser for Early Childhood Development and the Ministry of Education, I have had considerable hands-on experience within the EC sector. For the past twelve years I have been working as a lecturer in EC Initial Teacher Education at Victoria University of Wellington. As a consequence, I have a relatively high profile within the EC community, and am well known for my arts advocacy work, the provision of high quality teacher education, and professional leadership in this area.

Over the past six years, as the work on this thesis has developed, I have presented at several EC conferences and also run professional development workshops relating to art museum visiting. It is not a surprise that some of the participants in the study know of this work, or may have been influenced by it. I also have a strong commitment to the EC sector and a sense of responsibility to report back to my research participants in a manner that is timely and accessible. Publication of the research throughout the execution of the thesis in relevant journals that are readily available to the EC sector, may also have raised awareness of the research.

Navigating the thesis: An overview

The thesis consists of nine chapters. Some of these are stand-alone chapters, while the others are based on either published articles, or articles that have been accepted for publication and waiting for final publication. Each article is woven into the thesis through introductory paragraphs, making links to previous or ensuing chapters (see Figure 1, p.27).

Chapter 1 introduces the thesis topic by providing a rationale for undertaking the study through the inclusion of personal stories that contributed to determining the topic, and an argument for the importance and value of this research. It provides a brief overview of visual art education in EC as well as an overview of the museum sector in Aotearoa New Zealand. It identifies the

research questions, my role as the researcher, how to navigate the thesis, and an overview of the chapters.

Chapter 2 is in three parts. The first (part A) investigates issues of access to art galleries and museums, with an emphasis on young children, and examines children's rights as cultural citizens. This work has been published in *Australian Art Education* (Terreni, 2013).

The second part (part B) is a review of New Zealand and international literature, and examines what young children learn in art museums and galleries, what types of teaching strategies can be used in these institutions, and what types of exhibitions best suit young learners. This has been published in the *European Early Childhood Education Research Journal* (Terreni, 2015).

The third part (part C) is a supplementary review of more recent literature which supports many of the ideas in the preceding parts, yet adds a fresh look at innovations and practices in museum and gallery contexts around the world.

Chapter 3 discusses the theoretical framework of the thesis, and draws from the work of sociologist Pierre Bourdieu, whose theoretical constructs sit comfortably within the disciplines of Museum and Heritage Studies as well as education. This work has been published in the *International Art in Early Childhood Research Journal* (Terreni, 2014).

Chapter 4 outlines the methods used in the research. Using a mixed methods approach, the study employed a range of data gathering tools – a survey, an online questionnaire and a case study. It describes the rationale for this approach, and how the data were collected.

Chapter 5 presents findings from a national survey of 17 of New Zealand's largest art museums and galleries, and examines the relationship these institutions perceive they have with the EC sector, some of the issues of access for the sector are identified, and a discussion of ways in which these could be addressed is provided. This work has been published in *reCollections: A journal of museums and collections* (Terreni, 2016).

Chapter 6 presents findings from a national online survey to EC personnel which asked teachers where they take their children for field trips, whether they visit art museums or galleries, and why or why not they visit. This research identified both barriers and facilitators of visiting. This work has been accepted and reviewed by the *Australasian Journal of Early Childhood* and is currently being prepared for publication in volume 42 (3).

Chapter 7 presents findings from an embedded case study of three EC centres who visit art museums – one that visits frequently, one that has visited a few times, and one that had never visited before being involved in this research. Teaching teams at the centres were interviewed about their visual art pedagogy and ideas about visual art education for young children, individual teachers were surveyed in relation to their own experience and perceptions of art museum visiting. Each centre undertook a visit to an art museum that was observed by the researcher, and art museum educators as well as teachers were interviewed about the trip. Things that worked well and things that could be improved were identified. An analysis of the findings using Bourdieu's concept of field is also presented.

Chapter 8 presents an analysis of data from the individual teacher surveys and teaching team group interviews from the case study, and teacher's responses to the national online questionnaire. The chapter attempts to understand more deeply individual teachers' museum entrance narratives that may influence art museum visiting using Bourdieu's concepts of habitus and cultural capital.

Chapter 9 provides a summary of the main research findings, answers the research questions, and draws some conclusions from the research. It recognises the limitations of the study but makes some recommendations from the findings. Considerations of and suggestions for future research are proposed.

Figure1: Construction of the thesis

Chapter 2: Issues of access and learning – the literature reviews

Introduction: Part A

Children, like adults, have the right to enjoy cultural citizenship by having access to a range of opportunities for leisure, education, arts and cultural experiences. This is supported by the *United Nations Convention on the Rights of the Child* (Office of the United Nations High Commissioner for Human Rights, 1989), which argues that children need to be able to participate in the cultural and artistic life of their communities.

The first part of this chapter is a published article. It examines literature that highlights issues of access that impact on museum visiting, and explores whether young children who attend early childhood centres in New Zealand have easy and equitable access to art museums and galleries. Real and potential barriers that exist for these young art museum visitors were identified, which helped to formulate some of the research questions for this study. Permission to reproduce the article for this thesis has been granted by the editor of the journal.

It is important to note that since writing the article, some of the art museums mentioned have been restructured. Consequently, some of the programmes mentioned may have changed.

Image 2: Cover page of *Australian Art Education*.

Terreni, L. (2013). Children's rights as cultural citizens: Examining young children's access to art museums and galleries in Aotearoa New Zealand. *Australian Art Education*, 35(1), 93-107.

Children's rights as cultural citizens: Examining young children's access to art museums and galleries in Aotearoa New Zealand

Introduction

In Aotearoa New Zealand, young children's access to cultural learning opportunities can be fostered through their participation in the events that embody or celebrate the ethnic, social, or religious identities of their diverse communities (for example, festivals, rituals, and celebrations). However, equally important is their participation in events in which individual, cultural and community identity is expressed through the arts (music, movement, dance, drama, literature, media and the visual arts). Mai and Gibson (2011) argue that this participation constitutes cultural citizenship, and that children, like adults, need to be considered legitimate "cultural citizens" (p. 356). Children, they argue, have the right to freely enjoy the dimension of citizenship that involves access to, and participation in, the rich opportunities for leisure, education and cultural experiences the arts provide. This idea is also supported by the *United Nations Convention on the Rights of the Child*, well known to early childhood teachers in New Zealand as an international treaty that advocates protection, provision, and participation rights of children (Office of the United Nations High Commissioner for Human Rights, 1989). Ensuring children have access to family care, health care, and education, and that they are protected against exploitation and injustice are fundamental rights identified in the document (Te One, 2008). Less known perhaps is Article 31 of the *United Nations Convention on the Rights of the Child*, which advocates for children to be able to participate freely in cultural life and the arts. Article 31 is an important one, as Piscitelli (2012) suggests, because it "serves as a reminder that children require play, culture, recreation and the arts in their daily lives, and protects children against the loss of such opportunities" (p. 161).

Early childhood education centres are prime sites for children to access multiple learning and play opportunities through the arts (Ministry of Education, 1996). However, whilst rich and varied learning opportunities in the arts are often provided in early childhood programmes, early childhood centres are not the

only providers of these opportunities for young children. Although it is a small country, New Zealand is rich in cultural and arts heritage, and art museums and galleries are the repositories of some of the nation's best examples. The positive learning experiences for young children that could occur in these settings have been well researched internationally (Anderson, Piscitelli, Weier, Everett, & Taylor, 2002; Bell, 2010; Bowers, 2012; Danko-McGee, 2000; Eckhoff, 2008; Knutson, Crowley, Russell, & Steiner, 2011; Piscitelli, Everett, & Weier, 2003; Piscitelli & Weier, 2002; Savva & Trimis, 2005), and in New Zealand Carr, Clarkin-Phillips, and Paki (2012) suggest that art museums can provide young children attending early childhood centres with both cultural heritage and visual art learning opportunities.

However, as Mai and Gibson (2011) suggest, children's participation in art museums is often limited by factors beyond their control. This article explores issues of access and inclusion experienced by the art museum visiting public – physical access, emotional and intellectual access, and social inclusion. I use these to explore whether young children attending early childhood centres have easy and equitable access to art museums and galleries in New Zealand. I argue that they comprise an under-represented group of art museum visitors who need to be recognised as cultural citizens and an important group of present and future visitors. To foreground this discussion, I provide an overview of early childhood visual art education pedagogy and practice in Aotearoa New Zealand and some examples of current art museum education programmes and/or facilities used by early childhood centres.

Early childhood visual art education in Aotearoa New Zealand

The Ministry of Education (2013) reported that 95% of children under 5 years old attended some form of early childhood education programme in 2012. This suggests that most pre-school children in New Zealand receive education in specialised early learning environments that employ trained teachers and provide educational programmes that adhere to *Te Whāriki* - the national early childhood curriculum (Ministry of Education, 1996). *Te Whāriki* guides early

childhood teaching practice with regard to visual art education through identified learning strands (for example, exploration, communication, contribution, well-being and belonging) and learning outcomes. The Communication Strand, for instance, advises that in early childhood settings children should develop “familiarity with the properties and character of the materials and technology used in the creative and expressive arts” (p. 80) and experience “an environment where they discover and develop different ways to be creative and expressive” (p.74). *Te Whāriki* positions visual art as an important dimension of young children’s learning.

Visual art education is integrated into all early childhood programmes in New Zealand. However, unlike other more prescriptive curricula that highlight subject knowledge that must be ‘taught’ (Haggerty, 2003), visual art learning experiences are explored in holistic, play-based programmes. In this context teachers encourage children to freely use a range of traditional core art media including painting, drawing, clay, construction, collage, and printmaking. The emphasis in most early childhood settings is on provision of in-centre art-making experiences in which the role of the teacher involves minimal intervention in the artistic process. As Richards (2007, p. 22) suggests, “... common practice in early childhood art has varied little from its traditional stance on natural art development, [and] adult non-intervention.”

Te Whāriki encourages teachers to provide opportunities for children to become familiar with “a selection of the art, craft, songs, music and stories which are valued by cultures in the community” (Ministry of Education, 1996, p. 80), and to find out “about places of importance in the community...through stories, visitors, or trips” (57). Museum advocates, such as Black (2012), point to growing evidence of the importance of ‘arts socialisation’ during early years, and argue that “childhood and adolescent exposure to museum visiting and the arts in general is a major factor in adult leisure choices” (p. 7). The education sector can play an important part in this process (Bourdieu & Darbel, 1991) (See Image 3). Nonetheless, the early childhood curriculum does not specifically identify trips to art museums or galleries as useful.

Image 3: Children from an early childhood centre responding to art works in a nearby sculpture garden. Photograph by Michelle Johnston.

Anecdotal evidence suggests that while early childhood services regularly take children on trips and excursions to many and varied destinations for informal learning experiences, they rarely visit art museums (Terreni, 2013). It is possible that a range of factors impact on young children's access and inclusion in art museum visits and these are explored later in this article.

Art museum education in New Zealand

New Zealand is well served by urban and provincial art museums and galleries. In the larger urban centres (Auckland, Hamilton, Gisborne, New Plymouth, Rotorua, Palmerston North, Wellington, Nelson, Christchurch and Dunedin) there are approximately 19 art museums offering education services for children. Several smaller towns also have art museums that educational groups can visit, but the majority do not have the funding capability to provide art educators to work with children.

Currently, government funding through a Ministry of Education initiative (Learning Experiences Outside the Classroom) supports many curriculum-related education programmes run by art museums; however, funding is only provided for primary and secondary school children. Consequently, in many instances, this prevents art museum educators from working formally with the early childhood sector. My survey of the nation's largest art museums and galleries (Terreni, 2013) suggests, however, that many of them do open their doors to early childhood groups, but how often and in what ways art museum educators work with them is currently unknown.

While the early childhood sector may not be well catered for, many bigger art museums offer programmes and activities for children who visit with families (rather than with an early childhood centre). A notable example is *Gallery Babes* offered by the City Gallery in Wellington (see Image 4), and a similar programme offered at the Dunedin Art Gallery where parents, along with their babies, toddlers or young children, can explore the gallery's latest exhibitions with an art educator.

Wellington city has four art museums (the Wellington City Gallery, the New Dowse Art Museum, Pātaka Art + Museum, and the Museum of New Zealand Te Papa Tongarewa). They all offer educational programmes for school children that may be available to early childhood centres, sometimes through negotiation with the art educators. A recent initiative at Pātaka has seen the development of the Tuatara Gallery, a child and family space which "is an interactive, creative space

for children and their families to relax, explore, play and learn” (para 5, <https://www.pataka.org.nz/venues/pataka-galleries/>). Children are surrounded by art as well as purpose-built installations and activities. Children and families can use this space independently, but the museum’s art educators will work with early childhood groups in this area as well as the wider gallery.

Image 4: 18 month-old Max and his mum explore Rohan Wheelan’s sculpture *Wizard of forgotten flesh* (2012) while attending a Gallery Babes session at Wellington’s City Gallery.
Photograph by Lisa Terreni.

Issues of access and inclusion in relation to early childhood visiting

A considerable amount of literature on museum visiting, including art galleries, suggests that ensuring equitable access to an increasingly diverse range of visitors is now their fundamental aim and is identified in their code of ethics (International Council of Museums, 2006; Museums Aotearoa, 2003; Museums Association, 2008). The impact of ideas embedded in 'the new museology' (Stam, 2005; Vergo, 1997) has also resulted in increased consideration of issues of access with the aim of democratising museums (Davidson & Sibley, 2011).

The concept of access to museums, and art museums in particular, can be considered in several ways. For instance, issues relating to hours of operation, as well as cost and physical entry to collections or exhibitions can impact on visitor access. Intellectual and emotional accessibility to the content and inherent meanings of collections (O'Neill, 2002) can affect who does, and does not visit museums, as well as what is learnt there. A sense of community inclusion within the museum has implications for visitors' sense of belonging as it can stimulate desire to access a collection understood as relevant to, and reflective of, their interests (Sandell, 1998).

Whilst art museums in some other countries take children's visits seriously and have made concerted efforts to be more inclusive, young children attending early childhood services in New Zealand remain an under-represented group. The author's experience with, and observations of both the early childhood sector and art museums suggests that very young children's agency to accessing art museums is often limited not only by institutional authority but also by their dependence on adults - parents, whānau, caregivers and teachers - because it is they who determine if, where, and how children access informal education opportunities.

Hours of operation, cost, physical access

The *Code of Ethics of the International Council of Museums* (2006) recommends their governing bodies ensure the collection is "available to all during reasonable

hours and for regular periods” (p. 1). This practice is fundamental to large New Zealand state-funded museums as to enable tourists and the local visiting public to access these institutions during main leisure times (weekends and public holidays) as well as during the week. Thus art museums and galleries in New Zealand generally have accessible operational hours that suit early childhood and school groups.

Museums in New Zealand are primarily funded through local, regional or city councils, with the exception of The Museum of New Zealand Te Papa Tongarewa, which receives direct government funding. Consequently, most large museums are free for self-guided visits, although some ask for a koha/donation. For many families with young children and early childhood groups who wish to visit, minimal financial cost is important, particularly for those with limited income for leisure pursuits or informal educational opportunities. A recent discussion with an early childhood teacher who regularly takes groups of children to an art museum revealed that one of the benefits for her kindergarten, which is based in a very low socio-economic area, is that it is close by and free of charge. But only a few teachers in her community take advantage of this.

Although conditions for early childhood groups in New Zealand’s art museums may seem favourable, Mason and McCarthy (2006) suggest they cater “mainly to the interest of particular social groups” (p. 21), such as adult visitors, limiting access by some groups of visitors and, often unintentionally, excluding others. One of the major criticisms levelled at them, with regard to young children’s access, is the positioning of art works. Invariably, they are placed at adult height, making viewing difficult or impossible for young visitors (Mai & Gibson, 2011). Pātaka’s *Tuatara Gallery* is one example that has addressed this and has positioned art objects at a child’s height (see Image 5) thereby creating opportunities for greater physical access, and enabling them to think about and discuss the work more easily.

Image 5: The Tuatara Gallery at Pātaka museum positions artefacts from the collection at a child-friendly height to encourage engagement and discussion about the works by teachers, children, and their families. Photograph by Lisa Terreni.

Intellectual access

O'Neill (2002) suggests that museums “need to go beyond providing mere physical access to the presence of art works (even if this is free) to providing intellectual and emotional access to the meaning of the works of art for all potential visitors” (p. 24). Stam (2005) attributes the work of French sociologist Pierre Bourdieu to a critical rethinking of the role of art museums and variables that hinder equitable intellectual access. Bourdieu and Darbel’s (1991) research into the characteristics of the European museum-going public in the 1960s contributed greatly to raising awareness of the less visible characteristics of barriers to access. Their work suggested that our dispositions towards, and understanding of, cultural works are shaped by education, social conditioning, and class. They stated that intellectual access to art collections was often elitist, in that it “increases very strongly with increasing level of education and is almost exclusively the domain of the cultivated classes” (p. 14). In order to counter this, Bourdieu and Darbel advocated provision of better resources – guidebooks, labels, and relevant contextual information – to assist intellectual access to the

mysteries of art. They also advocated very strongly for schools to be active in shaping children's dispositions to museum visiting.

It is fair to say that most art museums in New Zealand provide resources for the self-guided visitor, such as audio-tours, videos, or touch-screen computers. Large museums usually offer guided tours that give individuals and groups greater access to information about art works, and assist interpretation, but they generally need to be booked well in advance and incur a cost. As discussed earlier, guided educational programmes are available for school children in the majority of art museums in New Zealand which actively assist them make meaning of art works. Since they are targeted mainly at the primary and secondary age groups, younger children attending early childhood centres miss out on some of the important intellectual and emotional learning opportunities art museum educators provide.

Self-guided tours by early childhood groups, without the assistance of museum art educators, are a viable option and many art museum websites include recommendations for teachers on how to make the most of them. Some research by Carr, Clarkin-Phillips, Beer, et al. (2012) and Carr, Clarkin-Phillips, Paki, et al. (2012) into how children from the early childhood centre based in the national museum Te Papa Tongarewa undertook visits 'upstairs', demonstrated how successful they can be and that their teachers can play an important role in supporting young children's learning this way.

Many contemporary commentators and researchers have noted similar visitor characteristics in people attending art museums to those mentioned by Bourdieu (Bennett, 1995; Bennett & Frow, 1991). Although most surveys show that visitors are likely to be in the upper education, occupation and income group, Hood (2004), who researched visitor characteristics in American and Canadian museums, believes this analysis is too simplistic. She suggests that other visitor characteristics, such as "their values, attitudes, perceptions, interests, expectations, satisfactions" (p. 150), need to be considered and responded to. This broader analysis has interesting implications for considering young

children's access. Because they are so dependent on their teachers for deciding on destinations for educational excursions, it is likely that their teachers' cultural capital, which includes their values, attitudes, perceptions, and interests (or not) in relation to art museums, is the determining factor regarding their access (Mai & Gibson, 2011).

Social inclusion

Sandell (1998) argues "that the exclusion of minority groups from the political, economic and social dimensions of society is reflected in the museum which fails to tell the stories of those groups and denies them access to its services through mechanisms of exclusion" (p. 408). This is evident not only in their non-representation within collections and displays, but also through selective promotional targeting. But the institutional power of a museum can foster acceptance of diversity by encouraging "new relations between museums and communities" (Witcomb, 2003, p. 79). Recognising and responding to social and cultural diversity through displaying relevant collections and exhibitions is important for attracting potential audiences as well as truthfully reflecting the nature of our increasingly diverse communities in New Zealand. This idea is supported by Museums Aotearoa (2005), which states:

A primary role of museums in our communities is that they are places where New Zealanders can learn about their identity as individuals by enabling them to seek out and relate to family connections, and to establish their place as part of local and regional communities. They enable our people to develop an understanding of who they are, where they have come from and where they are going (p. 5).

Nonetheless, for some commentators, art museums and galleries have been slow to respond to the need to reach new or under-represented audiences. O'Neill (1999), for instance, pointed out that some art museums have relied heavily on "traditional visiting communities" (p. 25) and not seen the need to expand their audience focus. He did, however, identify notable exceptions. *The New Art Gallery Walsall* in England, and the *Children's Art Centre* in Queensland, Australia have made considerable efforts to reach new child audiences. A visit by the

author to *Art Garden* at the Singapore Art Museum demonstrated that this museum had invested in some exciting learning opportunities for young children. An initiative at Te Papa Tongarewa in New Zealand has been the creation of an early childhood educator position. This role involved developing and running programmes for families with young children, and early childhood centres throughout the museum. The educator designed a new holiday programme entitled Little Art Lovers to support young children with gallery etiquette. Moreover, she consulted the pre-school children attending the early childhood centre at the museum about programme development and images they have created are being used in the gallery as signage (R. Browne, personal communication, July 5, 2013).

Mason and McCarthy's (2006) investigation into why youth are underrepresented at Auckland Art Gallery is an example of research into audience exclusion in New Zealand. This study revealed that the museum failed "to legitimize young people's values, identity and ways of doing things" (p. 29), not only in the types of art exhibited but also the conservative ambience and layout of the building. They concluded that museums need to assess their art exhibitions, as well as the gallery environment, to determine how 'user friendly' they are for all visitors, including the very young. It is important to note that since this research was completed, the gallery has undergone extensive restoration and renovations. It has also re-examined aspects of its programme in relation to issues of increasing visitor access (Nicholl, personal communication, May 17, 2012), particularly for young children and their families. Sandell (2007) notes that although many museums are responding to pressure from under-represented groups to become more inclusive, others "have adopted a reactive role in relation to these social changes" (p. 192). For O'Neill (2002), museums that are not working to break down barriers are "actively maintaining them" (p. 34). Nonetheless, there is potential to develop socially inclusive art museums, and ideally they should "treat all visitors, existing and potential, with equal respect, and provide access appropriate to their background, level of education, ability and life experience" (O'Neill, 2002, p. 24).

Research by Davidson and Sibley (2011) examining visiting at Te Papa Tongarewa has highlighted one national museum's success after developing a socially inclusive, democratising agenda. Their analysis of 11 years of data from visitor surveys was encouraging and led them, cautiously, to conclude that it was attracting diverse visitors and that "in terms of both diversity and overall visitation Te Papa has clearly succeeded over its predecessor" (p.190). They noted that its ability to draw Māori visitors, who are often under-represented statistically, shows that Te Papa's mission to be a bicultural institution is successful. This research did not examine participation by young children however. Nonetheless, Carr, Clarkin-Phillips, Paki, et al's (2012) research at Te Papa Tongarewa found bicultural exhibitions provide important learning opportunities for very young children and their teachers. They facilitate access to heritage for both Māori and Pākehā (non-Māori) children and promote greater understanding of bicultural practices.

Young children: An under-represented group?

Museum visiting statistics available in New Zealand tend not to record numbers of children who access art museums. A Cultural Experiences Survey, conducted in the first quarter of 2002 by the Ministry of Culture and Heritage (Onlgy, 2003), only recorded data about visitors over 15 years. Consequently, it is difficult to determine the visiting patterns of children. However, data on 5-8-year-old children's culture and leisure activities outside school hours is being collected by the Australian Bureau of Statistics (2009). According to Piscitelli (2012) this indicates positive increases in attendance at cultural venues and events by children over 5 due, perhaps, to some innovative developments in some art museums.

Internationally, there have been successful initiatives for increasing children's access to art museums. For example, in the United Kingdom, the *Kids in Museums* campaign (www.kidsinmuseums.org.uk) has resulted in many of them becoming more child-friendly and aware of the sense of disenfranchisement families can experience in museums. In the USA, the *Family Learning Forum* and research by

Reach Advisors have also played a role in providing advice and support for museums on improving family usage. However, because scant attention has been paid to determining rates of visiting for its youngest citizens, more research is needed in this area in New Zealand to accurately determine levels of visiting.

Some parents in New Zealand visit art galleries informally with their children but again, visitor statistics are unavailable. Black (2012) suggests that “families are a core audience, providing around 50% of non-school visitors, and most museums recognise the clear benefits in reaching out to family groups.” He firmly believes that “they are also vital to future attendance” (p. 7), and art museums need to be mindful of this group of visitors. A search on the internet sites of some of the larger art museums in the main cities of New Zealand reveals that, increasingly, services are being offered that encourage family participation – see, for instance, the new Learning Centre at the Auckland Art Gallery, The Lounge and other family programmes at the New Dowse in Lower Hutt, family workshops at the Art Gallery of Hamilton, and the Whare Toi Arts Studio at Te Papa Tongarewa.

Nonetheless, whilst child and family facilities are extremely helpful in increasing access for these groups, they do not necessarily address the needs of early childhood centres. It has long been recognised that art museums can play an important role in both the formal and informal education of the young (Bell, 2010; O'Neill, 2002; Piscitelli, 2012; Xanthoudaki, Tickle, & Sekules, 2003). Bourdieu and Darbel's (1991) research findings suggest that education is one possible way of combating the problem of social class elitism with regard to art gallery visiting. However, access to the teacher education professional development evenings/programmes that art museums organise to familiarise primary and secondary teachers with new exhibitions is another exclusion area that affects the early childhood sector.

Bell (2010) has suggested that many teachers face challenges visiting art museums because “learning from art objects requires special skills” and they need to develop their “own knowledge of art and art processes, art vocabulary, history and contextual knowledge” (p. 106) to do this successfully. Professional

development programmes in art museums can assist teachers to develop skills and confidence, as well as familiarise them with exhibition content. This would be particularly helpful for early childhood teachers who lack confidence working in an environment in which they may feel they do not have the requisite skills. However, lack of access to this type of professional development does not entirely prevent early childhood teachers from taking children to art museums, but as art museum visits often need to be self-guided, teachers do need to feel confident in initiating and undertaking a visit because, once there, it requires their knowledge, skills, and confidence to successfully negotiate the environment with young children. This supports Merriman's (1989) view that "museum visiting can be conceived as a two-tier process. First the 'opportunity' to visit museums has to be available, then, if it is, the opportunity has to be actually realised" (p. 170).

Conclusion

New Zealand is a small nation richly endowed with art museums and galleries that showcase the best examples of the nation's artistic and cultural heritage. Whilst, statistic-gathering and attendance mechanisms are an integral part of most art museums and galleries throughout the country, participation by New Zealand's youngest citizens is not (currently) measured. However, children do visit art museums with their families. New Zealand appears to be following international trends with many art museums and galleries providing innovative and exciting facilities and services that cater for their needs. These initiatives generate more opportunities to increase access for this under-represented and under-researched group of visitors.

Access for children attending early childhood centres is more problematic, however. When consideration is given to the many factors that can inhibit visitor access to art museums, it seems probable that some barriers to young children's access are created not only by the museums (in particular, through the failure to fund art educator positions for this age group) but also by the early childhood teachers themselves. More research needs to be undertaken to fully

examine the barriers and facilitators that impact on access for this group of visitors so that young children, like other cultural citizens, can freely use art museums “to learn, experience and enjoy, and be stimulated to think about their place in the world” (Museums Aotearoa, 2005, p. 1).

Introduction: Part B

To examine the benefits of art museum education for young children, as well as to emphasise the literature gap in early childhood education research pertaining to access to and use of art museums by young children, a review of literature that discussed and researched (art) museum education for young children was undertaken. A number of key themes emerged from the review. These included: the types of positive learning experiences that occur for children in the gallery setting, the role of the teacher and art educator in this setting, the development of trans-institutional communities of practice through creating working partnerships between schools and art museums, and the role art museums can play in a teacher's professional development.

Part B of this chapter is a published article and discusses these central themes (the literature review grid appears in Appendix A). However, it is important to acknowledge that new research literature has emerged since the literature reviews for part A and B were undertaken. A literature review of this new research (Part C of this chapter) supports many of the themes from the initial literature reviews and supplements Part A and B. It is also important to note that since this review, the EC curriculum *Te Whāriki* (Ministry of Education, 1996) has been revised and although the intentions of the document have remained the same (Ministry of Education, 2017), wording of the document has changed in many places. Permission to reproduce the article for this thesis has been granted by the editor of the journal.

Image 6: Header from EECERA journal

Terreni, L. (2015). Young children's learning in art museums: A review of New Zealand and International literature. *European Early Childhood Education Research Journal*, 23(5), 720-742

Young children's learning in art museums: A review of New Zealand and international literature

Introduction

In New Zealand, visual art education is recognised as an important part of children's learning in both the compulsory (primary and secondary) and non-compulsory (early childhood) sectors. In the compulsory education sector (5-18 years), the curriculum document, *The Arts in the New Zealand Curriculum* (Ministry of Education, 2000), states:

The arts enable individuals and groups to create ideas and images that reflect, communicate, and change their view of the world. The arts stimulate imagination, thinking, and understanding. They challenge our perceptions, uplift and entertain us, and enrich our emotional and spiritual lives. As expressions of culture, the arts pass on and renew our heritage and traditions and help shape our sense of identity. (p. 9)

In the early childhood sector (birth-5 years) this sentiment is recognised in the curriculum document *Te Whāriki* (Ministry of Education, 1996). Teachers are encouraged to provide programmes that enable children to develop knowledge, skills and experience in visual art, for instance by providing learning experiences that will help young children develop:

- familiarity with the properties and character of the materials and technology used in the creative and expressive arts;
- skill and confidence with the processes of art and craft...;
- skills with media that can be used for expressing a mood or a feeling or for representing information...;
- an ability to be creative and expressive through a variety of activities...;
- an increasing familiarity with a selection of the art, craft ... which are valued by the cultures in the community;
- an expectation that ... art ... can amuse, delight, comfort, illuminate, inform, and excite;
- familiarity with a variety of types of ... art ... as expressions of feeling, mood, situation, occasion, and culture. (p. 80)

Whilst learning outcomes such as these are specified for early childhood visual arts education, what is not specified are the types of teaching behaviours and

activities that can encourage learning in this domain. The curriculum has a strong socio-constructivist approach which “emphasises the critical role of socially and culturally mediated learning and reciprocal and responsive relationships for children with people, places, and things” (Ministry of Education, 1996, p.9) but visiting art museums as an activity that can support visual art learning, for instance, is not specifically identified as a useful learning activity. However, the use of art museums as part of visual art programmes in the compulsory education sector is encouraged. This is evidenced by New Zealand’s Ministry of Education funding support for Learning and Education Outside the Classroom (LEOTC) activities. This funding enables many museums and galleries to provide an education service for school children.

Art museums may seem, to some, to be only for adults’ and older children’s edification and education; however, considerable international research has shown that young children benefit from learning experiences in these institutions (Anderson et al, 2002; Bowers, 2012; Eckhoff, 2008; Knutson et al, 2011; Piscitelli & Weier, 2002; Savva & Trimis, 2005). This view is supported by recent New Zealand research by Carr, Clarkin-Phillips and Paki (2012), Bell (2011), and McNaughton (2010) which suggests that art museums provide very young children with important learning opportunities. Nonetheless, anecdotal evidence indicates that young children (birth-5 years), particularly those who attend early childhood centres in New Zealand, comprise an under-represented group of museum visitors who have limited access to the nation’s art museums. Currently, there is very limited research that has examined the degree to which young children visit and participate in New Zealand art museums, and there is also very limited research investigating how the use of art museums by the early childhood sector can contribute to visual art education pedagogy and practice in early childhood contexts.

In order to examine existing literature regarding the benefits of art museum education for the young, as well as to emphasise the literature gap in early childhood education research in relation to access to and use of art museums, in 2012 the author undertook a review of literature that discussed museum

education for young children (Terreni, 2013). This literature review critiques research that has examined the types of educational programmes and teaching strategies that most benefit young art museum visitors. A search on data bases available to Victoria University of Wellington (ProQuest, and A+ Education) were initially investigated using key word searches. These included: 'early childhood', 'young children' 'preschools', 'art galleries' 'museum', 'art education', 'art appreciation', 'research', 'school', and 'peer'. This search located two relevant studies (Eckhoff, 2008; Savva & Trimis 2005) that examine the conditions that support optimal learning experiences in art museums for young children. Another search using the phrase 'early childhood programming in art museums' in Google Scholar located studies about early childhood programming in museums in the USA (Bowers, 2012; Eckhoff, 2008; Knutson, Crowley, Russell & Steiner, 2011).

Studies by Anderson, Piscitelli, Weier, Everett, and Taylor (2002), Piscitelli, and Weier (2002), and Fasoli (2001) were also located and these examine the mediators of learning for children in art museum settings in Australia. Relevant New Zealand studies, however, were determined by looking at research on visits to museums by early childhood groups and school groups that were known to the author (Carr et al, 2012; Moreland et al, 2005). As Fink (2008) suggests, sources of information and relevant articles for a literature review can also be determined by investigating multiple sources (for example, by looking at the work of known scholars researching in relevant fields, engaging in discussions with colleagues and other scholars, as well as talking to members of relevant professional organisations). Consequently, discussions with international scholars (Danko-McGee, 2000), the few New Zealand scholars who have investigated art museum visiting (Bell, 2011; Bowell, 2012) and art museum educators who have undertaken related research activity in this area (McNaughton, 2010), elicited further scholarly articles that were relevant to the review.

A number of key themes emerged from the review. These included the types of learning that occurs for children in the gallery setting, and the role of the teacher and art educator in this setting. Also evident was a theme relating to the

development of trans-institutional communities of practice through creating working partnerships between schools and art museums, and the role art museums can play in a teacher's professional development. This article discusses these central themes.

The types of learning that can occur for children in an art museum/gallery setting

Dewey (1934), suggests that encounters with art work can be so significant that they can be described as having “*an* experience” with art (p. 37), i.e., one that is elevated above common experience by its profundity and intensity. Burnham and Kai-Kee (2011), teachers and researchers at the Frick Collection and the J. Paul Getty Museum in the US, believe that *an* experience with art works in a museum/gallery setting can be created for not only individuals but also groups of visitors, both adults and children, through meaningful teaching. They describe “the magical moments” (p. 64) of working with groups of visitors when encounters with art have been facilitated so that people have been able to understand, appreciate or ‘see’ art in new, sometimes transformative, ways. A variety of learning opportunities can be utilised by teachers to enable children to have powerful experiences of art. These learning opportunities take many forms – aesthetic, cognitive, kinaesthetic, affective, and social and cultural. The development of particular learning dispositions, for example curiosity and receptivity, can also be fostered in the art museum context. This section of the literature review examines these different types of learning.

Aesthetic learning

Greene describes “reflective and conscious encounters with the arts” (2001, p. 5) as the fundamentals of aesthetic learning, such as those that can be experienced in an art museum/gallery setting. She suggests aesthetic education involves intentional teaching that is “designed to nurture appreciative, reflective, cultural, participatory engagements with the arts by enabling learners to notice what there is to be noticed” (p. 6) so that learning becomes more meaningful. Art museums and galleries are important sites where aesthetic encounters can be harnessed by teachers for this type of learning.

Kindler recognises that art museums/galleries are increasingly being seen as sites of aesthetic learning that are suitable for very young children. She feels one of the most important things for children who visit an art museum/gallery is learning about “the enjoyment of art and cultivating the desire for aesthetic experience” (1997, p, 15), and believes that the main function of art museums is to arouse children’s visual appetite with real and authentic art objects, some of which are “the greatest accomplishments of human artistry” (p, 16). This view is supported by research by Savva and Trimis (2005) that looked at young children’s participation in an art museum context in Cyprus. They suggest that because art-viewing opportunities for young children are rare, teachers should use art museums as they provide rich opportunities for children to experience the aesthetic richness of authentic art works (Eckoff, 2008; Knutson et al, 2011; Piscitelli & Weier 2002), rather than using slides or reproductions. Bowers, a teacher and researcher at the Smithsonian Early Enrichment Centre, suggests that aesthetic education is important in the 21st century because “at a time when videos keep our kids occupied during long car rides and action games with avatars play on TV’s in our living rooms, museum educators recognize how important it is for young learners to connect with what’s ‘real’ ” (2012, p, 39). Authentic art objects, she believes, have the power to generate awe, promote wonder, and engage children’s curiosity.

Danko-McGee’s research with young American children looking at art works found that all young children have the potential for aesthetic appreciation. Because this potential already exists, she feels strongly that teachers need to nurture this aspect of learning so that a child “can become a more sophisticated art appreciator” (2000, p. 49). Her research led her to conclude that children can learn to develop the ability to make choices about their art preferences and articulate the reasons for their choices, as well as develop increased appreciation for the aesthetic elements in their environment. Aesthetic learning in the gallery context can assist children to recognise and become familiar with specific art-related terms and vocabulary such as the elements and principles of art. McArdle supports this view and suggests that children’s knowledge “of the grammar and

syntax of visual texts is important for making meaning and using and understanding the symbol systems of the visual arts” (2012, p. 37).

The experience of being introduced to the architectural aesthetic of an art museum/gallery itself is an important aspect of the learning experience in this context (Piscitelli, Everett & Weier, 2003). Duncan suggests that art museums often resemble and are imbued with the ritual-like qualities of ceremonial monuments (such as palaces or temples), that are invested in certain practices that make them aesthetically unique and special places. She suggests that “like most ritual space, museum space is carefully marked off and culturally designated as reserved for a special quality of attention – in this case, for contemplation and learning” (2005, p. 80). Young children need diverse learning experiences in diverse locations, and an art museum offers a very different type of aesthetic experience than what is experienced at home or in an early childhood centre.

Cognitive and kinaesthetic learning

Art museums throughout the world are increasingly providing education programmes for children. Indeed, in many countries educational programmes account for a proportion of a museum’s revenue and consequently the institutions are increasingly accountable, not only to private funders, but also to government. There is incentive, therefore, for museum education programmes to provide quality learning experiences for children that keep abreast with educational pedagogies that have currency in the school system. Research indicates that art museums in the West, like many schools, favour constructivist learning approaches that encourage cognitive development through thinking and meaning-making (Anderson et al, 2002; Bell, 2011; Burnham & Kai-Kee, 2011; McNaughton, 2010; Savva & Trimis, 2005) while, as Burnham and Kai-Kee explain, educators “try to stimulate curiosity and imagination, provoke thought, and connect the viewers’ prior experience with the objects” (2011, p. 46).

Hipkins (2009) notes that encouraging students to be life-long learners and helping students to engage *critically* in learning is important for assisting with

the development of key competencies (using language, symbols and texts, thinking, participating and contributing, managing self, relating to others) identified in the *New Zealand Curriculum* (Ministry of Education, 2007). Lloyd (2009) argues that educational programmes offered by art museums are favourably placed to assist with this. Bowers supports this view and argues that art museum education can help build “life-long learning skills” (2012, p. 40) and that museum educators are well placed to use traditional museum resources to help prepare young children for success in school. Bowell, a New Zealand researcher who examined the role of museums in art education programmes provided by recently graduated teachers, agrees. He suggests that because visual art learning experiences play an important role in “developing critical awareness and creativity” (2011, p. 100), skills such as these are transferable into other knowledge domains.

Substantial research into young children’s learning in the art museum context suggests that offering children opportunities to link the thinking, ideas, and meaning-making (that have been generated by their experiences in the art museum) with kinaesthetic learning opportunities is important. This can involve children’s own hands-on art-making in the art museum environment (Savva & Trimis, 2005), or back at the school or centre. Piscitelli, Everett and Weier (2003), Australian researchers who have examined young children’s museum visiting behaviour, believe that for young children who are extremely sensorial in their learning “kinaesthetic thinking has distinct advantages. Firstly, information taken in through the senses stimulates thought about the experience. Manipulation of objects and materials also allows for unexpected discoveries, and engenders a sense of immediacy, actuality and action” (2003, p. 14). Providing opportunities to sing, dance and physically interpret art works with their bodies can help young children to make meaning in the art museum/gallery context.

Affective learning

Burnham and Kai-Kee (2011) recognise that although the desire to interpret and /or make meaning of a work of art is fundamental to the viewing experience, so

too are the sensory and emotional aspects of the encounter. They believe that it is important to allow visitors to “surrender fully to the sensual experience of the object’s presence” (2011, p. 63). Falk, who has had a career in studying museum visitors and is a renowned researcher in the US, also believes that emotion is a vital contributor to memorable museum visit experiences. He argues that “all meaning-making, even of the most logical topic, involves emotion, just as emotions virtually always involve cognition” (2009, p. 147). For young children, who operate very much in sensory and emotional domains, tapping into their emotional responses to art work (what they liked, and why they liked or disliked something, for instance), can be useful for generating dialogue and discussion, as well as being helpful to their meaning-making processes.

Some researchers argue that children are motivated in museum settings when the experience is fun and enjoyable (Csikszentmihalyi, 1997, cited in Picitelli and Weier, 2002). Nonetheless, it is important to be mindful that art works can generate not only feelings of pleasure and delight, but may also sometimes create feelings of sadness, anger, fear or anxiety. Stylianides (2003), a teacher of art to young children in the UK, when researching her own personal encounters with particular art works that affected her negatively, recognised that this type of emotional response was sometimes an artist’s intention. She concluded “that my aim as a visual arts educator shouldn’t be to prevent myself, or children, from encountering the emotions through art, but to find ways for both me and them to understand that art provides representations of life, including the experience and expression of feelings” (2003, p. 155). Pre-visit preparation to exhibitions can help teachers determine the types of art work they feel are appropriate and important for young children’s learning. How teachers support children’s experiences with their encounters with art will help these experiences become memorable for children.

Social and cultural learning

Te Whāriki, the New Zealand early childhood curriculum (Ministry of Education, 1996) is an example of a reconceptualised curriculum which endorses cultural pluralism through its bi-cultural nature. It has been instrumental in shifting early

childhood pedagogy in New Zealand to a socio-cultural constructivist orientation, placing emphasis on “the critical role of socially and culturally mediated learning and of reciprocal and responsive relationships with people, places and things” (1996, p. 9). This theoretical orientation is one which in itself is more culturally inclusive (Terreni, 2008). Art museums/galleries, in New Zealand and internationally, are important sites where children can successfully engage in reciprocal and responsive relationships with people, places and, in this case, art objects that reflect the diverse social and cultural communities in which children live.

Research by Anderson et al. (2002) led them to conclude that it was important for museum experiences to provide “context and links with children’s own culture, that is, their customs, beliefs and values that they hold” (p. 19) as this can help to more effectively engage children with subjects and content that are familiar to them. Carr et al. (2012) believe that in New Zealand art galleries and museums can help children (and teachers) explore aspects of te ao Māori (the Māori world view) through collections or objects which “tell the story of the cultural and social history of a people, a country, a region, or simply a town or village” (p.10). They feel strongly that these types of experiences can help children (and teachers) to gain bi-cultural perspectives on their world. Bell (2010), another New Zealand researcher and scholar, concurs with this view and believes that art museums provide rich opportunities for children to experience the diversity of cultures in their communities.

Learning dispositions

Claxton and Carr (2004) argue that to be a good learner one needs to be *disposed* to learn, making one ready and willing to be open to new learning opportunities, which then leads to better engagement and the development of ability. This is particularly important for young children where the development of key dispositions towards learning is crucial for their successful on-going learning (contributing to the key competencies identified in the *New Zealand Curriculum*; Ministry of Education, 2007). Specific dispositions have been identified that are important for young children in early childhood settings in New Zealand. These

include: taking an interest; being involved; persisting with difficulty, challenge, and uncertainty; expressing a point of view or feeling; and taking responsibility (Ministry of Education 2010, para 1). Research by Carr, Clarkin-Phillips, and Paki (2012) specifically examines the role of museums in the formation of young children's learning dispositions, in particular the development of the disposition of curiosity. They recognise the rich potential of museums to excite this disposition in young children due to the abundant resources that are available. They also see that visiting can give children time to look carefully and critically at objects. However, they also recognise that learning is often situation specific and that effort needs to be made so that knowledge is transferable from one setting to another e.g. the museum back to the early childhood centre. Being exposed to new ideas, processes and ways of seeing the world through visual art forms also encourages young children to be receptive to new ideas and ways of doing, thinking, and creating.

Bell (2010) suggests that art museum visiting as an activity for young children can result in a process of acculturation in this setting that supports the development of dispositions that "may contribute to deep seated habits of museum visitation as a highly valued activity" (p. 92). He also suggests that successful learning experiences in art museums have the potential to foster lifelong engagements in the arts in a broader sense (Bell, 2011). However, Savva and Trimis (2005), and McNaughton (2010) suggest that to effectively embed learning, and thus establish certain dispositions, repeat visits to art museums may be necessary. Their research also highlights that the role of the teacher, as well as that of the art museum educator, is vital to the success of maximising young children's learning in the museum context.

The role of the teacher in the art museum/gallery setting

Research by Piscitelli (2011) suggests that new initiatives in cultural centres in Australia, such as art galleries and museums, have begun to respond to children's right to participate in cultural experiences and this has meant greater involvement of children. She believes that:

Children are democratising culture. By their mere participation, children are voting with their feet about what appeals to them in the marketplace of entertainment options. To take advantage of this growing audience, various organisations take the time to talk with children about various aspects of the work of creating and delivering cultural programs (Conclusion section, par. 3).

Other researchers have noted that art viewing or art appreciation experiences, such as visiting art museums for young children in early childhood centres, are often non-existent or play a very small part in children's visual art education (Eckoff 2008; Savva & Trimis 2005), and anecdotal evidence suggests that this may also be the case in New Zealand. Nonetheless, when visiting does occur in the New Zealand context there are two options open to teachers – self-guided visits where teachers determine the shape, content and process independently from art museum educators, or guided visits where an art museum educator determines a programme and where teachers play either a passive or supportive role. This section of the literature review examines the types of teaching strategies that have been identified through research that are applicable in both guided and self-guided contexts.

Teaching strategies

In research undertaken by Anderson et al. (2002) that examined children's museum visiting in Australia, pre-visit preparation for art museum excursions in the school classroom or early childhood centre was identified as necessary for enhancing the art museum learning experience. The researchers suggest that this can involve preparing children for the rules and expectations in the museum context, and what type of objects they may encounter there. Research by McNaughton (2010) of school children's use of an art museum in New Zealand also supports this view.

When children are in the art museum/gallery, several research studies have identified strategies that can guide teacher practice to support young children's learning in this context. For instance, Eckoff's (2008) research into the practices of a 'master' art museum educator working with young children identified four successful strategies for introducing and developing class conversations about

art work. These included: game play, questioning, storytelling, and technically-focused talk. All of these strategies were woven together by the teacher to make the experience meaningful for children.

Anderson et al. (2002) cite Feldman's (1970) approach to art criticism as being useful for working with children at the art museum. This involves four key strategies: description – encouraging children to attend to what is seen; analysis – getting children to identify how the elements are put together in an art work; interpretation – encouraging children to give meaning to the art work; and judgment – helping children to provide a personal opinion about the work. They noted, however, that class teachers did not always make links to the school curriculum which they felt was another important strategy for making the experience connect to learning goals for children.

Research by Carr, Clarkin-Phillips, Beer et al. led them to conclude that for self-guided visits to art exhibitions in New Zealand museums, early childhood teachers need to be the mediators of “connection and talk, often during unanticipated moments while participating with children in play, work and talk” (2012, p. 58). Teachers' strategies for sustaining dialogue with children about exhibits were seen as important by supplying information about objects, and asking children for clarification about their thinking in relation to art works. In another research study of young children in a gallery setting, Eckoff (2008) noted that the students' interactions and explorations with art works in the gallery that were followed directly with an art-making experience in the studio (that was connected in some way to the viewing experiences) was an important teaching strategy. Like Piscitelli and Weier (2002) she concluded that when the art viewing experiences connect with children's interests it is more likely that unique art work will be produced by the children. This view is supported by Carr, Clarkin-Phillips, Beer, et al. (2012) who reported that children making objects back at the centre after visiting an exhibition helped them use the information from the visit in their own work.

Bell's (2011) research in New Zealand art museum contexts suggests a critical inquiry approach that is regularly used by art educators. By using *What? When? Who? How?* questions about art works, museum educators and teachers can encourage a range of skills such as critical reflection, questioning, challenging, investigating problems, discovering, analysing, classifying, comparing, drawing conclusions, hypothesising, predicting, and connection-making. However, in art museums in the US, Bell (2010) noted that Visual Teaching Strategies are often used by educators. Visual Teaching Strategies uses three basic questions: *What is going on in the picture? What do you see that makes you say that? What can you find?* Bell observed that this technique can be helpful for teachers who believe that they don't know anything about art.

Anderson et al. (2002) suggest that post-visit learning experiences back in the early childhood centre or classroom that employed a variety of experiences, including hands-on tactile activity and explicit reference to children's museum encounters linking the sessions to subsequent museum visits, were useful strategies. Carr, Clarkin-Phillips, Beer, et al. found that Star and Greisemar's notion of boundary object (1989) played a key role in young children's learning after a visit. They state that these are "things or representations of things (photographs for instance) that physically crossed the boundary between the museum exhibition and the kindergarten, and we include as boundary objects the documented assessments that *told* boundary-crossing stories" (p. 57). Other examples included laminated photographs of exhibits, sketch books, learning stories, and a book made by researchers on the exhibition to invite and provoke dialogue with children.

Implicit in many of the researchers' findings was the importance of the relationship that teachers develop with their local art museums, and how this can support children's learning experiences in the art museum/gallery context. The next part of this review discusses the development of shared communities of visual arts practice.

Communities of practice

Bowell's (2012) multi-method research project investigated the way in which New Zealand art museums can contribute to community support networks that aim to develop the visual art confidence and expertise of a group of provisionally registered primary school teachers. In this study, the network included an art gallery educator, a visual art specialist teacher, and a practising artist who ran regular workshops for newly graduated teachers over a two-year period. Upon evaluation, several key factors were determined that encouraged the teachers' visual art teaching practice and one of these included the use of art museums and galleries.

The relationships that evolved within the group developed into a visual arts community of practice that enabled the teachers to discuss and reflect upon the practical activities and their application in the context of teaching and learning. Wenger (2006) describes communities of practice as "groups of people who share a concern or passion for something they do and learn how to do it better as they interact regularly" (para 4). Communities of practice, in this instance, involved people (teachers and museum educators) who were interested in visual arts education for children, and who engaged in joint activities to support this learning activity. In the process, the participants developed "a shared repertoire" (Wenger, 2006, para 7), of resources and expertise. Like other researchers who feel that working with art museums can assist with a teacher's professional development (Bell, 2011; Eckhoff, 2008), Bowell (2012) believes that "the impact of practical experiences on developing expertise is enhanced and strengthened within the context of a community of practice" (p. 22).

The notion of supportive communities of practice is also explored by McNaughton (2010), an art educator at the Suter Gallery in Nelson, New Zealand. Working with 6 and 7 years-olds from a local school, her research set out to determine the key factors that could enhance the children's development as intelligent gallery novices which, according to Braur, are "people who learn new fields and solve novel problems more expertly than most, regardless of how much domain-specific knowledge they possess" (1993, cited in McNaughton, p.

i). She found that learning in a gallery was enhanced by three factors: the individual child's agency, the physical aspects of the gallery and, importantly, the community of practice that developed with the children's teacher, the children, and the other adults who provided support during their repeated visits to the gallery.

Fasoli (2001) also explored the idea of a community of practice in research that investigated how 4 and 5 year-olds entered into and began to participate in the social practices encountered in an art museum. Unlike Howell (2012) and McNaughton (2010), however, she found a disjunction between the community of practice experienced by the children in their early childhood centre, and that of the art museum which highlighted the need for a "process of negotiation of gallery practices within the context of the preschool practice" (2011, p. 14). This was evident when the gallery 'rules of behaviour' became a major focus for children – what they were and were not allowed to do in the gallery. Rather than the art work itself, these were the experiences most recollected and reflected on back in the classroom by the children. For instance, the children made signs and talked about art museum rules in this process. The researcher observed that their experiences in the art museum were mediated by other life experiences in order to make sense of the rules in the new setting. Nonetheless, this focus did bring home ideas to the children that art museums held precious objects which needed protection. The development of a trans-institutional community of practice between the art museum and the centre that supported children's art learning, however, was not evident in this research as the early childhood teacher in the study did not engage in a collaborative relationship with art museum educators.

A research study by Herne (2011) explored whether art teachers and museum and gallery educators held conflicting conceptions of art and design education in high schools in the United Kingdom. Using the social theories of communities of practice, Herne examined and conceptualised the complexity of the interaction between the two groups. Despite finding some differences in pedagogical orientation, he found there were shared understandings and purposes as well as

a common desire to share the responsibility of art education of school children. He concluded that “trans-institutional and inter-professional communities of practice can be established which have the potential to generate new forms of engagement, shared repertoire and joint enterprise” (2011, p. 1).

Both Howell’s and McNaughton’s studies demonstrate that when different communities of practice combine (for example, schools and art museums), the intersection can produce a new and supportive visual art community of practice from which positive results can ensue. Through enriching and enhancing a participant’s learning and development in an art museum setting this knowledge was transferred back into the classroom. Herne’s study revealed different pedagogical approaches to art education in two distinct communities of practice – the art museum and the high school – but highlighted the commonality of purpose and the possibilities for trans-institutional community of practice development. Fasoli’s (2001) study, however, demonstrates that this may not necessarily eventuate for some groups. Nonetheless, Howell, McNaughton, and Herne’s research highlights the benefits of developing relationships and shared understandings between different communities of practice. The potential exists for early childhood centres to develop strong relationships with art museums/galleries and thus foster a community of practice approach. This relationship has the added benefit of creating new professional development opportunities for teachers, which is discussed in the following section of this review.

Professional development

Eckoff (2008) suggests it is early childhood teachers’ lack of training or experience with visual arts that is a contributing factor to the lack of art viewing opportunities provided for young children in the US. She suggests that this may be because many teachers have not had experience to look at or talk about art and feels that art museums can assist with professional development in a number of ways. For instance, teachers can use art museum visiting as an opportunity to observe and learn from ‘master’ art museum educators about art vocabulary, as well as strategies for implementing art appreciation experiences.

Bowell (2011, 2012) also feels strongly that art museum educators can provide important expertise that is useful for children's learning in the visual arts but also for teachers' learning. He also notes that due to dwindling professional development for teachers in New Zealand, teachers need more professional assistance to provide quality arts programmes, and art museums are well positioned to do this. Like Bell (2010), he is concerned about decreasing pre-service training for teachers in visual art but his research demonstrated that using art galleries as part of a professional development package to help new provisionally registered teachers (PRTs) was successful and states "not only are they providing expert support and guidance to the PRTs involved in the study, they have also been able to use their own networks and connections with other cultural communities to support the PRTs. This developing relationship...is increasing the PRTs' confidence to teach visual art" (2011, p. 113).

Bell (2010) believes that in New Zealand, like in the US, new teachers are underprepared to teach art. He notes that as well as cuts to pre-service training, school advisory services that once offered extensive in-service support have almost disappeared. Art museum educators can provide support for teachers – for example, through the exemplification of successful practice, and through the provision of professional development opportunities, such as teachers' evenings in the art museum/gallery. The diminishing of pre-service training in the arts, as well as a constricted professional development service, is also something that is being experienced by the early childhood sector, and art museums/galleries have the potential to professionally support this sector as well.

Conclusion

This literature review has explored the diverse educational experiences that can take place in art museums, clearly demonstrating the value of such experiences for young children. Art museum educators and teachers who participate in art museum/gallery visiting experiences with young children all play important roles in ensuring successful encounters with art and the multiple learning opportunities that can take place for children before, during, and after a visit. There is potential

for art museums and early childhood centres to forge important connections in order to create a shared community of visual arts practice that can have mutual benefits for children, teachers, and arts educators. Art museums are also well placed to provide helpful professional development opportunities for teachers.

Kindler believes one of the most important roles of art museums is to foster a robust relationship with their visitors to “find ways to keep the romance [with art] alive beyond the honeymoon” (1997, p. 16). The challenge, however, that rests with early childhood teachers, who are in the powerful position of being able to foster excursions to and have on-going relationships with art museums/galleries, is to ensure that visiting has a place in the visual arts programmes provided for young children. As early childhood research in New Zealand in relation to art museum visiting is very limited, on-going research in this area is needed to determine the contextual factors that facilitate or create barriers to visiting art museums/galleries by the early childhood community in New Zealand.

Part C: Supplementary literature review

Introduction

The first two parts of this chapter consist of literature reviews undertaken at the early stages of this research during 2012-2013. Part A highlighted issues of access that impact on museum visiting, exploring whether access to art museums and galleries is easy and equitable for young children participating in EC early childhood centres programmes in New Zealand. It suggested that there were real and potential barriers for these young art museum visitors. Part B highlighted the learning that can be fostered through visiting cultural centres, such as art museums and galleries. Children's cognitive, aesthetic, kinaesthetic, affective, social, and cultural learning experiences as well as their curiosity and receptivity to new ideas can be cultivated in an art museum and gallery settings. Since the initial two reviews were done, new and important literature has been published which adds to the increasing pool of research relating to both access and learning in the art museum context for young children. The first part of this review builds on the literature review undertaken in part A and relates to issues of access. The second part relates to in part B and the dimensions of learning in the art museum context.

Issues of access and inclusion

Sirinides, Fink, and DuBois (2017) in a study of early learning services in 53 libraries and 39 museums in Philadelphia, examined issues of access to these institutions for young children. The researchers concluded from secondary data analysis at the start of their research that existing research "typically lack[s] details about the availability and accessibility of early childhood programming" (p. 564), in relation to museums and libraries. Consequently, their research set out to investigate issues of access more closely. Key research questions in their research that related to issues of access included: To what extent do museums and libraries offer programmes for young children? What is the nature and type of programming that currently exists? What are the barriers that museum and

library staff face in designing and implementing programming for young children? To what extent do partnerships support programming for young children in museums and libraries?

Through community focus groups and an online survey of key administrators the researchers found that some of the main barriers to designing and implementing programmes for young children involved a lack of funding and resources, as well as a lack of adequate and qualified staffing in the institutions. Interestingly, their research suggests that libraries were more likely to provide programming for young children than museums, where story times or crafts sessions were sometimes offered to children. Data on access for under-resourced neighbourhoods indicated that libraries were more likely to be accessed by the community than museums, which were not taken advantage of by local communities. While parents from the community focus groups indicated that they wanted better access to museums and libraries, as well as interactions with staff and hands-on activities for their children, lack of money, time and transport were all identified by participants as barriers to access.

Partnerships with schools were identified by the researchers as being very useful for planning for the institutions in regard to programme content, advice on appropriate ways of working with young children and families, and access to resources. However, this type of partnership appeared to be more limited for museums (21% museums and 61% libraries). But despite the many barriers to visiting identified in the study, the researchers were keen to see increased access to early learning programmes in museums, suggesting that “ museums and libraries are well-situated in a critical space for providing enriching activities for young children and families” (p. 573).

At the conclusion of their report, the researchers exhorted city and state leaders to facilitate partnerships among museums, libraries and early learning programmes. Nonetheless, the authors of the article did not provide any concrete examples of practices that could assist the development of such partnerships. In New Zealand, for instance, the Ministry of Education’s LEOTC funding regime

discussed in part A (Ministry of Education, 2016), while flawed (Abasa, 2015) does provide for aspects of this type of partnership.

Increasing access for families and young children to art museums and galleries is also addressed in a report by Flemons and Lees (2017) who examined the impact of the *Generation Tour*. A touring programme of four family-oriented exhibitions (2014-2016), funded by the Arts' Council England's strategic touring fund, was shown in contemporary art galleries in Ashton, Berwick, Ashton-under-Lyne, and Burnley, four small towns in the north of England. The research set out to examine whether the tour brought in new family audiences, and if families enjoyed the specially designed exhibitions. It also set out to determine whether there were challenges for galleries in welcoming new families, if there were particular challenges associated with running a tour, and if marketing approaches were successful. The study also wanted to determine if the venues who had hosted the tour were now in a better position to welcome family audiences in the future.

In order to gain insight into how to reach families and understand their needs and opinions about art, culture and leisure before the tour, audience development was undertaken by using focus groups with families from local children's centres. Participants shared their fears, anxieties, and perceptions of art galleries highlighting their preference for hands-on activities, desire for good facilities at the venues, communication and marketing literature that was recognisably targeted to families. Data analysis also revealed that families could be put off by the words 'art' and 'artist'. This information helped organisers to plan for the tour.

After the exhibitions had been toured, families' responses to the exhibitions for evaluation purposes were measured employing post cards with questions for families to answer about their experiences. However, in order to have a full evaluation of the tour and associated processes, staff and curator questionnaires were also undertaken. An artist questionnaire was used to determine

information about the brief for the exhibitions, and an evaluation of the success of the artefacts during the shows.

Analysis of the data revealed that the tour had been successful on many levels. The exhibitions gave the venues a visitor boost and had brought in a new family audience to all of the galleries – 14% had never visited, and the majority were infrequent visitors. Families' enjoyment of the exhibitions appeared to have improved their opinion of the galleries because they saw that the shows were clearly aimed at them and their children had liked them. However, interaction by family participants with some exhibits, especially exuberant children, created breakages. The artists involved in developing content suggested that venues need to provide more interpretation and guidance around treating objects more gently i.e. highlighting difference between an exhibition and a playground, and that the marketing needed to reflect this too.

The marketing of the tour was deemed effective, but word of mouth was seen as a really important factor, as was working with children's centres to promote the tour. This was seen as important in relation to access for the harder to reach communities, particularly families and children with English as an additional language (EAL). The exhibition curators revealed that they had learnt a great deal about how to work best with this group of visitors, and saw both the benefits as well as pitfalls of working with families. What is missing in this report, however, is an indication of a commitment to future family-oriented exhibitions by the venues.

Both these studies, whilst highlighting barriers to and problems of access for young children and families, emphasise the role of the museums and galleries as important vehicles for supporting children's learning and engagement. An art curator involved in the *Generation Tour* acknowledged this by noting, "We embarked on this project because family audiences were under represented in our venues. This was a missed opportunity ... because contemporary art can enrich the lives of families and encourage a lifelong appreciation and interest" (para 4, <http://www.familyarts.co.uk/2017/05/generation-tour-encourages->

families-to-visit-contemporary-art-galleries/). Findings relating to issues of access identified by Sirinides, Fink, and DuBois (2017) echo issues identified in Part A of this literature review and in chapter 8 which suggest that similar barriers exist in New Zealand for young children. However, the belief that museums and galleries are rich places of learning for young children is shared by these researchers and those involved in the proceeding research.

Learning in the art museum and gallery

Aesthetic and sensory learning

Bell (2017), in a case study of four art museums in the UK (London's Victoria and Albert Museum), the USA (the US Penitentiary Alcatraz in San Francisco and the Oakland Museum of California), and British Columbia (Vancouver Art Gallery), undertook first-hand observations of learning in action in the museums to examine effective education pedagogies in the museum context. His research sought to explore how museum educators and visitors could best capitalise "on museum resources for exploring issues of aesthetic learning through sensory experience of, and response to art objects, taste and judgement, art status and value, as well as particular cultural significance of art objects and displays" (p. 776). On half-day museum visits he examined and critiqued curatorial practices and displays, and undertook interviews and correspondence with museum educators in the respective institutions.

His research focused on the aesthetic dimensions of learning. Museums, Bell believes, can stimulate pleasure and learning through sensory experiences offered in the context of the museum – incidentally or planned. Through the use of constructivist pedagogies used in these contexts, museum educators can empower young people to undertake aesthetic explorations and judgements of objects through "up-close engagement with real art objects or engaging in art-making activities [that] allow students to engage with surface, scale, mass or sound which they are unable to apprehend in reproductions ..." (p. 777). The types of learning engagements discussed in Bell's research illustrates how learning in these contexts can be pleasurable and fun for young people, with

artefacts and artworks providing opportunities for provoking student's curiosity while at the same time "mediating learners' appreciation of cultural knowledge or practices" (p. 776).

While Bell's observations of learning within the museum context in this research were primarily of young people's engagement rather than that of young children, his findings resonate with those researchers who have studied young children's aesthetic engagement in the art museum context (Kindler, 1997; Danko-McGee, 2000; Piscitelli and Weier 2002; Eckoff, 2008; Knutson et al., 2011).

However, Hackett (2014) has investigated toddlers' aesthetic and sensory engagement in an art museum. As a participant observer, Hackett undertook monthly visits to a museum in Northern England with eight families (eight adults with five children, four toddlers), and with her own daughter over the course of a year. Data was collected using tracking diagrams of children's movement, video recordings, field notes, and having informal interviews with parents. From the research, Hackett found that meaning-making for young children in the museum setting is wide ranging, where gesture and movement are integral to helping little children make sense of their world and that this involves "a mesh of multimodal practices..."(p.21).

From her findings Hackett concluded that greater attention needs to be paid to the walking and running behaviours of young children in museums because this is how they construct meaning in this context. She states, "Children in the museum walk to know. As they walk to know they also place make, where they go and return to takes on meaning and significance" (p. 12). This seemingly simple and taken for granted type of sensory engagement with the museum environment takes on new importance in the light of this research. Children's walking and running in the gallery Hackett proposes, "must not be dismissed as the 'noise' that happens in between focused engagement and learning in museum (or any other environment), but as a central aspect" (p. 20). The implications of these findings suggest that, given the freedom, all children would naturally "zig and zoom" (as one of the toddlers described their actions in the research), and then return to their places of interest (Piscitelli, Everett & Weier, 2003).

Using ideas from French sociologist Lefebvre (1991) Hackett sees “space as a social product and the result of the distribution of power and social ideologies” (p.9), and argues that “if space is socially produced, then children’s meaning making has a role to play in the construction of the places they visit and in which they spend time” (p.10). Hackett’s focus highlights the hegemonic control of the use of physical space within the art museum or gallery setting by the institutions. However, children being given ‘permission’ to actively move and construct meaning making in a gallery space - physically, sensorial and cognitively, is supported by research undertaken at the Ipswich Art Gallery in Australia by Piscitelli and Penfold (2015).

Immersive learning environments

With the renewal of the Ipswich Art Gallery in 1999, the gallery committed to the development of a dedicated children’s gallery space. The *Light Play* exhibition, held in 2013, and designed for children under the age of 8 years-old, “aimed to promote children’s artistic engagement with peers, the environment and the materials around them” (Piscitelli & Penfold, p. 265). The model was experiential in that it that provided children with immersive artistic and creative processes for their engagement, using “children’s play as a catalyst for inquiry...” (p. 266). *Light Play* was a show that “promoted the use of light as a creative material for the creation of ephemeral art through collaborative play, experimentation and discovery-based learning” (p. 265), and supported learning through play in art but also in science. The interactive exhibition provided children with opportunities to work creatively with OHPs, light tables, reflective paper, webcam projection, shadows, and a floor light box.

The research set out to explore the characteristics of children’s creative play in an art museum, and whether a quality framework for children’s programmes and exhibitions worked effectively in the setting (see Piscitelli & Weier, 2002). Data gathering methods, similar to those used in Hackett’s (2014) study, involved diagrams which mapped children’s movements throughout the space, visual documentation (children’s drawings), video and photographs, and formal and

informal interviews with children, their parents, teachers, and museum educators.

Key findings highlighted important aspects of the learning that took place in the gallery space, and beyond. The immersive, carefully designed and content rich environment appeared to constructively support learning, as did the demonstrations and informal interactions with children and staff. Children displayed fluency in key vocabulary about light, and were able to identify properties of light confidently and, from the post visit interviews, the learning from the exhibition appeared to be “sustainable and durable”. Importantly, some disengaged children in the classroom context responded well to the experiential play opportunity in the gallery, displaying more creative thinking as well as greater participation.

Gallery staff also encouraged teachers and parents to be actively involved in children’s play and engagement. Parent feedback showed that many found the exhibition inspirational and the opportunity to “see parents spending real time with their kids” (p. 278) was noted favourably, as was the opportunity to gain ideas for play at home. The researchers also observed that light exploration opportunities were sometimes set up back in the classroom or centre after visits, thus prompting on-going explorations of light in formal learning environments.

Recommendations from this research encourages museums to embed child visitor research as a fundamental part of their practice. This, the researchers hope, will help museums to gather more information about the impact of exhibitions on audiences so that “a new ethnography of children and childhood may emerge - describing the many ways children participate in the culture and society through their interactive and creative play in museums” (p.279).

Experiential learning opportunities

This call to action by museums for more visitor research, particularly for young visitors, could address the concerns of Rönkkö, Aerila and Grönman (2016) who lament the lack of research-based information on how museum environments support children’s social and cognitive development. Their research, which

aimed to increase pre-school children's interest in learning in formal education environments such as museums, explored how preschoolers responded to literature-based and design/craft tasks that experientially connected them to the museum learning environment.

Over a period of four days, 14 preschool children (10 boys and 4 girls), were studied working in an historic house museum in Finland. The preschoolers were allowed to freely explore the museum at the start of their work in the museum, before having a guided tour specifically designed for them. Discussion and tasks followed the initial tour in which storytelling, story creating, the illustration of stories, designing and making soft toys, were components of the learning experience. The researchers suggested that because "the new Finnish preschool curriculum identifies the importance of arts-based approaches for children and that these approaches should be aligned with experiential and holistic education" (Rönkkö, Aerila & Grönman, 2016, p. 17), arts experiences in relation to the children's work in the museum were seen as an important aspect of learning in this context.

Through analysis of data from five - ten minute semi-structured interviews with the children and video recordings which were analysed holistically and thematically, the researchers found that these guided, experiential learning opportunities enhanced children's recollection of the experiences, objects, and understandings of the purpose of the museum. Like Piscitelli and Penfold (2015), the researchers believe that it is important that museum visits are connected to experiential learning which they feel give children the freedom to realise their own ideas and creativity, and which can then increase their levels of participation in a museum context as well as enhance an interest in history.

Quantitatively evaluating learning in the art museum context

Greene, Kisida and Bowen (2014) are concerned that culturally enriching school trips in the US are in decline. If they are offered to students, trips are seen by schools as rewards (a fun day out) for children rather than opportunities for extending learning. Like Rönkkö, Aerila and Grönman (2016), the researchers

were surprised by how little evidence exists about how field trips effect student learning. Their research, unlike the more qualitative studies discussed previously, is the first large scale randomized-control trial in the US designed to discover what students actually learn from school tours of an art museum by measuring critical thinking, historical empathy, tolerance, and interest in art museums.

The research was located in the new Crystal Bridges Museum in Northwest Arkansas (the first major art museum to be built in the US in the last 40 years and with an \$800 million endowment that assists with covering the expense of school tours). Participants in the study were 38347 students from kindergarten through to grade 12. Researchers organised matched pairs of treatment and control groups of students based on similarity of grade level. The treatment groups were given free one-hour tours of the museum with discussions facilitated by a museum educator, while the control groups had their tour deferred until the treatment groups had completed their visits. Data gathering methods involved a survey of students (10,912), and teachers (489) three weeks after tours had taken place.

The findings indicated that groups who received a tour displayed stronger ability to think critically about art and seemed to be more observant, and better able to notice and describe detail (than those of the control group). Some gains in historical empathy were determined, with students from rural areas showing higher rates. Measures of tolerance showed increases too, with benefits showing more highly for disadvantaged groups i.e. those from rural or high poverty areas. Interest and positive feelings in visiting an art museum increased, with higher gains shown for disadvantaged groups. Interestingly, very young students made large improvements in the observed outcomes, just like disadvantaged students and first time visitors.

At the conclusion of the study Greene, Kisida and Bowen felt that the positive results of their study have implications for school administrators and policy makers who make decisions about whether to take students on field trips (or not). They believe the results of the study show the value in financially

supporting and maintaining educational programmes in cultural institutions which supports the work of philanthropists, who fund many museums and art galleries. Ultimately, the researchers believe, the aim of schools is not only to provide economically useful skills in numeracy and literacy but to create civilized young men and women who value the arts, culture, and “the breadth of human accomplishment” (p. 86). Their research demonstrates clearly how visits to art museums and galleries can actively contribute to this.

Effective pedagogical models for teaching in the art museum and gallery

Bell (2016, 2017) argues strongly for the use of constructivist educational pedagogies in museum and gallery contexts. The quality of students’ engagement with art, he believes, is “contingent on the provision of accessible, inclusive, engaging and informed teaching strategies” (2016, p. 36). In a study of 10 museum education programmes in New Zealand and the USA, Bell sought to discover how teachers might best guide positive learning experiences about art in museum settings. Data gathering involved using open-ended semi-structured interviews with museum education teams, and observations of groups visiting museums (school groups aged between 5-10 years of age, two senior secondary student group and two adult learner groups. Bell found that inclusive pedagogies enable visitors to have rich conversations and experiences with art works, and are flexible and adaptable to visitors’ needs. Findings also suggest that “art objects provide fertile resources for learning between cultures” (p. 27), mediating visitors’ connections with the past and different cultural contexts. Bell argues, on the basis of his findings, that open ended conversational approaches by educators can optimise learning and teaching possibilities, for both teachers and children.

His research also illustrates that models of constructivist pedagogies used in museums are examples of practice that visiting teachers can transfer to classrooms setting (Bell, 2017). Museums, he believes, can provide teachers with effective professional development as the teaching strategies which are employed by specialist educators in museums can provide appropriate strategies

and approaches to art education for teachers. In particular, a critical inquiry approach which uses questions that encourage scrutiny and response helps to create “... conversational pathways...” (2016, p.33) was found to be effective with younger children. This supports ideas from research about effectively working with young children discussed in part B of this literature review (see, for instance, Anderson et al, 2002; Eckoff, 2008; Bell, 2011). Nonetheless, while art museum educators can be important role models for primary and secondary teachers in regards to working with art collections, part A highlighted issues of access that can have an impact on this aspect of professional learning for teachers in the EC sector.

Research undertaken by Abasa (2014) straddles both issues of access and aspects of learning in an art museum. In contrast to Bell’s discussion about the efficacy of constructivist pedagogies undertaken by art museum educators in New Zealand and internationally, Abasa challenges and critiques the prevalence and dominance of certain pedagogies utilised in many art museums in New Zealand. Her case studies at the Auckland Art Gallery and the Christchurch Art Gallery examined two different approaches to art museum education to understand and explain what art museum educators’ practices revealed about their philosophies and pedagogies.

The tortuous and tenuous history of the provision and funding of education services in museums, which often reflected the political policies of current governments, is also investigated and discussed in Abasa’s thesis. The development and implementation of the LEOTC contract (discussed in part A of this chapter), while providing funding for the employment of museum educators, reflects, she believes, neo-liberalist ideals in the economy and in education where contracts are designed to meet efficiency and accountability requirements. The contracts, based on competitive tender and continuous quality assurance, resulted in “... returned control over the delivery of school-based programmes in museums and cultural heritage organisations to the Ministry under arrangements more stringent than any other time” (p. 120). Nonetheless, LEOTC funding was the only means that most art museums could

maintain staff. Abasa concludes that “.... the lack of resistance to this regime by individuals is one indication of the hegemonic thralldom of LEOTC” (p. 124).

What Abasa neglects to acknowledge in her historical analysis of policy developments in both museum and school education policy is the development of the national EC curriculum *Te Whāriki* (Ministry of Education, 1996), which occurred at a similar time as developments and change proposals were taking place for the *New Zealand Curriculum Framework* (Ministry of Education, 1993). As part of the ‘thralldom’ of LEOTC, the contracts did not (and still do not) include the EC sector, putting the sector in a seriously disadvantaged position and negating their status as legitimate participants in museum education programmes. The contracts render the EC sector practically invisible to the art museum world but Abasa’s omission in her analysis of LEOTC reinforces this invisibility.

By examining current art museum education practices through observing museum educators in action, Abasa noticed that many art museum educators often used “a prominence of normative strategies...”, where “linear transmission approaches are the most prevalent followed by questioning strategies” (p. 274). She describes the employment of signature pedagogies in art museums and gallery contexts, which are based on the institution’s assumptions about how best to impart knowledge and encourage learning in these settings. However, while these are useful and often effective she believes they are rooted in the history of an institution, serving to support “affirm and reproduce the perspectives inherent within the art museum itself” (p. 278). This approach, she believes, can become routine and rigid, less likely to allow for the “unexpected and emergent nature of teaching” (p. 44), and is less likely to engage in critiques of power or social agency that can be found embodied in art education practices that have a more critical pedagogical approach.

Her observations of indigenous and critical pedagogies, however, suggest that these can provide alternatives to signature pedagogies and offer new ways to consider art works as well as critique the museum itself, but these approaches are rare. Abasa suggests that both signature pedagogies and transformative

critical pedagogies are valuable in the art museum but if *both* are used then the “possibilities to reform, improve and expand art museum education exists.” (p.363). She suggests that the space and tension between the different pedagogical approaches could be a place where art educators might strengthen their practice that could lead to a revision of art museum education, “and deepen the community’s understanding and engagement with art and the art museum” (p. 50). Implicit in the argument is that access for some visitors may be enhanced through the use of different modes of art museum education practice.

The study draws on a range of theorists to help with analysis of the data. Bourdieu’s conceptual tools of habitus and field are cited to better understand human agency and intention within an art museum context. Abasa argues that those operating with a specific field such as an art museum are likely to internalise dispositions and practices (habitus) that align with the institutions so they can operate successfully in the field. For art educators this internalisation contributes to the formation of signature pedagogies that are then passed on and instilled in art museum visitors. Nonetheless, shared habitus in a field creates insights and understandings of the field and where power relationships are unbalanced, can lead to a critique of practice and an examination of “what and who has been silenced, marginalised or oppressed” (p. 52).

Conclusion

The supplementary review in this section supports many of the findings from part A and B but shows, perhaps, a growing interest in providing and evaluating programmes for young children and others in museums. The examples of successful exhibitions that have been designed with children in mind - the *Generation Tour* and *Light play*, demonstrate that art museums and galleries can undertake meaningful thinking, planning and researching to adequately meet needs of families and young children. Arts based, experiential learning for young children in museum and gallery contexts can be very successful and show positive learning outcomes for young children. But alternative pedagogies are needed to transform art educational practices in art museums and galleries that marginalize or ignore some visitors, or fail to recognize structural inadequacies

of existing models. Drawing from some of the findings in the literature reviews in this chapter, as well as findings from research generated by this thesis and field theory, an inclusive pedagogical model for art museum and gallery education for young children is proposed and discussed in Chapter 9.

Image 7: Art as meaning-making. Millie (aged 4 years) from Elgin Early Childhood Centre drawing a picture of herself drawing in the art gallery.

Chapter 3: Theoretical framework

Introduction

As the international education research literature has clearly shown, an art museum or gallery can provide an important context for young children's learning. Yet several barriers to early childhood sector access have also been identified in the New Zealand context. As discussed, these include: lack of government funding to enable art museum/gallery educators work with directly with EC services, limited marketing of exhibitions to the EC sector, and a lack of professional development for teachers in this area.

However, it is likely that the attitudes, dispositions and, perhaps, anxieties around engaging in art museum/gallery visiting by childhood teachers themselves can also influence decisions about visiting these sites. This chapter is a published article. It discusses a Bourdieuan theoretical framework that has been used to consider the entrance narratives of a group of early childhood teachers involved in the case study in this thesis. However, particular emphasis has been given to field theory as way of analysing the educational approaches of art museums and galleries, and the 'fit' this has (or not) with the EC sector using interviews from teachers and art educators who worked with the groups involved in the case study (see Chapter 7).

Since the development of this chapter, a significant New Zealand study in an EC context using Bourdieu's conceptual tools has recently been completed. Jeanette Clarkin-Phillips' PhD research (2016) affirms the potentially transformative features of habitus, and "contributes to a deeper understanding about the role of early years' services as powerful intervention sites for adults" (p. ii). A new book by Alanen, Brooker and Myall (2015) has also made an important contribution to understanding aspects of childhood through a Bourdieuan lens, providing "... convincing accounts of the power of policies devised by adults ... to shape children's lives" (p.11). Both these works support ideas presented in this thesis - reinforcing the important role teachers can play in their work not only with

children but also their families, and both have been used in shaping my analysis.

It is important to note that the original article has been modified to prevent too much repetition within the thesis. Discussion in the chapter about EC education and the New Zealand EC curriculum refers to the Ministry of Education's 1996 framework. However, as previously discussed, the newly revised Te Whāriki (Ministry of Education, 2017) retains key features of this document. Permission to reproduce the article for this thesis has been granted by the editor of the journal.

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Image 8: Logo for the International Art in Early Childhood Journal

Terreni, L. (2014). It's a matter of distinction: Bourdieu, art museums, and young children attending early childhood services in New Zealand. *International Art in Early Childhood Journal*, 4, 1-10.

It's a matter of distinction: Bourdieu, art museums, and young children attending early childhood services in New Zealand

Introduction

... In EC settings in New Zealand, excursion destinations are completely dependent on teachers' decision-making and planning processes and, consequently, teachers' positions of power can diminish children's agency and opportunity in this area. Whilst some of the barriers to EC sector access have been identified at an institutional level (described above), the most crucial factors in determining young children's access to art museums and galleries are the attitudes, dispositions and, perhaps, anxieties around engaging in art museum/gallery visiting by EC teachers themselves. Doering and Pekarik (1996) suggest that an individual's prior experiences and knowledge, which embodies perceptions and expectations of museums, can influence decisions about art museum/gallery visiting. These factors, they believe, contribute to the development of an individual's entrance narrative in relation to museum visiting (Falk & Doering, 2000). Consequently, a teacher's own individual entrance narrative is likely to play a part in their decision making about art museum/gallery visiting with children.

This chapter discusses the proposed theoretical framework that will be used to analyse and interpret the art museum/gallery entrance narratives of 20 EC teachers who are involved in my current PhD research (Terreni, 2013), which explores the barriers and facilitators of young children's access to, and use of, art museums/galleries in New Zealand. The teachers' work in a range of EC settings – a kindergarten (licensed for 40 children aged 2 to 5 years), a privately owned EC centre (licensed for 25 children aged 2 to 5 years), and a community-based EC centre (licensed for 30 children under 5 years, including up to 10 children aged under 2 years...

Using theoretical/conceptual tools based on the work of Pierre Bourdieu, it is possible to develop a greater understanding of EC teachers' attitudes towards museum/gallery visiting by applying these tools to teachers' entrance

narratives. This should illuminate and explain why attitudes and dispositions have developed and the ways in which these can create barriers to art museum/gallery educational opportunities for children or, conversely, facilitate them. However, to begin this discussion I will give a brief description of EC services in New Zealand, and describe the socio-cultural nature of the EC curriculum. The relevance of a Bourdieuan approach to this research, and its usefulness for investigating and critiquing art museum/gallery visiting by young children attending EC services, is also discussed.

Early childhood education in New Zealand, the EC curriculum, and the relevance of a Bourdieuan sociological interpretative framework

In New Zealand, children under the age of 5 years old have access to a range of EC services. These include both teacher-led services (which include education and care centres, kindergartens, home-based education and care services) and parent-led services (which include playcentres and playgroups). Whilst it is not compulsory for young children to attend EC services, there is a social expectation that children will attend some form of service during the early years, and government initiatives over the past 20 years have resulted in very high rates of participation in the overall population. According to the Ministry of Education's (2013) EC education indicators, participation in the sector has been increasing steadily with 95.7% of children now starting school having attended some form of EC service.

The EC sector has a government mandated EC curriculum, *Te Whāriki* (Ministry of Education, 1996), which fosters a socio-cultural orientation to pedagogy and practice. Theorists, such as Bruner, Bronfenbrenner and Vygotsky, who "placed the learning experiences of children in a broader social and cultural context" (May, 2009, p. 246), have been drawn on to develop curriculum statements that embody this approach. For example, the curriculum document emphasises the "role of socially and culturally mediated learning," where children learn "through collaboration with adults and peers, through guided participation and observation of others" (Ministry of Education, 1996, p. 9).

Visual art education is identified in the EC curriculum as an area of learning that

is vital for enhancing young children's opportunities for communication, meaning -making, and making children's thinking visible. Importantly, the curriculum recognises that not only do children learn through their interactions and collaborations with significant people in their lives (for instance, their families, peers, and teachers), but also with "places and things" (Ministry of Education, 1996, p. 21) in the EC environment as well as the wider community. Consequently, excursions to places of learning, such as museums and art galleries, can play an important role in young children's education experiences, particularly in the visual arts. The relationship children develop with the places and spaces that exhibit the nation's art collections, their developing familiarity with the artifacts and objects that are displayed there, how to interact with art works, and an understanding of the people who work in these institutions is likely to help lay a foundation or disposition for ongoing museum visiting throughout their lives (Bell, 2010).

The work of French sociologist Pierre Bourdieu has attracted attention in a range of disciplines within the social sciences (education), museum and heritage studies (see, for instance, writing by McCarthy, 2013; Newman, 2005; Savage & Bennet, 2005). Many of Bourdieu's conceptual ideas, or thinking tools as he described them (Grenfell & Hardy, 2007; Webb, Schirato, & Danaher, 2002), have also had considerable traction in education research. Several New Zealand educationalists have embraced his theories as a way of explaining social and cultural differences in academic achievement in primary and secondary schooling (see Harker, Mahar, & Wilkes, 1990; Harker & McConnochie, 1985; Nash, Harker, & Charters, 1990).

Bourdieu's ideas, however, also have relevance and application to the EC education context. Klibthong (2012), an Australian early education researcher who has examined inclusive education for young children, suggests that many of Bourdieu's key ideas are useful tools for critically examining teacher practice. She believes that "Bourdieuian conceptual tools offer refreshing epistemological and reflective radars for re-imagining and enacting pedagogical practices" (p. 71), and that this mode of critical social theory can

provide a helpful “methodological tool for analysing and critiquing educational systems, which are plagued with power, the status-quo and approaches that limit the enactment of equity, social justice and innovative practices” (p. 72). As in inclusive education, decision-making about EC curriculum, pedagogy and practice can be usefully critiqued in relation to teacher/child power relationships, particularly in relation to the provision of visual arts education opportunities such as art museum/gallery visiting.

Grenfell and Hardy (2007) consider that arts research and education are areas where a Bourdieuan perspective can offer useful insights and provide “exemplification of the ‘rules of art’ in various areas of the art field” (p. 3), particularly art museums. Bourdieu and Darbel’s (1991) seminal study into the characteristics of the European museum-going public in the 1960s contributed greatly to raising awareness of the, perhaps, less visible characteristics of barriers to access that are created by education and social class. Consequently, in museum and heritage studies, many scholars (for instance, Stam 2005) attribute Bourdieu’s work to the development of a critical rethinking of the role of art museums and consideration of the variables that contribute to the hindering of equitable access by the public. Like Stam, New Zealand scholars Mason and McCarthy (2006) suggest the social critique inherent in Bourdieu and Darbel’s research can be a useful way of considering who may be excluded (such as children attending EC centres) from accessing the elite stocks of cultural capital (Bourdieu & Darbel, 1991; Bennet & Silva, 2006) that can be found in art museums and galleries.

Bourdieu and Darbel (1991) advocated strongly for schools to be active in the process of children’s enculturation into the world of art, through facilitating their exposure to art museums and galleries. Their research suggested that intellectual access to art collections, i.e., the knowledge of, and familiarity with specific cultural practices that enable individuals to respond to works of art appropriately “increases very strongly with increasing levels of education” (p. 14). Their research recognised that education is a tool to help children appreciate, understand and value the many forms of visual art in order for them

to experience a love of art. One of the important roles of schools, they believed, was to provide programmes that would help with the “inculcation of artistic culture” (p. 60).

In EC visual arts education, consideration of Bourdieu’s ideas in relation to art museum/gallery visiting has the power to create new pathways for EC programmes. As Mills (2008) suggests, Bourdieu’s ideas offer “transformative potential in his theoretical constructs and that these suggest possibilities for schools, [EC centres], and teachers to improve the educational outcomes of ... students” (p. 79). EC teachers are in a position to provide new transformative opportunities for children’s learning by offering visual art learning experiences that can develop fresh interests, awareness and understandings in areas where, perhaps, children (and their families) have had no experience or opportunities to acquire this cultural knowledge. As a result, these experiences contribute to the development of children’s acquisition of cultural capital in the field of art education.

It is important to recognise that Bourdieu and Darbel’s (1991) research on art museum visiting, and Bourdieu’s sociological analysis of taste and aesthetics (Bourdieu, 1984), have sometimes been criticised as too deterministic by over emphasising the effects of social class (Merriman, 1989; Mills, 2008; Newman, 2005) rather than an individual’s personal agency. Prior (2005) suggests that museums have changed over the last century and, consequently, have made education and the accessibility of exhibitions central to their development. These observations will be important to keep in mind. Nonetheless, despite institutional changes and efforts to be more encompassing of diverse audiences, access to the education services offered by many art museums/galleries in New Zealand continue to privilege some groups of learners over others. Also, because EC teachers’ individual dispositions towards art museum visiting remain key determinants of children’s access to, and use of, art museums and galleries, a Bourdieuan analytic framework can be helpful for unpacking teachers’ personal entrance narratives and, as a consequence, offers teachers opportunities for reflection and insight into their

own teaching practices (Klibthong, 2012; Mills, 2008). Three of Bourdieu's major conceptual tools that are relevant for analysing and critiquing teachers' pedagogy and practice are described in the following section.

Bourdieu's theories of habitus, cultural capital, and field

Habitus

The notion of habitus i.e., "internalised embodied social structures" and "cultural unconscious or mental habits or internalised master dispositions" (Bourdieu, 1989, p. 18) is a key conceptual tool used by Bourdieuan theorists to explain certain social and cultural phenomena. Klibthong (2012) suggests that habitus involves "the beliefs, values, norms and attitudes of individuals" (p. 72). Webb et al. (2002) believe that habitus can be understood "as the values and dispositions gained from our cultural history" (p. 44). They argue that dispositions, which embody "capacities, tendencies, propensities or inclinations" (Mills, 2008, p. 80), generally stay with us across the myriad of different contexts we inhabit, and while these enable us to "respond to cultural rules and contexts in a variety of ways" (p. 44), our responses are usually pretty much determined by our cultural history.

Habitus is formed through family, class, ethnicity, and, importantly, through education. And as Bourdieu suggests, "the habitus acquired within the family underlines the structuring of school experiences...and habitus is transformed by schooling ... [which] in turn underlies the structuring of all subsequent experiences" (Bourdieu, 1972, cited in Baker & Brown, 2008). In the educational context, Klibthong (2012), for instance, argues that habitus can influence:

...the ways teachers relate with children and how they teach and involve them in activities. The mental structures and dispositions from which teachers make choices of the types of teaching approaches to use, and how they teach to include or exclude children from active participation in school work, are generated within the habitus (p. 72).

Mills (2008) argues that whilst habitus shapes an individual's life choices, it does not determine them. Whilst some individuals "will recognise the constraint of

social conditions and conditionings and tend to read a future that fits them”, others “may recognise the capacity for improvisation and tend to generate opportunities for action in the social field” (p. 82). Awareness, then, has the potential to transform and change an individual’s action and choices. Insights gained through an awareness of the constraints as well as opportunities that habitus can generate may lead EC teachers to understand and/or examine their teaching practices more closely.

Cultural capital

Habitus, in turn, influences the formation of another social phenomenon, that of cultural capital. Cultural capital is described by Bennet and Silva (2006) as a particular stock of cultural competencies which provide the knowledge of, and familiarity with, specific cultural practices. In an art museum context, for instance, these competencies enable individuals to respond to cultural works/objects (such as art) appropriately through a process of internalised decoding (Mason, 2005).

Cultural capital is likely to shape an individual’s level of (art) museum literacy. As Bourdieu (1984) remarks, “a work of art has meaning and interest for someone who possesses the cultural competence, that is, the code into which it is encoded” (p. 2) and that “the ‘eye’ is a product of history reproduced by education” (p. 3) . Museum literacy is described by Stapp (1984) as the “mastery of the language of museum objects and familiarity with the museum as an institution” (p. 3), which, he suggests, is something that needs to be learnt. The types of skills needed to be developed to become museum literate are elaborated by Gazzeri and Brown (2010). These, they suggest, include:

- the possession of sufficient cultural capital for decoding and appreciating complex cultural products found in a museum;
- sufficient acquaintance with the consumption of complex cultural products and be motivated by this to undertake further visiting;
- sufficient self-esteem and trust in their own skills and education to negotiate and appreciate the museum context.

The way cultural capital shapes EC teachers' attitudes to, and competencies with using art museums and galleries is a relevant consideration for this study. It is possible that EC teachers' own cultural capital (perhaps unconsciously) and their own levels of museum literacy, may either hinder or help young children's access to art museums. Both EC teachers' and art museum educators' understandings and awareness of the concept of art museum literacy and the role in which visual art learning opportunities in art museums can foster children's museum literacy can be illuminated with the application of notions of cultural capital in the visual arts field.

Bourdieu firmly believed that "all the means have to be used, from nursery school, to give all children the experience that children from well-off social groups owe to their families— contact with cultural works, and with other aspects of modern society" (Bourdieu, 2002, cited in Grenfell, 2004, p. 90) and organised trips to museums, therefore, play an extremely important role in this equalising of opportunity. It is important to consider the implications of art museum visiting as part of an EC visual art programme for children and their families, and how such learning experiences can add to children's cultural capital in this field of visual arts education and socialisation. Added to this is the possibility that teachers' own cultural capital can be developed through use of art museums as part of the EC programme.

Field

Habitus and cultural capital are acted out in what Bourdieu defined as a social field, i.e. a particular social space in which individuals are located. Each discrete field (and individuals can operate in a number of different fields) has specific rules, either explicit or implicit, with which an individual needs to comply in order to have access to positions of power within the field. Engleby (2011) suggests that "each field is defined by a set of social relationships (or social locations) that are organised according to a shared understanding about the meaning of what goes on inside the field" (p. 2). Webb et al. (2002), add that cultural field is defined by a myriad of factors such as "institutions, rules, rituals,

conventions, categories, designations, appointments and titles” which create certain “discourses and activities” (p. 44) specific to the field.

Using a football analogy, Grenfell (2008) notes that fields “are shaped differently according to the game that is played on them” (p. 68). In my research, although participants share the same field of visual art education, the rules, discourses, and activities in each site (art museums and EC centres) may be shared, complementary, but also conflicting. For instance, EC visual art education in Aotearoa New Zealand is, generally, integrated into all EC programmes where pre-school children explore visual art learning in holistic, play-based programmes. In this context, teachers encourage children to use a range of traditional art media freely – including painting, drawing, clay, construction, collage, and printmaking. The emphasis in most EC settings is on provision of in-centre art-making experiences with minimal intervention in the artistic process from the teacher (Terreni, in press). This context for visual art education can differ considerably from the one delivered in an art museum context where art educators may offer programmes that use the museum’s art collection as the basis for more structured, educator-guided learning experiences.

Within each of these different fields of visual arts education, another of Bourdieu’s conceptual tools – the notion of cultural distinction (Bourdieu, 1984), i.e. where some forms of art and (art) experience are preferred and given distinction over others, is useful. Determining similar (and dissimilar) ideas about art education for young children held by art museum educators and EC teachers, and discovering the areas that each site considers are the most important and the most valued/valuable for children’s learning, can provide insights into programme development (in both contexts) that most suit young learners (see Figure 2).

Figure 2: The place where values and practices may intersect, but which may also bring to light areas of distinction.

Conclusion

This article has discussed Bourdieu’s conceptual constructs that will provide the theoretical framework to be used in my doctoral research examining the EC sector’s access to, and use of, art museums in Aotearoa New Zealand. This theoretical approach has provided researchers in the fields of education and museum and heritage studies with viable tools for inquiry, which are relevant to my study. As McCarthy (2013) suggests, “there is continuing relevance for a cultural sociology which can sharpen the social dimension of visitor studies” (p. 188). I also argue that while Bourdieu’s ideas continue to have relevance in the many realms of museum visitor research, this is particularly so when considering issues of access facing New Zealand’s youngest museum visitors who attend EC centres.

Bourdieu’s key concepts of habitus, cultural capital, and field provide the fundamental tools for this inquiry. However, as other museum researchers (Hood, 1983; Merriman, 1989; Newman, 2005; Prior, 2005) have suggested, in the 21st century it is likely that a multiplicity of factors can play a part in visitor access. However, Bourdieu’s conceptual tools still remain relevant and useful for considering young children’s access to art museums and galleries in New Zealand, where inequities exist in relation to access for this group of visitors.

Chapter 4: Methodology

Introduction: A mixed methods approach

A mixed method research design, where “...the researcher mixes or combines quantitative and qualitative research techniques, methods, approaches, concepts or language into a single study” (Johnson & Onwuegbuzie, 2004, p. 17), was employed to generate data for this study. This approach gave me scope to most effectively answer my research questions because I was seeking both a broad picture as well as fine detailed data.

The approach was also desirable so that data could be generated from both groups of participants involved in the study – the EC community and the art museums and galleries (Creswell & Plano Clark, 2011). The combined data sets would enable a fuller understanding of the research problem and, as a consequence, result in a more complete picture about young children’s access to and use of art museums in New Zealand.

The benefits of mixed methods research also indicate that this approach would allow for greater rigour and assist with data interpretation (Greene, Caracelli & Graham, 1989). These included three key areas pertinent to this study:

- Triangulation – which helped to converge and corroborate results from different methods of inquiry.
- Complimentarity – which helped to elaborate, illustrate, enhance or clarify results from one method or inquiry with another.
- Expansion – which enabled the range of the research to be extended by “using different methods for different inquiry components” (Creswell & Plano Clarke, 2011, p. 62).

An “explanatory sequential design” typology (Creswell & Plano Clarke, 2011, p 71), was employed in the research where the first phase of data collection involved the gathering of useful summative quantitative data through surveys and questionnaires. Some qualitative data were also gathered through some

open ended questions to examine participants' attitudes, experiences, and perceptions. The second phase of the research inquiry, which emerged from the first phase, was the undertaking of a case study involving three early childhood centres.

Methods

Quantitative methods, such as questionnaires and surveys, which combined both closed and open questions, were employed to produce information that assisted with conceptualising and visualising relevant facts and statistics (Taylor, 2000) about the current relationship the EC sector has with art museums and galleries. The data generated from this method provided statistical snapshots of a range of factors that were useful for the current study (such as, the amount of EC sector visiting, where EC teachers took children for excursions, the number and type of educators employed by art museums and galleries). These snapshots were helpful for establishing the current levels of involvement of the EC sector with regards to visiting the institutions. However, there was also a deliberate intention that these statistics could become a baseline from which to be able measure movement or development. By comparing this data with future research it will be possible to see if any changes or improvements to young children's access to museums have been made - within the sector itself, and within the art institutions.

Qualitative methods, such as interviews, participant observations, conversations, documentation, and photographs, were used to assist with deepening my understanding and interpretation of the case studies more fully. These methods developed and made visible a descriptive and richer picture of the reality of the participants' lives and experiences. As Denzin and Lincoln (2008) state:

...qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible ... qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them (p. 4).

Research paradigm

To examine the different perspectives of all the participants involved in the research effectively, an interpretivist approach was employed to fully understand the data. This paradigm focusses attention on making sense of the many different meanings the participants in the study brought to the experience (Merriam, 2006). Ponteretto (2005) suggests that this approach supports the idea that “there exist multiple, constructed realities” and that this is “... subjective and influenced by the context of the situation, namely the individual’s experience and perceptions, the social environment, and the interaction between the individual and the researcher” (p. 130).

Denzin and Lincoln (2008) describe an interpretative researcher as one who “...understands that research is an interactive process shaped by [the researcher’s] his or her own personal history, biography, gender, social class, race, and ethnicity and by those in the setting” (2008, p. 8). An interpretivist approach enabled me to draw upon my own lived experiences (for instance, as an EC art educator and an experienced art museum/gallery visitor and teacher in these spaces), and use these to reflect on the experiences of those in the study. Together, the data from the interpretivist findings has been used in conjunction with information produced from the quantitative methods to provide a comprehensive account.

Research design and links to research questions

Several important questions arose from determining some of the gaps and limitations of existing research. These were used to frame my research questions (see Chapter 1).

Considerable thought was given to determining, and then utilizing, the most effective data gathering methods that would generate specific information in order to answer the research questions (Johnson & Onwuegbuzie, 2004), shown in Figure 3.

Figure 3: Connecting the methods to the questions

Data collection and collection procedures: Phase 1

A national survey of large art museums that provide LEOTC government funded learning experiences, and a national questionnaire of EC teachers.

New Zealand currently has approximately 500 museums, galleries and related cultural organisations. As McCarthy (2011) suggests, most of these are “... small, young and under-resourced” (p. 15). Table 1 identifies the type and range of New Zealand museums and galleries, ranging from the largest to the smallest.

The seventeen art museum/galleries that were selected for the study were those which were located in New Zealand’s largest cities and towns, and which employed art educators that worked with children. These included: Auckland Art Gallery Toi o Tamaki (Auckland), Te Tuhi Centre for the Arts (South Auckland), Waikato Museum Te Whare Taonga o Waikato (Hamilton), Rotorua Museum Te Whare Taonga O Te Arawa (Rotorua), Tairāwhiti Museum Te Whare Taonga o Tairāwhiti (Gisbourne), Tauranga art gallery Toi Tauranga (Tauranga), MTG Hawke’s Bay (Napier), Govett Brewster Art Gallery (New Plymouth), Sarjeant

Gallery Te Whare o Rehua (Whanganui), Te Manawa (Palmerston North), Dowse Art Museum (Lower Hutt), City Gallery Wellington (Wellington), The Museum of New Zealand Te Papa Tongarewa (Wellington), Pātaka Art+Museum (Porirua), The Suter Art Gallery Te Aratoi te Whakatū (Nelson), Christchurch Art Gallery Te Puna o Waiwhetu (Christchurch), and Dunedin Public Art Gallery (Dunedin).

Type	Number	Examples
National	1	Museum of New Zealand Te Papa Tongarewa (Te Papa)
Large metropolitan museums (20–100 staff)	3	Auckland War Memorial Museum, Canterbury Museum, Otago Museum
Large metropolitan galleries (20–50 staff)	4	Auckland Art Gallery, Wellington City Gallery, Christchurch Art Gallery, Dunedin Public Art Gallery
Major regional museums/galleries (fewer than 20 staff)	17	Examples include Waikato Museum, Tairāwhiti Museum, Hawke’s Bay Museum and Art Gallery, Te Manawa, Rotorua Museum, Puke Ariki, Whanganui Regional Museum, Pātaka, The New Dowse, Otago Settlers Museum
Small regional museums (fewer than 5 staff)	20	Examples include Whangarei Museum, Te Awamutu Museum, Wairoa Museum, Aratoi, Akaroa Museum, South Canterbury Museum, North Otago Museum
Small local institutions	50	Examples include museums in Thames, Opotiki, Taupo, Picton, Golden Bay, Westport, Alexandra
Other small and micro museums	400+	The Waikato has micro museums in Ōtorohanga, Raglan, Taumaranaui, Cambridge, Thames, Paeroa, and Morrinsville

Table 1: Type and range of New Zealand museums and galleries - After McCarthy (2011).

Survey of art museums and galleries

The intention of the survey was to investigate whether New Zealand's largest art museums/galleries that offer LEOTC funded education services, are accessed by the early childhood sector and how the institutions perceive that they are used by the sector. Questionnaires and surveys are often considered synonymous but as Greener (2011) points out the aim of a survey like this one is to "to have as large a sample as is necessary to capture all of the variation in the [museum/gallery] population", and that that it "occurs at a single point in time or as near as possible to a single point in time" (p. 39).

The survey set out to ascertain basic statistical information such as: the numbers of early childhood centre visit numbers hosted by the institutions, the numbers of guided or self-guided visits by EC groups per year, numbers of school visits per year, number of art educators employed. However, it also included open ended questions in order to determine the attitudes and beliefs held by the institutions about visual art education for young children, as well as the real, or perceived, barriers to working with early childhood centres (see Appendix C).

In consultation with my supervisors it was decided that the most effective method of delivering and administering the art museum gallery survey would be to do it in person. This ensured that the survey was completed by all the participants. Consequently, the survey enjoyed a 100% response rate. The face-to face delivery of the survey provided me with the opportunity to meet all the current directors and, in most cases, their educators (who were often present at the meetings). It also enabled me to familiarise myself with each setting, and experience not only the gallery environment but also the educational facilities available for working with children. Due to the geographical dispersion of the institutions throughout the country, visits were organised into groups to ensure the most effective use of time and money.

Information sheets, informed consent forms (see Appendices D and E), and a copy of the survey questions were emailed to the Directors of the selected art museums/galleries prior to the visits. Meeting times were also established

through this process. Directors were also asked whether they would be willing for their art educators to be involved in further research if requested e.g. if the case study centres were to undertake an excursion to their gallery. During the meetings, the survey questions were used to guide the discussion with the art museum/gallery directors. Notes were taken using the survey forms, and then written up directly after the meetings. These were emailed back to the directors for checking, further comments, or for information that had been unavailable on the day of the visit e.g. visiting statistics. Once the reports had been finalised with the institutions they were returned to me. The data gathering took place during August and September 2013.

The quantitative data from the seventeen surveys was able to be collated and analysed easily due to the small size of the sample, without the need for predictive analytics software. The qualitative data that came from the open-ended questions in the survey were categorised into descriptive codes.

An online questionnaire for EC personnel in centres

The intention of using an online tool was that was very cost effective, as well as being relatively quick and easy for participants. The online questionnaire, as Andrews, Nonnecke and Preece (2003) suggest, was helpful for this study as it provided “a way to conduct studies when it is impractical or financially unfeasible to access certain populations” (p.18). The online platform also made it easier for national distribution, and was faster for gaining participants’ responses.

To ensure that the questionnaire was sound and any flaws or points of confusion were eliminated, the questionnaire was piloted with four experienced early childhood teachers. These teachers were able to, “verbalize their thoughts and perceptions while they engage[d] in the activity” (Johnson & Christianson, 2008, p. 189). This was done through direct conversations with me and by email. Questions that were unclear or confusing were identified through this process. The structure of the questionnaire was also discussed and streamlined with the

assistance of a colleague from the Faculty of Education, who has considerable expertise in quantitative methods of data gathering and analysis.

Image 8: Geographical locations of centres (graphic by Jane Barrett)

Once the finalised questionnaire was developed and put into the Qualtrix format, participants were contacted by using a simple random sampling method (Johnson & Christianson, 2008) from e-mail addresses of early childhood centres that are held in the Ministry of Education's online data bases which are available

to the public. Invitations to centres were disseminated by email containing a link to the questionnaire, on Monday 2nd September, 2013. The participants had two weeks to complete the questionnaire (which was closed off on Monday 16th September 2016). Consent for participation in the survey was signaled as participants entered the questionnaire which stated “By proceeding to the next page you are consenting that this information may be used in the data analysis” (see Appendix G).

2,041 centres from around the country were drawn from the data base, and emails were sent to these centres inviting their participation. The final sample was self-selected from these and comprised of 810 centres (39.7% of those invited). Respondents to the questionnaires included: EC centre managers, Head teachers, teachers, supervisors, owners/licensees.

The quantitative data were summarised using IBM’s SPSS predictive analytics software and were presented as graphs depicting the percentages of participants responding in each category of each question. A comparison with general EC centre type statistics, also accessed from the Ministry of Education’s website, shows a bias in the sample with the larger centre type categories, such as kindergartens and licensed Education and Care settings, being well represented and smaller centre types being under-represented in the sample.

Centre type	Sample (%)	National (%)
Kindergarten	31.2	12.6
Education & Care	55.3	45.7
Home-based	2.8	7.2
Playcentre	4.7	9.0
Te Kōhanga Reo	0.7	8.8
Māori immersion	0.5	0.7
Pacific Island Early Childhood Groups	1.6	1.3
Other	3.1	14.7
Total n	740	5156

Table 2: Centre types – ‘other’ includes: Correspondence schools, casual education and care centres, Hospital- based centres and Playgroups.

The qualitative data that came from the open-ended questions in the questionnaire were examined systematically and categorised into descriptive codes. An inductive approach was used to condense the raw data into a brief, summary format but allowing the significant themes to emerge (Miles & Huberman, 1994). A coding grid (see Appendix F), was used to structure the process.

As a way to incentivize and reward participation in the questionnaire, participants were asked at the end of the process if they wished to go into a draw for an educational DVD (*Visual art inspirations: People, places and things*). Ten centres were randomly drawn from respondents' emails, and were posted the DVDs. Participants were asked in the questionnaire if they would like to receive results from the survey, and the 270 centres who indicated that they wanted these were to be emailed the article (Terreni, 2015), that was written after data from the questionnaire was analysed.

Data collection and collection procedures: Phase 2

A case study

An embedded case study was deemed useful for a small-scale mixed method research project such as this one. Scholz and Tietje (2002), describe an embedded case study as one which involves:

... more than one unit, or object, of analysis and usually are not limited to qualitative analysis alone. The multiplicity of evidence is investigated at least partly in subunits, which focus on different salient aspects of the case ... the units may be different interest groups that are involved or affected by [a] project (p.2)

As the research aimed to investigate EC centres authentic experiences visiting art museums and galleries, the embedded case study approach offered an opportunity to collect rich and informative data through personal interactions and interviews with staff from selected centres. This method enabled the investigation of "... a contemporary phenomenon within its real life context" (Yin, 2003).

Three centres were used to investigate the degrees of art museum/gallery visiting and the teachers' beliefs and practices in relation to this. This was done to enable a variety of interpretations of the art museum/gallery visiting experience, thus "providing a greater claim for generalisability, and perhaps setting a range of versions and interpretations that others would find useful to explore" (Wisker, 2008, p. 217).

Yin (2003) states that data collection for case studies relies on many sources of evidence and identifies six important sources: archival records, documentation, interviews, direct observation, participant observation, and physical artifacts. He argues that no single source is advantaged over all the others and that the various sources are highly complementary. Hence, good case studies will use as many sources as possible. The data collection methods involved in the case studies included: surveys of individual teachers who provided written responses to questions, interviews with museum art educators, group interviews with EC teams, participant observations, and photographs (described in detail in the following section).

The original idea for selecting the embedded case study EC centres was to generate volunteers through the online EC questionnaire process. However, due to the need to find EC centres with a range of visiting experiences i.e. a centre who regularly visited (Centre 1), one which had visited a few times (Centre 2), and one that had never visited (Centre 3), the centres were selected purposively (Creswell & Plano Clark, 2008). This was to ensure that the participants had experience relating to "...the central phenomenon or key concept being explored in the study" (p. 173). As I needed to consider geographical location and cost (due to having limited finances and time to carry out the data collection), two of the centres were based in the lower North Island.

Description of case study centres

Centre 1:

Elgin Early Learning Centre is a privately owned early childhood centre, located in an affluent suburb in Auckland. It is licensed for twenty seven children aged

between 2-5 years of age. Sessions run from (9.00 a.m. - 3:45 p.m.), Monday to Friday. Full-time, part time and casual places are offered. Children who attend the centre come from a range of ethnic backgrounds (mainly Chinese, Indian, and Pakistani), but are predominantly Pakeha.

This centre frequently visited art museums and galleries. At the time of data collection, the centre had four New Zealand qualified and registered teachers, one of whom was the owner and manager. The team included two Pakeha teachers, one Chinese teacher, and one Taiwanese teacher. There were also student teachers working at the centre on Teaching Experience placement during the data gathering meetings.

- Team interview 22nd August 2014
- Excursion to *Te Uru Contemporary Waitakere* November 20th 2014.
- Post excursion meeting 18th December 2014.

Centre 2:

Awarua Kindergarten is a public kindergarten that is located in a middle class village in the Wellington region. It is licensed for 40 children, aged between 2-5 years. Children come from a range of ethnic backgrounds with the kindergarten also serving a Māori settlement in the area. Session times are 6 hours every day from 8.30 a.m. to 2.30 p.m. with younger children attending Wednesday and Fridays, and older children attend Monday, Tuesday and Thursdays. The centre is run by a local management committee consisting of parents and teachers, and is governed by a regional, umbrella organisation.

The teachers at the centre had started to take small groups of children to art museums and galleries, and were becoming familiar with undertaking trips to the local art museum. They had been to one exhibition at Te Papa in the city. At the time of data collection, the centre had five New Zealand qualified and registered teachers, all of whom were Pakeha New Zealanders. The data gathering meetings occurred:

- Team interview: 24th June, 2014

- Excursion 26th February, 2015.
- Post excursion meeting 12th March 2015

Centre 3:

Little Learners Childcare is located in a middle class suburb, in Wellington. It is licensed for thirty children, with ten places for under two year olds. Whilst the local schools are rated highly in decile rankings, children attending come from a range of ethnic and socio-economic backgrounds. Sessions are from Monday to Friday: 7.30 a.m. – 6. 00 p.m. Fulltime and casual places are offered. The centre is open 52 weeks a year.

The centre is governed by a management committee consisting of parents. Decisions are made with the best interests of the children and families involved and the centre is committed to providing a teaching team of registered teachers, low teacher child ratios, and a close family style environment. At the time of data collection the centre employed eight registered staff - four Pākehā, one Korean, and two Indian teachers, and one Sri Lankan teacher.

At the time of data gathering meetings, the teachers at the centre had never taken their children to visit art museums and galleries, although they had been on a trip to the National Museum of New Zealand Te Papa Tongarewa. The data gathering meetings occurred:

- Team interview: 19th February 2014
- Excursion 17th June, 2014.
- Post excursion meeting: 12th November 2014

The data gathering tools used in the case study

The data gathering tools used in the case study included:

- *In-depth interviews with early childhood teachers.*

The centres involved in the case study were to participate in three in-depth, semi-structured interviews, aimed at probing more deeply the “entrance

narratives” (Doering & Pekarik, 1996, p. 20), of individual teachers as well as EC teaching teams’ visual arts pedagogy and practices in relation to art museum visiting. Information sheets and consent forms were provided for teachers (see Appendices H and I), and where required centre managers (see Appendices J and K). These interviews were recorded and later transcribed.

The interviews were as follows:

- *Interviews with all individual teachers to establish personal entrance narratives i.e. an individual teacher’s the perceptions and expectations about gallery visiting.*

Initial meetings were organised with each of the case study centres involved in the research. The initial meeting informed teachers of the aims of the research, the different research components, and created an opportunity to get to know the staff and for them to get to know me. However, it became clear at these meetings that to undertake face-to face individual teacher interviews would take too much time for me as the researcher, and would also be inconvenient for the EC centres due to the difficulties they would face scheduling meetings during the day due to centre staffing constraints with regards to staff ratio regulations. In the face of this, and in consultation with my supervisors, I decided it would be best to ask staff to do written responses to the questions in the interview schedule (see Appendix L) in their own time. This also gave them the opportunity to think about the answers to the questions. The responses were emailed to me or collected from teachers at the 2nd interview phase which involved the whole team interview.

- *A focus group interview with the early childhood teaching team to determine the team’s visual art pedagogy and practices. Participants were invited to bring relevant documentation or artifacts (for instance, narrative assessments such as children’s Learning Stories, blog or website reports, newsletters to parents, examples of children’s art work, photographs), that could contribute to the discussion.*

Whole team interviews took place with all staff members present to discuss questions relating to gaining an understanding of the centre's pedagogy and practices. All staff members were encouraged to contribute to the discussion. The meetings were tape recorded, and then transcribed. The transcriptions were sent back to the centres for checking and/or further comments.

- *A final focus group interview with teaching teams a month after the early childhood centre had undertaken an art museum visit, in order to capture teacher reflections and/or visual art teaching practices that occurred (or did not occur), as a result of visit.*

One month after the trips to art museums or galleries had taken place, whole teams were interviewed again inquiring about their experience of the trip, and anything that had occurred at their centre as a result of the trips.

- *Participant observation of an EC centre excursion to art museum or gallery*

The case study centres were asked to undertake an excursion to an art museum as part of the research process. Being an observer-as-participant accompanying early childhood centre groups on excursions to art museums enabled me to observe the roles of the actual participants in the art museum experience, particularly those of the art museum educators and the early childhood teachers, thus capturing "...what people actually do rather than what they say they do" (Wisker, 2001, p. 12).

The case study centres all agreed to undertake an excursion to an art museum or gallery, where I could attend and be a participant observer.

- Elgin Early Learning Centre (case study 1) visited Te Uru Waitakere Contemporary Gallery in Auckland to see the *Portage Ceramics*. The trip took place on November 20th 2014.
- Awarua Kindergarten (case study 2) visited the Dowse art museum to visit the exhibition *Alphabet Street* exhibition, an exhibition specifically designed for children, on 26th February, 2015.

- Little Learners Childcare centre (case Study 3) visited Pātaka Art + Museum to see *Tonga Contemporary* exhibition, a general exhibition on 17th June, 2014.

All of the centres chose to visit art museums/galleries that they had not been to before. Information sheets about the research, and the permissions sheets were distributed to parents by the teachers once the excursion destination had been determined (see Appendices O and P).

All of the centres worked with the art educators at the art museum/gallery. Awarua and Little Learners centres worked with the educator in the gallery space and in the art gallery classroom as a follow up session. However, Elgin Early Learning Centre teachers only worked with the art educator in the classroom, preferring to guide themselves through the exhibition.

Field notes were written up straight after visits, and the notes with relevant photographs were sent to centres for perusal and comment. Also a book of photographs of the excursion was made and sent to centres for use with the children. Carr, Clarkin-Phillips, Beer, Thomas and Waitai (2012) describe this as a “boundary object” (p. 56), which bridges the boundary between the museum and the EC centre and helps children to recall their visit. With the Awarua and Little Learners centres, field notes began to be taken when I met the groups at the venue. With Elgin, field notes were able to be gathered at the centre before arriving at the venue.

- *In-depth interviews with art museum educators*

Art museum educators who worked with the case study centres, by guiding them on an excursion in the gallery or working with them during the visit, were invited to undertake an in-depth and semi-structured interview to capture their reflections on: how the excursion went, the pedagogy and practices used in relation to working with the early childhood group, and the environmental conditions that supported the visit.

The interviews with art educators who had undertaken the guided trip with EC centres were carried out one month or more after the excursion had taken place. The interview with the educator from Pātaka Art Museum in Porirua and the interview with the educator from the Dowse Art Museum in Lower Hutt took place onsite at the host art museum/gallery. The interview with the art educator from Te Uru Waitakere Contemporary Gallery in Auckland, however, was done by telephone as funding for another trip was unavailable. All interview schedules, information sheets, and permission forms (see Appendices Q, R and S) were emailed to the art educators prior to the interview. All the interviews were tape recorded and then transcribed. The transcriptions were emailed back to the art educators for their perusal and comment.

Figure 4: Flow diagram of data gathering with EC centres and gallery educators

Ethical considerations

The research was conducted in accordance with the Victoria University of Wellington Human Ethics Committee (HEC). In line with existing practice of Victoria University of Wellington HEC informed consent was gained from: art museum personnel (directors and art educators); early childhood managers, supervisors, and teachers who were online participants or involved in the case study teachers; and parents of children who went on the excursions.

Participants who were recorded were assured that their responses would be anonymous and the names of individuals were changed in order to conceal their identities. In instances where this was not possible, for example photographs of museum contexts or groups working within the art museum environment, then permission was sought from participants (e.g. for inclusion in the publications as part of this thesis). Art gallery and museum policies were checked with gallery staff re the taking and use of photographs, and permission was re-checked in regard to the use of specific photographs for articles. Once data was gathered it was stored in a locked office, and all computer files were kept on a password protected computer.

It is important to acknowledge that my position as an early childhood visual arts lecturer at Victoria University of Wellington and as a professional development facilitator meant that I have had professional relationships with early childhood participants in the study. Whilst the questionnaire was sent to a random sample of early childhood centres throughout New Zealand, most of whom have had nothing to do with me professionally, any risk of pressuring centres to participate in the more in-depth part of the study was done by extending an invitation to centres to voluntarily participate in the study (through the questionnaire process), rather than approaching them directly. However, as there were not enough centres obtained through this method, I approached specific relevant centres to take part. Nonetheless, I clarified the nature of the researcher-participant relationship. Likewise, I have had contact with all the large publically funded art museums in the Wellington Region in varying degrees, so it was important to clarify the researcher-participant relationship with those who participated in the study.

My position as a visual arts educator, with a strong interest in art museum education for young children, is acknowledged. I am aware that this could influence the way participants involved in the interview process responded to interview questions. Consequently, I endeavoured to remain as neutral as possible during these interviews and made every effort to make sure that questions were not leading or loaded.

Ensuring the trustworthiness of the research

In an interpretative paradigm, key criteria establish the conditions that are described in more conventional paradigms as validity (the accuracy of interpretation of data), and reliability (the consistency of research) (Johnson & Christiansen, 2008). Lincoln and Guba (1985) suggest that these factors are: credibility, transferability, dependability and confirmability. The trustworthiness of this research, which relates not only to the worth of the findings but also their authenticity (Thornton, 2009), is dependent on these criteria.

Credibility

To ensure credibility, a process of triangulation was used i.e. the employment of more than one data source (such as the questionnaires, surveys, observations, field notes, interviews) in order to corroborate results using different methods of data generation (Johnson & Christianson, 2008). Lincoln and Guba (1985) suggest that this is important because “steps should be taken to validate each against at least one other source” (p. 283).

Another key feature of the research process was member checking, i.e. “a transaction between researchers and participants whereby data are played back to participants to ensure that researchers get it right: that their understandings correspond with those of the participants from whom those data were derived” (Sandelowski, 2008, p.502). My documentation, interpretations and findings were reported back to my participants to confirm trustworthiness of results (Creswell & Plano Clark, 2008). The interviews were transcribed, and transcriptions were sent to the participants. Field notes from the excursions, including key photographs, were also sent to teachers in the case studies, as well as the art educators involved in excursions. Thornton (2009) suggests that this is important as it gives the research participants the opportunity “to verify each of their interview transcripts...”, and to make sure any emerging theory is “representative of the participants’ realities” (p. 217).

Establishing a trusting relationship with participants was an important aspect of the research process. I believe that my professional reputation and credibility within the sector held me in good stead in this regard. Ensuring that communication with participants was professional, regular, and responsive, and ensuring that the participants felt valued and appreciated was an important part of building successful relationships with the participants.

Transferability

Whilst Lincoln and Guba (1985) state that a study's findings cannot and should not be directly transferable to similar research contexts, the information from this study is rich and provide detailed (thick) accounts of the research context so that others can make their own decisions about transferability to other contexts. In other words, my responsibility was "to provide the data base that makes transferability judgements possible on the part of potential appliers" (p.316). I feel strongly that this study, through its mixed method approach, generated a range of rich and detailed data to enable transferability to take place.

Dependability

Dependability is an auditing process that examines the research processes to make sure they are sound (Lincoln & Guba, 1985). Shenton (2004) states that dependability is crucial as it enables "a future researcher to repeat the work, if not necessarily to gain the same results ... Such in-depth coverage also allows the reader to assess the extent to which proper research practices have been followed" (p.72).

Shenton identifies three key tools for this type of dependability audit. They are as follows:

- *The research design and its implementation*, describing what was planned and executed on a strategic level.
- *The operational detail of data gathering*, addressing the minutiae of what was done in the field.

- *Reflective appraisal of the project*, evaluating the effectiveness of the process of inquiry undertaken (p.72).

These criteria were usefully employed in this research process.

Confirmability

Shenton believes that “the concept of confirmability is the qualitative investigator’s comparable concern to objectivity.” He raises the issues of bias, which he feels that a qualitative researcher must be keenly aware of (see personal bias addressed in ethical considerations section above, stating “steps must be taken to help ensure as far as possible that the work’s findings are the result of the experiences and ideas of the informants, rather than the characteristics and preferences of the researcher” (p.72).

Conclusion

This chapter has outlined the mixed methods approach that was employed in this study, and both quantitative and qualitative methods have been described. An interpretivist approach to analysis of data underpins the project. The phases of data collection – a national survey of large art museums, an online questionnaire to EC centres, and the case study of three EC centres who undertook an excursion to an art museum or gallery, have been introduced. Ethical considerations and trustworthiness issues have also been discussed. Findings from the three phases of the data collection are described in Chapters 5, 6 and 7.

Chapter 5: Survey of art museums and galleries

Introduction

This chapter is a published article. It explores the findings from a survey of 17 of New Zealand's largest art museums and galleries. The research sought to examine the relationship between these institutions and the early childhood sector, the types of provision for guided and self-guided visits by early childhood groups, and the types of educational services and/or resources that can assist early childhood teachers to make the most of art museums.

The findings indicate that the New Zealand Government's current Learning and Education outside the Classroom funding regime discriminates against the early childhood sector's use of art museums and galleries, and thus significantly limits access for young children. Nonetheless, some institutions do welcome visits by children attending early childhood centres and several have programmes for children and their families. Improvements in marketing to the early childhood sector, the development of teaching and visit-related resources tailored to the sector, and professional development offered by art museums and galleries for early childhood teachers could, however, also make a positive contribution to improving access for young children.

It is important to note that the article was published online (see http://recollections.nma.gov.au/issues/volume_11_number_1/papers/are_young_children_welcome). Originally published in Chicago style, for the purposes of the thesis this has been changed to APA. Permission to reproduce the article for this thesis has been granted by the editor of the journal.

Image 9: Web page header of reCollections journal

Terreni, L. (2016). The state of play: Do young children visit art museums and galleries in New Zealand? *reCollections: A journal of museums and collections*, 11(1), 1-17.

The state of play: Do young children visit art museums and galleries in New Zealand?

Introduction

The role of education in art museums has been a vigorously debated topic both in New Zealand and internationally. Research into the characteristics of art museum visitors has been important for shaping educational programmes that respond to the needs of current and potential audiences. A seminal study by Bourdieu and Darbel (1991), for instance, into the characteristics of the European art museum-going public in the 1960s suggested that dispositions towards, and understanding of, art works were shaped by education, social conditioning, and class. They believed that education could help to break down barriers and assist intellectual access to art collections, and that schools could, and should, play an important role in this process.

The debate about best practice in art museums continued into the latter part of the 20th century and was often controversial, and designed to provoke and challenge traditional approaches to the purposes of art museums and their educational practices. In the late 1980s Wright stated “the present fiction in museums – that every visitor is equally motivated, equipped and enabled ‘to experience art directly’ – should be abandoned. It is patronising, humiliating in practice, and inaccurate ... something more than the traditional ‘hands-off’ approach is called for” (1989, p. 147). This withering critique of English art museums and galleries was associated with the call for a ‘new museology’, one which demanded a “radical re-examination of the role of museums” (Vergo, 1989, p.3), and a re-think about their purpose in contemporary Western democratic societies (Ross, 2004; Stam, 2005).

Consequently, over the past three decades art museums have made considerable efforts to become less elitist and, increasingly, more accessible. Ross (2004), for instance, argues that the principles in ideas and values embedded in the new museology as well as political and economic shifts towards more market-based approaches has created “a new climate of audience-awareness and reflexivity”, which has encouraged many institutions to diversify and make themselves more

representative of their communities. This view is supported by Xanthoudaki, Tickle, and Sekules (2003) who, referring to museums in Europe, Asia and North America, believe that “...in the 1980s there was urgency about using educational visits to increase visitor numbers, the following decade saw an increasing interest in questions of intellectual and physical access” (p.1). Furthermore they argue that increasingly museums “began to recognise their potential as stimuli in the fields of formal and informal education” (p.1). Illeris (2009) has also observed this trend in Denmark and states “the introduction of experimental educational settings is related to an important tendency among Western museums to initiate radical changes towards more inclusive practices, based on dynamic and complex understandings of the relationship between learning and social change” (p. 16).

New Zealand museums, like their international counterparts, have also engaged in debate about improving access and attracting wider and more diverse audiences. This is now a fundamental aim identified in many museums’ codes of ethics (see, for example, the *Code of ethics for governing bodies and museum staff*, 2013). Developing inclusive relationships with Māori, the indigenous people of New Zealand, has been at the forefront of much of the debate about issues of access and participation (see, for example, McCarthy 2011, 2013). Some researchers argue, cautiously, that there have been some encouraging moves to address issues of power inequities in the nation’s national museum, the Museum of New Zealand Te Papa Tongarewa, in relation to indigenous issues (Davidson & Sibley, 2011). Hakiwai (2005) believes that there are still significant issues for a true Māori sense of legitimacy in many of New Zealand’s museums, but also feels there have been some constructive institutional changes. He recognises that some museums are being proactive by employing Māori staff, establishing tribal networks in order to work more effectively with Māori, and developing great awareness of Māori cultural values.

In all of the debate about access, the institutional power of art galleries and museums to include or exclude certain groups of visitors and the different needs of visiting populations in New Zealand, little is mentioned about issues of access for pre-school children (under 5 years) in these settings. The types of

educational programmes or initiatives that best suit their needs are, largely, not contested or debated. Mason and McCarthy's investigation (2006) into why youth were under-represented at Auckland Art Gallery is one of the few examples of research examining the needs of non-adult visitors. From this work they concluded that New Zealand's art museums need to assess their art exhibitions and the gallery environment to determine how 'user friendly' they are for all visitors, particularly for young people. A recent literature review and investigation into issues of access for pre-school children in New Zealand (Terreni, 2015) suggests that whilst art museums in other countries have made some effort to be more inclusive of this age group, young children attending early childhood services in New Zealand, like youth, also constitute an under-represented group of art gallery visitors. However, the review determined that more research was needed to fully examine the barriers and facilitators that impact on access for this group of young visitors.

This article explores the findings from a recent survey of 17 of New Zealand's largest art galleries and museums. It sought to examine the relationship between these institutions and early childhood (EC) centres (available for children under the age of 5 years), the types of provision for guided and self-guided visits by early childhood groups, and the types of educational services and/or resources that can assist early childhood teachers to make the most of art museums. The survey constitutes an important facet of my current doctoral research that is investigating the use of art museums and galleries by the early childhood education sector in New Zealand (which caters for children from birth to 5 years of age). It is important to note that not all of the institutions involved in the research hold only art collections. Six institutions hold other collections as well, for example historical and scientific collections. How the institutions described themselves also varied (either as museums, art museums, or art galleries) so, for the purpose of this article, the institutions surveyed are described as art galleries/museums. However, the article is foregrounded with the reasons why pre-school children should have access to the learning opportunities offered by art museums and galleries.

Young children visiting art galleries

Considerable international research has shown that young children benefit from learning experiences in art museums and galleries (see, for instance, Anderson, Piscitelli, Weier, Everett & Tayler, 2002; Bowers, 2012; Eckoff, 2008; Danko-McGee, 2000; Knutson et al, 2011; Piscitelli & Weier, 2002; Savva & Trimmis, 2005). This view is also supported by researchers in New Zealand and Australia who have found that art museums/galleries can provide young children with important opportunities for exploration in a range of learning domains - such as cognitive, aesthetic, affective and kinaesthetic (see, for instance, Bell, 2010; Carr, Clarkin-Phillips & Paki, 2012; McNaughton, 2010). Carr, Clarkin-Phillips, and Paki (2010) note that art museums/galleries also provide significant opportunities to learn about a nation's social and cultural history. Learning dispositions such as curiosity and receptivity to new ideas (see image 1), as well as the disposition to visit art museums/galleries, are enhanced when young children visit these institutions. This is not only beneficial for children but also for museums and galleries who are, increasingly, looking to develop their audiences (Black, 2015).

Hipkis (2009) argues that helping students to engage critically in learning is important for assisting with the development of key competencies, such as, using language, symbols and texts, thinking, participating, contributing, managing oneself and relating to others. These are competencies identified in the New Zealand Curriculum (Ministry of Education, 2007), and in the New Zealand EC curriculum (Ministry of Education, 1996), and can be used successfully by art educators in art museums and galleries to guide and inform their teaching programmes. Bowell (2012) agrees, and suggests that because visual art learning experiences such as those experienced in art museums or galleries play an important role in developing critical awareness and creativity, such skills are transferable to other knowledge domains.

Image 10: A pre-school child contemplating a series of sculptures in an exhibition of ceramics at Te Uru Waitakere Contemporary Gallery. "The babies might be looking at something scary... I am not scared of anything!" Photograph by Lisa Terreni.

The New Zealand curriculum document *Te Whāriki* (Ministry of Education, 1996) and the Australian early childhood curriculum *Belonging, Being & Becoming* (Australian Government Department of Education, Employment and Workplace Relations, 2009) encourage early childhood teachers to provide programmes that enable pre-school children to develop knowledge, skills and experience in visual art. For instance, by providing learning experiences that will help young children develop familiarity with different types of art as well as opportunities to develop skill and confidence in a variety of art-making processes. Art museums/galleries are fertile resources for teachers and children, providing unique opportunities for stimulating imagination, thinking, and understanding (Ministry of Education, 2000).

The art gallery/museum survey

To ascertain the degree of engagement the art museum and gallery sector currently has with pre-school services in New Zealand, an in-depth survey was undertaken involving leading personnel at 17 of New Zealand's largest art galleries and museums. It was felt that a personal, one-to-one approach would be more effective for eliciting relevant answers to the survey questions, and for creating opportunities for discussion about issues relating to EC access. Copies of the questions were emailed to participants in preparation for the discussion.

Image 11: Geographical distribution of the art galleries/museums that took part in the survey (graphic by Jane Barrett).

Building relationships with art museum and gallery personnel proved to be an effective way of gathering data. In most cases the survey was completed with the

institution directors. However, if they were unavailable, other key staff were involved, such as education managers or public programme leaders. In most instances, the institution's educators were also present at the meetings. What was apparent from the start of the survey process was their willingness to engage with the research. There was a high degree of interest in the topic, and the responses to the questions about EC participation and access (or lack of it) were, mostly, encouraging despite the identification of barriers posed by deficiencies of funding, time or resources. For example, one enthusiastic director stated (anonymously), "Having pre-schoolers and activities in the gallery is an area of growth and need. A gallery is a good fit for this as they can always be fun, educational, and great learning spaces".

Twenty eight questions probed a range of topics related to visiting by the early childhood sector, and also by families during the past year. The survey was an attempt to elicit basic statistical information, for instance, numbers of educators employed by the art museums/galleries, numbers of school and early childhood centre visits, and numbers of visitors under 5 years old. However, more open-ended questions were also asked in order to determine attitudes and beliefs about the art museums /galleries' role in visual art education for young children, as well as the real, or perceived, barriers to working with the EC sector. Because the data pool was small, simple pattern coding, i.e., "coding that is inferential and explanatory" (Bazeley, 2013), and basic matrices were used to classify the themes emerging from the research, as well as to determine some of the statistical data. The questions asked in the survey determined some of the emerging themes from the survey, but new themes also emerged from comments made by participants during the survey process. The themes that emerged from the survey included: the different ways EC groups visit art galleries/museums, the educational approaches of art museums/galleries, exhibition and education programme marketing, teaching resources, professional development for teachers, and the facilities for family groups.

Funding of New Zealand art galleries and museums

After careful consideration of the data and how to present the data effectively, it became clear that a discussion of the funding arrangements for art galleries/museums needed to be foregrounded in order to make other information elicited from the survey clearer for the reader and this section deals solely with funding arrangements. Nearly all of the art/museums/galleries in the survey are primarily funded through their local, regional or city councils, with the exception of the national museum which receives direct government funding. Grants, sponsorship, donations, user-charges for exhibitions and art classes and, sometimes, research grants are other funding sources that were identified. Many of the institutions, but not all, are free to their local communities for self-guided visits, although specialised exhibitions (for example, travelling 'block busters') generally have a charge.

Government funding, through the Ministry of Education, of the Learning Experiences Outside the Classroom scheme contributes to the funding of many curriculum-related programmes run by a range of community-based organisations throughout New Zealand, including art museums and galleries. Such funding enables the organisations to employ educators to work with children in the primary and secondary school sectors. It is important to note that it is restricted to the primary and secondary school sectors, which can prevent educators from working formally with the EC sector. Fifteen of the 17 art museums and galleries surveyed received LEOTC funding, and the LEOTC funding restrictions were identified by all of these institutions as a major barrier to the EC sector's access to the education services they provided. Nonetheless, some art gallery/museum staff felt that having council funding sometimes gave them a little more leeway for working with early childhood centres.

Numbers of art educators and visits by children

This section of the paper discusses the data in relation to the number of art educators employed by art museums and galleries to work with children. It also examines data in relation to the number of visits by children under 5 years of

age, and those of schools and EC centres. The data set creates a statistical snapshot of these facets of the institutions at the time of the survey.

Educators

Initial questions in the survey asked about the numbers of educators employed by the art galleries/museums and how these positions were funded (as noted earlier, 5 of the 17 art galleries/museums surveyed can be classified as general museums that hold art collections, and their educators are often generalists rather than specifically being art educators). The size of the institutions varied and this, and their funding arrangements, reflected the numbers of art educators employed. The two large art galleries/museums based in the largest cities on average employ 6 - 10 educators (but not all positions are full time or permanent); the smaller art museums/galleries in provincial towns employ, on average, 1 - 3 educators, and again not all are necessarily full-time positions.

School and early childhood centre visits

It was difficult to identify the precise number of schools and EC centres with which the art museums and galleries interacted during the year. What became clear through the survey process was that it is the number of schoolchildren involved throughout a year, rather than the number of schools, that is used to measure target requirements determined by LEOTC funding. Consequently, the number of schools that visited did not necessarily reflect the number of schoolchildren who visited and with whom the educators worked. As one director noted, one school had booked an entire week of their program, but as the children came from a series of different classes the total number of children catered for was quite large. Overall, from the figures received, the data indicated that hundreds of primary and secondary schoolchildren undertook programmes in the art museums and galleries context throughout the year. For all of the art museums and galleries, schoolchildren constituted one of the largest groups of visitors.

Most of the personnel involved in the survey initially reported that they did not, and could not, work with EC groups owing to LEOTC funding constraints but with further probing most revealed that they did in fact work with these groups,

although only infrequently. The survey revealed that EC centres had visited 15 out of the 17 institutions over the past year. Some of the institutions knew how many times EC groups had visited throughout the year, while others did not, and this uncertainty is largely because of the nature of visits by the EC sector. Self-guided visits, for example, tend not to be counted by the institutions. However, figures are usually kept for guided visits (for example, EC groups working directly with art educators, public programme staff, or docents), which resulted in some places reporting no visits by EC groups ranging to one museum reporting 20 (still proportionally very much lower than the numbers of school visits). However, despite the actual numbers of EC groups visiting, what was clear from the survey was that the attitude of the art museums and galleries to working with the sector also determined whether they worked with EC groups; some expressed reluctance or uncertainty and were less inclined to work with EC groups, but others enthusiastically accommodated them, welcoming their participation.

There were some interesting variations in approaches to accommodating EC groups. For instance, one of the larger art galleries had run a pilot project to work with EC groups throughout the year. This was unlikely to continue, however, because of a lack of funding for staffing the development and delivery of these programmes. The loss of the staff member who had the skills to work with this age group was also a factor. The Museum of New Zealand Te Papa Tongarewa had specifically employed an EC educator with the brief to develop programmes that better suited the EC sector, and increased access to exhibitions already appears to have resulted from this initiative (see footnote). However, this institution is not reliant on LEOTC funding. One art museum has a user-pays system for educator-led visits and, consequently, is willing to work with any education sector group, and two galleries felt that they accommodated EC groups under their public programmes mantle. One art educator had not really thought about the EC sector as a specific target audience because of the institution's focus on family-oriented exhibitions and activities, which were seen as the way to cater for young children. Working with home-schooling groups was identified by

one gallery as their way to include young children in their education programmes.

Image 12: A toddler has an exciting encounter with an installation *Oddooki* (2008) by Seung Yul Oh at the Wellington City Gallery (2013). His participation as a visitor is not counted by the gallery, although his parents' participation may have been (photo Lisa Terreni).

Visits by children under 5 years old

As well as establishing the numbers of visits by schools and EC groups, the survey endeavoured to determine the number of children under 5 years old (not as part of EC centre visits) who had visited art museums and galleries over the past year. This proved impossible as most of the institutions do not count the

number of children who visit (apart from those who come to participate in an educator-guided visit), or if they do count children (and only two did) they do not separate them into age bands.

Guided or self-guided?

Self-guided visiting

Self-guided visits involve teachers leading their own tours of an art museums and galleries, facilitating children's learning experiences without the assistance of the institutions' educators. Most of the art museums and galleries in the survey reported that EC groups had undertaken self-guided visits to their institution, but as these groups tend not to be counted, exact figures for self-guided visiting over the previous year could not be determined. Nonetheless, it was generally felt by staff that visits by the EC sector were not very frequent.

Image 13: Teachers, student teachers, parents, and grandparents all help to scaffold and support children's engagement with art works on a successful self-guided visit to at *Te Uru Waitakere Contemporary Gallery* (2015, photo Lisa Terreni).

One of the directors, who had experienced some EC centre self-guided visits, felt that they had not been successful with children left unattended to wander around the gallery. She strongly argued that EC teachers and their children needed to be well prepared for a self-guided visit. She remarked that this was:

So we can prepare [information] for teachers and be prepared for them! Visits to the gallery should be effective and meaningful, and engage them for days and days afterwards ... but just walking off the street may mean they are not going to get the best experiences. We welcome them but they [teachers] need to do some homework and prepare.

This view is supported by research by Carr, Clarkin-Phillips and Paki (2012) which shows that effective teachers who enable children to have art museum and gallery experiences can help children to develop “an understanding of the protocols and etiquette associated with art galleries and museums” (p.6). Interestingly, the Museum of New Zealand Te Papa Tongarewa has fostered an excellent relationship with kindergarten children attending a purpose-built EC centre located in its basement. The EC educator at the museum has developed signage that highlights gallery rules for these children. However, the signs also convey the message to the public that children are welcome in the gallery space. Yet what became obvious from the survey was that resources that specifically assist EC teachers with self-guided visiting are rarely, if ever, available from the institutions.

Two of the educators who participated in the survey said they preferred to work directly with EC groups rather than have the group do a self-guided visit. This was because they felt they had specialist expertise for working with exhibitions – expertise that EC teachers were unlikely to have. All of the 17 institutions had fully equipped and exciting studio/workshop spaces for children. As the art educators also have access to a workshop space, they can provide follow-up art-making activities for children during a visit. This, they felt, was an important aspect to the learning opportunities provided by an art museum or gallery that is unavailable to self-guided groups. This view is also supported in much of the literature about young children’s learning in art museums (see, for instance, Eckhoff, 2008; Piscitelli, 2002; Savva & Trimmis, 2005).

Guided visiting

As previously mentioned, LEOTC funding was identified by art galleries/museums personnel as the main obstacle to working formally with the EC sector. In most cases it was seen that the programmes on offer were inappropriate for the EC sector, although one or two educators were quite comfortable with being able to adapt their programmes to suit the younger learners. Nonetheless, it became clear that sometimes EC groups were able to work with educators, particularly if there was a gap in the LEOTC programme, or if they had an existing relationship with the art museum/gallery educator, or if they were able to negotiate a guided learning opportunity with an educator.

Image 14: A gallery guidance poster at the Museum of New Zealand Te Papa Tongarewa supports visits by young children. The illustration was created by a child visitor from Tai Tamariki kindergarten in 2013 (photo Lisa Terreni).

Educational approaches

While questions about educational approaches and pedagogy were not specified in the survey, discussions did highlight aspects of many of the institutions' educational approaches. As most of the programmes offered are geared to the

New Zealand primary and secondary school curriculums, learning outcomes and approaches were tailored to these. Strategies described for working with children indicated that a teacher-directed, large-group approach appeared to be the norm. An observation made by the researcher in one of the art museums during the survey revealed that an approach to art-making experiences in the studio involved children decorating identical copies of an adult-developed stylised template. This approach to art-making does not support visual art educational pedagogy and practice in most New Zealand or Australian EC contexts (McArdle, 2008; Gunn, 2000). Nonetheless, more research into art museum/gallery pedagogy and practice is needed in order to generate a fuller picture of educational programmes and educator approaches.

Educator training was highlighted as an issue at two of the art galleries/museums in the survey. These educators indicated that they were not trained specifically for this age group and, consequently, working with children under 5 years old was problematic for them. However, other educators, also not trained specifically to work with this age group, were very comfortable with working with younger children.

Marketing of exhibitions

All of the art galleries/museums currently market their exhibitions to primary and secondary schools. This is done through email, posted newsletters and/or resource packs. Only three out of the 17 marketed their exhibitions and services to the EC sector. One art museum/gallery, however, noted that while they did not market their general exhibitions to the sector, they did market the exhibitions that they felt would be popular with the early childhood age group, e.g., the travelling Hairy MaClary exhibition was often referred to as being popular for this age group.

Less than half of the institutions had databases of postal or email addresses for their local early childhood centres (only 6 of the 17 had databases), but two directors identified that they were currently developing these. When asked if this was a possible area that could be developed, most agreed that it was a good idea but all said that there was not enough money, time and/or resource people

available to do this work. One education manager had simply not thought about targeting this sector, and one educator was a little concerned that if they did advertise to EC centres then the art museum/gallery might suddenly be inundated with EC requests for visits which they could not cope with.

Resources for early childhood teachers

None of the art galleries/museums in the survey had information or resources specifically for EC teachers about how to visit, or ways to use the art collections for enhancing young children's learning. An examination of all of the institutions' websites revealed that while there were some good teaching resources for primary and secondary school teachers, nothing was specifically tailored for the EC sector. However, as several educators pointed out, some of the resources for primary schools were not too hard to adapt to the EC context. Education resource packs or information sheets often contain good quality photographs of art works and information about exhibitions that can be useful for EC teachers.

A recent development, a new early childhood blog by the Museum of New Zealand Te Papa Tongarewa, provides stories about centres that have visited the art collections. It is an innovative approach to informing EC teachers about visiting and giving them program ideas. Nevertheless, developing more resources tailored to the needs of EC teachers is clearly a goal that could be pursued to the benefit of both the EC sector and art galleries/museums. Resources from art galleries in other countries, such as the Smithsonian Institution in the United States, could provide helpful exemplars for this work.

Professional development for teachers

Only a few of the art museums or galleries ran teachers' evenings to promote their new exhibitions. Owing to a lack of resourcing and repeated low attendance by teachers, this option was no longer seen as a good use of staff or resources by many of the institutions. And even where such evenings were held EC teachers were generally not invited, the rationale being that the events were geared to the learning outcomes in the primary and secondary school curriculums.

Several art galleries/museums did run professional development specifically for teachers about how to use the collections to enhance children's learning but, once again, EC teachers were mostly not invited. A couple of the art educators believed that their hands-on work with children and teachers in the gallery setting also constituted professional development. They felt that during gallery sessions they were able to role model effective teaching practice, as well as talk to teachers about ideas for ongoing classroom learning activities. However, as previously noted, the limitations imposed by LEOTC funding mean that this aspect of professional development is, on the most part, not available to EC teachers either.

An interesting dimension of the provision of professional development was that four of the art galleries/museums regularly worked with students undertaking early childhood teacher training at their local tertiary training organisations (universities and polytechnics). Whilst these institutions were very willing to work with these students, the irony is that even if students wanted to have a guided visit to an art museum with children from an EC centre, they may not be able to due to the barriers identified in this paper. Nonetheless, giving EC students the opportunity to become personally more informed and literate in the art gallery/museum context is an important feature of this work, and likely to be of assistance for self-guided visiting with children.

Family services and facilities

Museum and interpretive consultant Graham Black (2012) suggests that families are a core audience constituting a significant group of visitors, and that museums need to recognise the clear benefits in reaching out to family groups. He firmly believes that families are also vital to future attendance. Five out of the 17 art museums and galleries had site-specific, permanent art-making and art exploration facilities for families and, in some cases, these could also be used for working with small groups of children from EC centres. However, the intergenerational purpose of the spaces, where all members of a family can work together, was often highlighted by participants in the survey as a priority.

A few art museums and galleries offer family-specific programmes. For example, three out of the 17 institutions offer baby-friendly programmes for parents accompanied by infants (and sometimes toddlers). These programmes were mainly geared to fostering the parents' experiences of the exhibition, rather than having a child focus, but parents could interact with the children in relation to the works if they chose to. Some, however, specify that these programmes are suitable for babies in buggies rather than toddlers. One institution offered a hands-on program for 4-year-olds (attending with their parents or caregivers) where they could create works in the studio workshop in response to their experiences in the gallery. Special arts-focused events and workshops for families throughout the year were also highlighted as ways to increase family and community involvement.

The development of specific exhibitions geared to family engagement and younger audiences was also identified as a way of increasing family participation, and for some art galleries/museums this was an important feature of their programmes. One institution described getting children to help select art works for an exhibition as another successful method for encouraging the engagement of children and family groups.

Discussion

The limitations of LEOTC funding, and the lack of resources and professional development

As previously discussed, government funding through the Ministry of Education's LEOTC scheme helps to fund most of the art institutions that participated in this survey. The funding enables the organisations to employ art/educators to work with children in the primary and secondary school sectors but not with children from the EC sector. This creates one of the biggest barriers to EC centres using art museum and gallery programmes. Those institutions that do not use this funding arrangement to employ educators are often able to accommodate the EC sector much more easily. There are some art educators, however, who are more willing than others to engage with the EC sector and,

despite the LEOTC funding restrictions, are able to work around these to accommodate and work successfully with these groups.

On the basis of the data from this survey, self-guided visiting currently appears to be the best option for the EC sector. This means that EC teachers can determine and facilitate the learning encounters within the art museum or gallery context. However, to be able to do this successfully, EC teachers need to have the requisite skills and experience within this context, to be art gallery literate themselves (Stapp, 2010), and able to adequately prepare children for visits. As opportunities for art-making responses to the work experienced in the art gallery/museum setting are unavailable when centres self-guide, it is vital that teachers provide follow-up activities back at the centre. Clearly, relevant resources and professional development (of which there is currently very little available to EC teachers) is an area that could be significantly developed.

Family services versus EC centre visits

Family-oriented programmes and activity centres for family groups in art museums and galleries are undeniably important for increasing young children's access to the institutions. It is likely that the families using these facilities will be those with high levels of education and cultural capital in relation to museum visiting and are also more likely to be frequent visitors (Keate, 2000). Therefore, while it is very important to make provision for family groups, this is neither the only nor even the best means of rendering young children's visits more equitable. Interestingly, many of the museum and gallery professionals who participated in the survey articulated their desire to make visiting accessible for all schoolchildren; for example, by ensuring access for children from low-decile areas (in one instance, this was taken so seriously by a gallery that it provided free buses), or for those likely to be living in families or communities that lacked the requisite cultural capital to undertake visiting. This supports O'Neill's argument that it is important that art museums and galleries become socially inclusive and "treat all visitors, existing and potential, with equal respect, and provide access appropriate to their background, level of education, ability and life experience" (2002, p. 24).

However, this level of thinking was, for the most part, not transferred to considerations of the EC sector. The benefits for both children and their parents or caregivers (who often accompany them on excursions) who use EC centres were not recognised and, in some cases, the perception that large groups of children under 5 years of age were likely to 'run wild' in the gallery was still current (despite the fact that EC teachers, for the most part, undergo similar teacher training to their primary and secondary counterparts). It is important for art museums and galleries to recognise that 96 per cent of all New Zealand children attend some form of EC service (and, under the current government's legislation, those in homes receiving social welfare benefit payments must attend some form of EC service in order to qualify for such payments). EC centres are well positioned to offer children experiences in art museums and galleries and other cultural facilities to which they may not have access within their own families. It could be argued that family group visits and facilities are an easier option for art museums and galleries, and that if issues of social inclusion are taken seriously by institutions then greater consideration needs to be given to the support and the provision of programmes for children who attend EC centres in New Zealand.

Marketing of exhibitions

Whilst all of the art galleries/museums marketed exhibitions and/or programmes to the primary and secondary school sector, very few of the art galleries/museums advertised to the EC sector. This is an area that requires some significant development by art galleries/museums which, whilst they may not be able to work directly with EC groups, could be extremely helpful to the sector. With regular marketing information EC teachers would be able to make informed choices more easily about what was on offer, whether the exhibitions connected with children's current learning interests, whether any related resources could be useful in their programme, and whether to schedule and plan for a self-guided visit. Research by Bennett and Frow (1991) which investigated the demographic, cultural and attitudinal characteristics of art gallery visitors to Australian art galleries, suggested that improved marketing can be a means of improving participation by under-represented groups of visitors. The question

is, however, whether art galleries/museums in New Zealand genuinely want participation by the EC sector.

Employment of EC trained educators in art galleries/museums

Two of the 17 art galleries/museums surveyed employ EC-trained educators (one employs a full-time educator, the other employs an educator two hours per week) to work specifically with young children. In one of these full-time positions, the educator works not only with EC groups but also across the whole education spectrum. Having a full-time EC position has made a difference to the development of new programmes and opportunities for EC groups in these institutions. This view is shared by Kathy Danko-McGhee, a former Director of Education at the Toledo Museum of Art (USA), who believes that “thoughtfully planned visits to traditional art museums can be valuable experiences for pre-schoolers” (Shaffer & Danko-McGee, 2004). She strongly believes that her EC background made a significant difference to the programmes her museum offered to the EC sector. It is likely, therefore, that the employment of EC-trained personnel can have a positive impact on the nature and provision of programmes suitable for the EC sector in New Zealand.

Conclusion

This chapter has highlighted the barriers to visitor access in art museums and galleries experienced by the EC sector but also, to a lesser degree, some of the things that can be done to facilitate better access for young children. If art museums and galleries are to genuinely rethink their purpose in contemporary Western democratic societies, then it is important to consider the needs, interests and rights of a nation’s youngest citizens (Terreni, 2013). New Zealand and Australian art museums and galleries, like their international counterparts, regularly engage in the debate about improving access and attracting wider and more diverse audiences, and the time is right to expand this debate to consider how to attract and include more pre-school children who attend EC centres (Black, 2012).

The intractability of the government's LEOTC funding in New Zealand is a significant problem in that it automatically excludes the EC sector from education programmes run within art museums and galleries. And yet, despite this barrier, there is still the potential for these institutions to develop initiatives that can actively foster the inclusion of young children. Improvements in marketing and the development of teaching and visit-related resources tailored to the EC sector would have a positive impact. Running regular professional development sessions to inform EC teachers about how to use an art museum or gallery effectively with young children could also make a positive contribution to improved access for the sector.

New Zealand is a small nation that has many high-quality art museums and galleries, which showcase the best examples of the nation's artistic and cultural heritage. If they are willing to forge working relationships with EC centres, then it should be possible to create visiting experiences for young children that ensure successful encounters with visual art and contribute to establishing "deep seated habits of museum visitation as a highly valued activity' for the rest of their lives" (Bell, 2010).

Footnote: Feedback from the EC educator employed at Te Papa (2012-2016) indicates that initiatives over the past two financial years have resulted in exceptional increases in visitation from EC groups (educator-led and self-guiding). With 813 children in 2012–13, 3175 children in 2013–14, and 4717 in 2014–15 (with 345 future booked for 2015–16), there is a first-year increase of 290% in visitation, and a second year increase of 49%. Redevelopment of StoryPlace programming, price point and session schedule from July 2013 resulted in a 26% increase in visitation by the end of 2014, even with a 40% reduction in sessions run. In 2015, Matariki programme uptake (approx. 1987 children) was almost exclusively from the Early Childhood–Junior Primary sector. Of these approximately 999 were EC children. This is a 78% increase from the first EC Matariki programme in 2013, which had approximately 560 participants.

Chapter 6: The EC questionnaire

Introduction

This chapter is based on an article that has been accepted for the *Australasian Journal of Early Childhood*, and which is currently undergoing the journal's editing process. It presents the findings from the large scale national questionnaire used in this research, which asked early childhood (EC) teachers in New Zealand about their engagement with art museums and galleries for learning experiences outside of their EC centres. As part of the mixed methods approach to this research project (described in detail in chapter 4), the questionnaire also sought to ascertain the degree to which the EC sector uses art museums and galleries as excursion destinations, and the ways in which they are used (or not).

The findings suggest that key factors that both help and hinder visiting with art museums and galleries with young children include: the pedagogical approaches EC teachers have in relation to visual art education, the ways in which teachers view successful learning opportunities for young children, and a teacher's own perceptions and fears of art museums and galleries. This dimension of the research suggests that teachers have mixed views about whether visiting art museums and galleries will provide appropriate experiences for young children.

Note: Some material and a table have been removed to reduce duplication of material from previous chapters (chapters 2 and 4). Permission to reproduce the article for this thesis has been granted by the editor of the journal.

Image 15: Front cover of *Australasian Journal of Early Childhood*

Terreni, L. (in publication). Beyond the gates: Examining the issues facing early childhood teachers when they visit art museums and galleries with young children in New Zealand. *Australasian Journal of Early Childhood*.

Beyond the gates: Examining the issues facing early childhood teachers when they visit art museums and galleries with young children in New Zealand.

Introduction

The New Zealand early childhood (EC) curriculum, *Te Whāriki* (Ministry of Education, 1996), encourages educators to facilitate learning experiences for young children that will help them to explore both familiar and unfamiliar experiences of the world through excursions. These enable children to move into new realms of imagination and opportunity outside of their EC centres.

Excursions to cultural centres, such as museums and art galleries, can add an important dimension to an education programme in this regard (Greene, Kisida & Bowen, 2014; Falk & Dierking, 1997; Taylor, Morris & Cordeau-Young, 1997).

Likewise in Australia, the national early years learning framework *Belonging, Being, & Becoming* (Australian Government Department of Education, Employment and Workplace Relations, 2009) encourages teachers to provide children with experiences that broaden their understanding of the world in which they live. However, to date there has been little research about whether EC teachers in New Zealand undertake excursions as part of their programmes and, if they do, where teachers actually take children. The amount of visits to art museums or galleries by centres, and if they are considered appropriate excursion destinations for young children, is also unknown.

Methodology

... EC centre participants for the questionnaire were contacted by using a random sampling method (Johnson & Christianson, 2008), from publicly available e-mail addresses of early childhood centres that are held in the Ministry of Education's online data bases. 2,041 centres were drawn from the data base, with selections made from all regions, and emails were sent to these centres inviting their participation. The final sample comprised of 810 centres who completed the questionnaire (39.7% of those invited)...

What the data revealed about visiting (or not)

This section highlights key themes that emerged from the data which highlight issues that can support EC teachers organising children's visits to art museums and galleries as well as those that can hinder visiting. Whilst this paper mainly focuses on questions that specifically related to visiting art museums and galleries, it is appropriate to start this discussion by examining where early childhood teachers currently take children on excursions as this provides helpful overview of the destinations that are currently popular in New Zealand. It also indicates that in many early childhood settings excursions are alive and well.

The data revealed that 98% of the participants indicated that they undertake excursions with the children, and excursion destinations identified by participants was large and varied. Parks, bus rides, and visiting the local shops appeared to be the most popular. Farms, forests/bush reserves, supermarkets and libraries were also favorites.

Figure 5: 'Other' destinations for excursions included: local schools (15%), the beach (6 %), other EC centres (5%), and retirement villages (3.5%). Interestingly, walks around the local area seemed to be one of the least popular destinations (3%), despite the immediacy of this opportunity.

At the initial entry point of the questionnaire where participants were asked to identify the range of destinations for their excursions (as in Figure 1), 26% of participants indicated that their centres had undertaken excursions to art

museums or galleries. However, less than half the participants answered the questions *specifically* about art museum and gallery visiting. However, of the 40% who said they went on excursions to art museums and galleries only 21% identified that museum or gallery visiting was an integral part of their early childhood education programme. When asked how many times they had visited an art museum or gallery over the past two years, 50% said they had been once, 20% had been twice, 26% more than twice, with only 4% having been more than ten times.

The art museums and galleries that had been visited by participants over the past two years included nearly all the large national public art institutions in New Zealand. This finding supports research into the relationship art museums and galleries have with the EC sector (Terreni, 2016), which identified that the EC sector constitutes a small percentage of their visiting public. However, many smaller regional galleries, private dealer galleries, and local arts events were also identified as places that were visited by the sector because they were close and easy to access.

The questionnaire investigated different methods of undertaking a visit - guided visits (taken by art educators employed by the art museum or gallery), self-guided visits (undertaken independently by visiting groups), or a combination of both. It appears that most of the participants in the study had undertaken self-guided visits (50%), while some had undertaken both guided and self-guided visits (37%). Considerably fewer had undertaken a guided visit (13%). All of these visiting options have merit for enhancing young children's learning but funding constraints for most art museums and galleries in New Zealand often results in EC centres having limited access to an art museum or gallery's physical and human resources (Terreni, 2016), which means that self-guiding is often the only option available to EC centres. However, it may also be likely that EC teachers' own experiences in art museums and galleries play a part in determining how an excursion will be undertaken. Factors that facilitate visiting (or not) may also play a part in this.

Key factors that facilitate visiting

A variety of themes emerged from open-ended questions that related to teachers' beliefs about pedagogy and practice in relation to visual art education for young children. Responses from participants who had visited art museums and galleries with their children indicated that they valued visual art as an important aspect of their EC programme, and saw that an art museum or gallery visit could provide children with a variety of learning experiences that were relevant to visual art education for young children. This supports the view of Hipkis (2009) and Howell (2012), who suggest that visual art learning skills and experiences undertaken in art museums or galleries play an important role in developing critical awareness and creativity, and are transferable to other knowledge domains. The teachers' reasons for taking children to galleries appear to concur with these ideas.

Intentions for visiting included: giving children the opportunity to see real 'live' art, to provide inspiration and provocations for the children's own art-making, to foster children's experiences of a wide variety of art forms, to broaden their visual language, and to foster an appreciation of beauty. Others saw visual art and gallery literacy as connecting to other aspects of the EC curriculum. One participant stated "It [visiting] supports our philosophical belief that the visual arts are an integral and valid approach to children's learning which encompasses pre-literacy and pre-numeracy skills". Another commented that visiting encouraged specific learning skills, and that visiting encouraged children to think critically, helping children "to think in depth. To encourage enquiry. To encourage acceptance of differences. To learn the skills to discuss what they like or don't like". Visits were seen by another as a vehicle for provoking thinking and wonder about art and enabling children to experience "the different ways art can represent ideas, emotions, personality and individual interests".

For the most part, these participants also indicated that they had had positive encounters with art museums and galleries, and that the educational needs of the children had been met. Bell (2010) believes that the early childhood curriculum encourages teachers to foster art learning experiences that extend beyond the

provision of practical art-making opportunities. Experiences in art museums and galleries, he suggests, can widen young children's art learning opportunities by giving them access to experiences where they can learn *about* art and artists. These participants' responses appear to support this view.

Participants who had taken children to art museums or galleries frequently identified that following children's learning interests was an important reason for visiting. These interests included: art and creativity, seeing how exhibitions work, a family's interest in art that had spread to the centre. However, within the realm of 'interest' as a generating factor for visits, teachers also recognised that excursions could also *stimulate* children's interests. One participant remarked that visits helped stimulate an interest "... in [art] and discussion of the art displays" as well as gallery environments themselves. Another participant described visiting as "... more about sowing seeds rather than following interests".

Hedges (2014) observes that in the New Zealand early childhood context "children's interests are noted as a key source of planning and act as a means for children and teachers to spontaneously inquire and explore children's intuitive ideas" (p. 36), a position that is supported by the curriculum (Ministry of Education, 1996). The data from this study indicates, however, that children's, teachers' and, sometimes, family interests all played a part in the decision to visit an art museum or gallery. Intentional teaching, where teachers were "using planned and purposeful action to organise learning experiences for young children" (McLaughlin, Aspden & McLachlan, 2015, p.31), is also evident in these responses.

Clarkin-Phillips and Carr (2014) believe that through the presentation of artefacts, collections and exhibitions, museums and art galleries can be important places for children to learn about the different stories of New Zealand's diverse cultures. This view is supported by Museums Aotearoa (2005) which declares:

A primary role of museums in our communities is that they are places where New Zealanders can learn about their identity as individuals ... to

establish their place as part of local and regional communities. They enable our people to develop an understanding of who they are, where they have come from and where they are going” (p.5).

Many of the participants in this study who took children to art museums and galleries recognised the value that art museums and galleries have for informing and educating children about different cultures, but particularly about Māori (New Zealand’s indigenous culture). As one participant remarked, “It is vitally important that the children have the opportunity to experience those things that contribute to developing an understanding of the peoples and cultures of Aotearoa New Zealand and of our shared heritage”. For others, there was a real sense that visiting could make connections to children’s own ancestry and heritage. For instance, one participant noted that a visit to their local art museum provided their children with “contact with the tipuna (ancestors) through the Rock Art”. Others noted that through visits their children would “see taonga (treasures) that they can call their own”, and that children could get “real exposure to [te] Ao Māori at the gallery”. Links to broader community art and awareness of special places that have significance for Māori were also noted.

Image 16: Art educator and children from an EC centre search for patterns in a tapa work in the Tonga ‘i Onopooni: Tonga Contemporary exhibition held at Pataka Art + Museum, 2014 (photo Lisa Terreni).

Issues connected to social justice and access were also considered by some teachers to be important. Children having rights as cultural citizens (Mai & Gibson, 2011; Piscitelli, 2011; Terreni, 2013) was identified in the study as a motivating factor for some participants to take children to art galleries. For instance, one participant noted that it was important for the children “to experience people, places and things that they may not otherwise experience”. Another remarked that it was important for teachers to foster the children’s interest in art but also to give them exposure to diverse experiences. She/he stated emphatically “We have children here 50 hours a week ... if we do not take them out to see the world who will?” This view was echoed by another who said “Lots of parents are busy now so do not have time or inclination to take their children to galleries”. There was a sense that these teachers felt that they had a social responsibility to provide children with a range of learning experiences to which they might not otherwise have access.

Some of the participants in this study assumed an advocacy position in regards to young children’s access to museums and art galleries. They saw that excursions helped to make “art galleries a ‘normal’ place to be ... not a place you don’t go to because something will get broken”. Another participant noted “We would like to ‘normalise’ excursions to art museums and galleries - [so] our tamariki (children) see such visits as commonplace”, and another saw that this opportunity extended beyond the children. They felt they were also assisting with “... changing the view of whānau (families) about the accessibility for us all to enjoy ngā toi (the arts)”.

These reflections support the views of Mai and Gibson (2011), who believe that young children’s access to art museums and galleries is a social and cultural right. However, they also believe that young children’s participation can contribute to greater democratization of the institutions themselves, stating that “if children are given the opportunity to contribute to the making of their museums, museums become more democratic institutions. To achieve this ideal, art museums need to recognise and respect children as cultural citizens who carry the right to freely and fully participate in cultural life” (p. 356).

On a very pragmatic level another participant noted that “art galleries and museums have the wonderful additional advantage of having free entry so it helps our strained budget in economically constrained times!” As this participant was aware, most of New Zealand’s public art museums and galleries have free entry for young children (except, perhaps, for international blockbuster exhibitions) and this can help centres with constrained budgets to have access to cultural centres such as art museums and galleries (Taylor, Morris & Cordeau-Young, 1997).

In New Zealand specific audiences have been identified as those who are not well catered for by art museums and galleries. These include young adult visitors (Mason & McCarthy, 2006) and young children (Terreni, 2013). While these institutions have also have been regularly criticised for excluding visitors who are not white, middle class, educated adults (Bennett & Frow, 1991; Bourdieu & Darbel, 1991; Hood, 2004; Sandell, 1998), some of the participants in this study recognised that as educators they play a role in helping to make visiting normal for young children and, in doing so, their participation as visitors demands access for this demographic.

Barriers to visiting

Issues about excursions to art museums and galleries were elicited by asking the non-visiting participants why they do not go. However, information from participants who had visited, but who had identified that their needs had not been met during a visit, was also considered. Both these data sets give rise to a series of factors that can create barriers to visiting.

Participants who did *not* take their children to galleries often had equally firm beliefs about visual art pedagogy and best practice in this domain as the participants who did take their children. For instance, one participant declared stoutly “our philosophy doesn't believe in exposing very young children to too much, too soon”. Another felt strongly that “children should be able to develop their own impression of visual arts in the natural sense and if they are shown what art looks like they may attempt to imitate which may take away the creativity of the child”.

Some of the beliefs about visual art education pedagogy overlapped with the beliefs about how young children's learning is best optimised. For instance, concern was expressed that art museums and galleries did not provide children with age-appropriate, hands-on learning experiences. One participant noted "at this age children want to interact with what they see", whilst others stated "the art museums or galleries are not in tune with the child's age", and that "the children are too young. [They are] suitable more for primary age upwards".

Following children's interests as a driver of curriculum and teaching practice in relation to visual art education (as discussed earlier in this article) was also evident in the responses offered by several participants. But there were some very literal interpretations of this approach, for example, "it hasn't been an interest the children have shown" and "children have not expressed an interest in wanting to go". However, there were also some adult assumptions about children's interests, for example, "it may not be of interest to the children" and "haven't thought that our children and parents would be interested".

Richards and Terreni (2013) believe that research has shown that in New Zealand pedagogical approaches to EC visual arts education are varied and sometimes conflicting. Unlike the participants who supported visiting art museums and galleries, many of those participants who do not visit have adopted a pedagogical approach to teaching which foregrounds the need for children to direct their own learning with minimal interference or suggestion by a teacher (McLaughlin, Aspden & McLachlan, 2015). Hands-on experiences are seen as imperatives for learning, and drive the centre's curriculum. This approach is likely to reduce the likelihood of considering a visit to an art museum or gallery as a suitable venue of supporting young children's engagement with art learning experiences.

A common response to visiting art museums and galleries was based on the teachers' own perceptions about the institutions and/or a fear of them. One participant was very open about this, stating bluntly that they were "too scared [to visit]". Another reflected on her own staff, stating that she believed that "staff are too scared to take children to these venues because of their own perceptions

and/or inexperience in galleries, perhaps anxiety about what children might do there - run riot and be embarrassing!" For some teachers, their own anxiety meant not even trying to use art museums and galleries as a destination. As one participant noted, "to be honest we have just not attempted it with the children [because of] fear of what might happen in this setting".

Several participants described experiences with children in art museums and galleries where they felt that the museum staff they had encountered considered their children as being too young for the learning opportunities offered by a visit, and which had made them feel very unwelcome. For instance, one participant stated "they thought of the children as too young to appreciate the art!!!", and another said they were "... made to feel uncomfortable about the age and abilities of our children". Surveillance and an overriding concern for the art works rather than the visitor experience was reported by another participant who stated, "the atmosphere of needing security guards to shadow you around on an escorted tour is not one that I feel comfortable with or one that I want to put the centre's children into". Competing with other visitors' interests was also reported by teachers which gave the impression that other visitors were more valued by the institution. There was also a sense from some that gallery staff didn't know how to work with this age group. One participant described an experience thus: "they never asked as to what the children knew and we felt they dumbed down what could have been inspirational. They didn't interact with the children, just talked at them". Whilst many of these incidents were reported with dismay by the participants, what is unknown is whether a centre's negative experience in an art museum or gallery has actually curtailed future visiting. Nonetheless, when a visit results in the teachers and children "trying to remain as unobtrusive and invisible as possible so as not to bother other visitors or the staff..." it seems highly likely that this, and the other experiences previously described, would create barriers to visiting.

Several of the participants in the study, particularly those in rural areas, noted that the availability of art museums and galleries in their area was limited, and that transport to larger towns was costly. Group size was also a concern for some, for example, "as much as we value excursions with our increasing group

size (40) we feel unsure about excursions with a mixed age group that is so large. Juggling and managing an excursion is a mission in itself as a teacher”.

Regulations were identified as a barrier to going on excursions, with many participants being concerned about: meeting parent-child ratios, getting parental consent, meeting legal car restraint requirements, risk assessment of the venue, and the paper work required. One noted, “It is a shame that there is becoming a culture of red tape surrounding excursions. It will reach a point where centres are too scared to take children out for fear of what could go wrong rather than the benefits”. The data from this study highlights that EC centres are sometimes put off going on excursions because of their perceptions that excursion regulations are complex and onerous.

Discussion

The study revealed that different pedagogical beliefs and practices held by EC personnel can impact on art museum and gallery visiting. The view that visiting art museums and galleries can extend children’s learning in multiple ways (Bell, 2010; Greene, Kisida & Bowen, 2015; Terreni, 2015) was supported by many of the participants in this study who recognised that their role as educators involved extending children’s interests through the provision of new experiences, as well as following existing ones. They believed that following children’s learning interests by visiting an art museum or gallery was a legitimate and stimulating way to pursue this pedagogical practice. Active teacher engagement in supporting children’s visual art learning experiences (Pohio, 2009; Richards, 2007; Richards and Terreni, 2013; Visser, 2005) was also evident in the responses of these participants.

Nonetheless, other teachers feel strongly that visiting an art museum or gallery is inappropriate, and that they do not offer opportunities that support children’s interests or extend their learning. This belief creates a potential barrier to young children’s access to the institutions, as well as limiting opportunities for teachers to experience how a young child can work confidently and competently in an art museum or gallery setting. Surtees (2008) suggests that this type of child-centred approach to curriculum and the accompanying discourse around supporting

children's learning interests can create the situation where "the child is shaped primarily by and through her interests" (p.14), thus narrowing children's learning. She argues that this approach can result in important learning opportunities being lost.

Although there is evidence to suggest that some art museums and galleries in New Zealand do exclude young children (Terreni, 2016), one of the barriers to visiting that is evident from this research is a fear or anxiety about visiting these institutions that is experienced by many EC personnel. This maybe because of bad experiences with children in a gallery setting, but also likely to be related to perceptions that may have developed from participants' own (in)experience (Doering & Pekarik, 1996), and/or lack of cultural capital in this domain (Bourdieu & Darbel, 1991). Because it is teachers who determine where children can or cannot visit, teachers' own anxiety can prevent young children having access to art museums and galleries.

Image 17: Early childhood teachers at a professional development workshop at Te Papa, exploring what it might be like to be inside a painting (photo Rebecca Browne).

Interestingly, one participant in the study noted that professional development for teachers could be useful, stating:

I would like to see professional development for teachers about facilitating art excursions. I think a visually pleasing and easy-to-read book about facilitating art excursions might be one way to capture more ECE teachers and increase experiences outside the classroom for more of our young children.

The provision of professional development for teachers in this area may help to overcome visiting anxiety, particularly if it is offered by experienced EC professionals or educators from art museums and galleries. This training, however, needs to acknowledge the different perspectives teachers bring to the experience of art museum and gallery visiting, and actively engage teachers in a critique of their own practices and beliefs about the role of art museums and galleries can play in their EC programmes. Equally, visual arts education that incorporates art museum and gallery visiting as a component of courses offered in EC initial teacher education programmes could be helpful to future teachers who may decide to visit an art museum or gallery with young children.

Research-based resources that support EC teachers prepare for visits (see, for instance, Clarkin Phillips & Carr, 2014) are increasingly becoming available and professional development can alert teachers to these, as well as provide specific training about using galleries successfully with young children. Targeted marketing by art museums and galleries to the EC sector (Terreni, 2016) also has the potential to alert teachers to relevant and interesting exhibitions.

Some anxiety was expressed by some participants in the study about taking large groups of children to art museums and galleries, but there were those who recognised that small group excursions is an effective method of visiting. For example, one participant noted “we usually take small groups as we find this less stressful and it is easier to talk with the children (rather than just trying to keep everyone safe)”. Small group visiting may reduce transport costs, enable better management of learning experiences, and provide for more intimate experiences in an art museum or gallery setting. This is a view that is supported by Taylor, Morris and Cordeau-Young (1997), who suggest that small groups can allow

teachers to focus children's attention on details that may get missed in a larger group.

Conclusion

The argument for supporting young children's access to art museums and galleries to support new and diverse learning experiences is persuasive (Terreni, 2015), yet this study suggests that EC teachers in New Zealand are divided in their views on whether excursions to these destinations are relevant or appropriate for young learners. Many teachers' experiences in New Zealand's art museums and galleries have been positive and encouraging, and they visit these venues reasonably frequently. However, many other teachers have not had experiences in art museums or galleries that suit their needs, do not believe they are suitable venues for young children, or are nervous about visiting with young children. Interestingly, both the participants who did not take their children to galleries as well as those that did had equally firm (but different) beliefs about what constitutes appropriate visual art pedagogy and best practice in the domain of EC visual art education, and the role art museums and galleries do (or do not) play in this.

This suggests that professional development in visual arts education, which incorporates art museum and gallery visiting, needs to be offered to EC teachers and also those undertaking initial teacher education programmes. Further research in this area would be helpful for discovering successful strategies that could encourage EC teachers to incorporate art museum and gallery visiting into their programmes, as well as assist them to develop the confidence to take children to visit these informal learning environments. Helping young children to develop awareness and appreciation of the richness of the world of art is a goal worth pursuing by EC teachers. Supporting young children's access to art museums and galleries is one way to achieve this.

Chapter 7: The case study

Introduction

The findings from the online questionnaire of EC teachers indicated that the teachers had different beliefs about what constitutes appropriate visual art pedagogy and practice. In this chapter, case studies of three centres are investigated to explore these beliefs and practices in more depth. Three EC centres (Elgin Early Learning Centre, Awarua Kindergarten, and Little Learners Childcare), took part in an excursion to an art museum, as well as participating in pre and post-visit interviews (see Chapter 4). The art museum visited included Pātaka Art + Museum, The Dowse Art Museum, and Te Uru Waitakere Contemporary. The art museum educators who participated in each of the field trips were interviewed after each of the visits. Information from themes from the literature reviews on best practice in art museums and galleries for working with young children (see Chapter 3, parts B and C), has guided and, in many cases, have been drawn on to analyse the data elicited from the embedded case studies.

Piscitelli and Penfold (2015), suggest that there are different models for working with children visiting exhibitions. They suggest that,

the first model is a traditional collection-centred approach that places children's engagement with artworks as the main aim of the experience. The collection-centred model is widely used in education programs for school students, and provides children and teachers with content-rich information about art, artists and artistic practice ...

The second model of engagement is an activity-centred approach, based around the notion that children look at art and respond to it using various technologies and activities to further their understanding of art, artists and artistic practice ...

The third approach ... is an experiential model that provides immersive artistic and creative processes for engagement (p. 265-266).

All of the case study visits to the three art museums involved an activity-centred approach as the groups all experienced associated educational activities so that

children could engage in an artistic and creative response to their experiences of the exhibitions. None of the galleries, however, provided a fully immersive experience for the case study children. The Tuatara gallery at Pātaka Museum, which was used as a follow-up break out space for children from Little Learners Childcare, was possibly the most immersive experience offered.

In order to contextualise this aspect of the research, it is important to start the analysis by describing the attitudes, beliefs, pedagogy, and practices concerning visual art education held by each of the centres involved in the case study.

Chapter 4 has described the demographics of each of the three centres involved in the case study, highlighting some of the differences and similarities of each centre. Nonetheless, each centre has its own specific philosophical and pedagogical approach to early childhood education, particularly in relation to visual arts education which influenced their decisions about art museum visiting. Interviews with teaching teams, as well as an examination of information provided on each centre's websites, forms the basis of this analysis.

Individual EC centre's visual arts pedagogy, teacher practice, and visiting art museums

Elgin Early Learning Centre

The teachers at Elgin Early Learning Centre believe that children learn best through play, and offer a programme that is arts focused and holistic. They offer a balance between child and teacher initiated activities and experiences. The programme strongly supports learning and involvement in the arts (music, dance, drama and the visual arts), for children but also teachers and parents.

There is a fundamental belief in the Elgin team that the visual arts support learning in a range of domains across the curriculum. Visual art learning and art-making experiences are available throughout the day. Sometimes these are linked to specific learning projects that have emerged from children's interests in certain topics. For instance, portrait painting was a subject that sustained interest over many months. The teachers are very clear that for these projects teaching children specific skills is very much part of their role. For example, in

observational drawing activities with children the teachers are also involved in drawing, modelling techniques alongside children, and encourage discussion of the objects being observed and drawn. Enabling children to make their own art is very important for the teachers but talking about and critiquing art is also seen as important. For instance, talking about the children's own work as well as the art of others - the art of their peers, parents, and teachers, as well as public art.

Outside of the centre's programme hours, teachers also offer arts education workshops for parents and other EC teachers. One of the Elgin teachers is a skilled painter and another has a partner who is an art teacher in a secondary school, both of whom contribute to the workshops. There is a strong sense that *both* children and adults can learn from visual arts experiences. As one of the teachers noted: "we are all a community of artists, whether young or old. We are always learning new skills ... we learn about these skills so that we can scaffold and be more equipped to build that community up".

The teachers identified that their interest in visiting art museums and galleries had started several years earlier after participating in a professional development EC visual arts hui offered by the Teachers' Refresher Course Committee (TRCC) in 2008. A practical workshop on art gallery visiting strategies had been held at Pātaka Art + Museum, guided by the museum's art educator and myself. From this work, the teachers developed skills and knowledge which they were then able to use successfully for their own art gallery visiting practices. Consequently, the teachers regularly take small groups of children to art museums and galleries. Their local area has galleries that are very accessible, and these are used frequently. Parents are also very willing to accompany children on trips and provide transport if a gallery is further afield.

The gallery chosen for the case study field trip was to Te Uru Waitakere Contemporary, to see the 2014 Portage Ceramic Award exhibition. Because the children had recently been exploring clay at the centre, a newly introduced art medium, the exhibition was seen as helpful for extending their knowledge and understanding about using clay. The gallery is also new and the teachers were keen to see what it was like to take the children there. The visiting group

consisted of 24 children, 4 teachers, 1 student teacher, 2 field-based students, and 8 parents. The visit was self-guided, with teachers taking leadership in the gallery spaces, but a follow-up activity using clay was provided by the gallery art educator.

Awarua Kindergarten

At Awarua Kindergarten the physical environment is planned to provide stimulation and motivation for learning. Children are free to choose from and explore a wide range of learning materials that are available to them throughout the day. Teachers are very emphatic that children's learning must be predominantly child-led, and that learning projects need to emerge primarily from the children's interests.

Unlike Elgin, teacher initiated activities are not considered best practice. However, there is sometimes room for the provision of a specific stimulus in relation to art-making opportunities, as one of the teachers described "sometimes we'll put something on the table, [like] beautiful daffodils in spring as a provocation". The teachers feel that in some situations, particularly when using unfamiliar art materials, teacher input is required to support children to master certain skills and techniques with materials. Using strategies such as modelling and scaffolding were identified as being the most acceptable, but one of the teachers noted "we've talked about being comfortable with teachers doing art alongside children but not *for* them ... making a distinction between the two things". They recognise that other children can often help their peers by sharing their own skills and expertise.

While the relatively new Head Teacher is inspired by educational principles embedded in the principles of the Reggio Emilia early childhood education philosophy, the team itself is only just starting to talk about and investigate this pedagogical approach. The provision of an aesthetically pleasing and calm environment was seen as important, particularly in relation to arts education. Quality resources are also seen as being very important, with the team increasingly being aware of this necessity in the provision of good art materials.

As one of the teachers noted in regards to a fairly recent move to provide good paper for art making “quality resources are important. And we think recycling stuff is important but alongside that there needs to be both”.

The centre has started to visit art museums as part of its programme over the past two years and, prior to the study, had undertaken two visits - one to a local gallery, and one to Te Papa. The teachers are clear that small groups are best for visiting galleries. Consequently, field trips to galleries are done in small groups of children, with one teacher in charge. Support and transport is provided by parents.

The exhibition chosen for the case study excursion was *Alphabet Street* at the Dowse Art Museum. The children who visited this exhibition had been chosen as they all shown a keen interest in both writing and painting at kindergarten. The visiting group consisted of 10 children, 1 teacher, and 3 parents. All the work in the gallery and the museum’s classroom was guided by the art educator.

Little Learners Childcare

The underlying teaching philosophy of Little Learners Childcare involves responding to the learning interests, strengths, and capabilities of the children and providing a positive learning environment. The teachers are committed to encouraging the children to be confident in their own culture and develop an understanding and respect for other cultures, as well as acknowledging and reflecting the unique place of Māori as tangata whenua. The centre staff themselves are very culturally diverse and the celebration of different cultural festivals, with accompanying art-making activities, is seen as an important part of their programme.

Art has an important place at Little Learners Childcare. Teachers strive to provide opportunities for children to explore a variety of art mediums and art appreciation experiences, and provide appropriate materials for them to work with. Emphasis is placed on creativity belonging to the child, where the art learning process and the product are equally valued. Some of the teachers are very hands-on with children’s art experiences, especially with the little children.

Others describe how they, like teachers at Awarua kindergarten, set up art provocations for children, with one teacher commenting “I try and sort of set up provocations for the children so even if perhaps there are just crayons and paper on the table I might put some giraffes or something like that around ... or setting up things on a table like natural materials ...” Occasionally, the teachers also do structured and directed art activities with the children, but this depends on the learning context e.g. making horses for Chinese New Year.

However, while the centre had once visited the natural history environment at Te Papa children had never been taken to visit an art gallery. Before the case study visit was organised two of the staff members decided to attend a professional development session on working in a gallery with young children, organised by Te Papa’s EC education officer which I facilitated in April 2014 (see <http://blog.tepapa.govt.nz/tag/lisa-terreni/>).

The exhibition that the Little Learners teachers chose for their case study excursion, *Tonga ‘i Onopooni: Tonga Contemporary*, was to provide a learning opportunity that supported learning about diversity and some of the children’s cultural identity. The visiting group consisted of 20 children (with a small number of under 3 years-old), 4 teachers, and 3 parents. The work in the main gallery was guided by the museums’ art educator.

Commonalities and differences

Key point of commonality and difference emerge from the data. These include the following points:

- All of the teachers in the case study centres felt that children’s interests were important drivers of their curriculum.
- Most of them felt they could support children by scaffolding their art learning experiences in various ways e.g. through role modelling and discussion. However, the teachers from Elgin were very specific about identifying that teacher initiated activities and hands-on involvement in art learning experiences with children were important teaching strategies. Whilst teachers in the other centres were not (as) keen on

this approach, they all felt that art learning experiences needed some degree of adult input.

- The exhibitions chosen by the teams were connected to some aspect of children's current learning interests that teachers had identified, or which connected to their programme's goals by staff at two of the centres.
- Professional development had been seen as an important part of teachers' own preparation for visiting art museums and galleries. Several teachers had attended courses about how to successfully visit an art museum and what children can learn from the experience.
- Group sizes for the case study excursions varied – both small groups (10 children) and larger groups (20 children) were taken.
- All of the visits had input from the museum's art educator which all involved a structured learning experience directed by the art educator.

Before the art museum experience

Visiting an art museum or gallery involves a range of different components, particularly if the learning experience is to be a quality one. What teachers do before, during, and after a visit all involve a degree of thought and planning. However, preparing for a visit to a museum or gallery has been identified as an extremely important part of a visiting process. Research suggests that getting children familiar with the rules, protocols, and expectations of gallery behaviour is helpful for all of those involved in a visit (Andersen et al, 2002; Clarkin-Phillips & Carr, 2015; Fasoli, 2001; Mc Naughton, 2010). The case study highlights important aspects of preparing for a visit – preparing in relation to children's understanding of exhibition content, practicing specific museum rules and behaviours, and preparing parents.

Preparation

One of Awarua kindergarten's previous excursions (but not part of this research), had been to a blockbuster exhibition at Te Papa of Andy Warhol's work. The Head teacher had described this in the interview with the teaching

team about their art pedagogy and practices, explaining why she had felt the exhibition was suitable for her children, and some of the preparation that had been undertaken for this. She remarked, “several of the children were really interested in identity and gender and pop stars and fashion ... so I kind of thought with all the faces in the Warhol [exhibition], with really unusual colours and ambiguous gender ... the famous people and the glitziness of it all would really fit with their interests”.

Once suitability had been established, she had worked intensely with the children before the visit. “I worked a lot with them for that trip. I did lots of art experiences ... to show them the style, and got them to play with that style of having a picture of themselves printed in black and white and then colouring over it”, she explained. The children were also encouraged to play with an Andy Wahol app that was recommended by the museum (and available on their website) on the kindergarten ipad. The book *Rapunzel's Supermarket* (Kolbe, 2001) was used to help her prepare to self-guide. This helped her to prepare the parents who were to accompany the children, and to develop tips and questions for them to ask children when working alongside them in the gallery.

Discussion with children about specific exhibition content prior to a visit and developing their awareness of a particular artist or genre of painting is less evident in the literature about best practice for visiting art museums. For this teacher, the preparation for the self-guided visit proved extremely. It provided new learning opportunities for children through exploring different art styles and media in their own art-making prior to the visit, and it enabled the parents to be well informed and guided in their work with children at the museum.

Practicing museum appropriate behaviours at the centre

All the teachers in the case study centre identified that they talked to the children about what sort of behaviours were expected from them in the gallery before going on the visit. Prior to the visit some of the centres specifically practiced these at their centre through role play. For example, on the day of the excursion to Te Uru Waitakere Contemporary, the Elgin teachers gathered the

children on the mat for a discussion about the trip and some gallery practice. A table had been set up with some art objects (like they might see at a gallery) and the children were encouraged to walk past them in single file, hands behind their backs, and look carefully at the pieces. Back on the mat the teacher asked questions about what they had seen on the table and reinforced the rules of the gallery.

Preparing accompanying parents

EC centre excursion regulations deem that it is necessary to inform parents of excursions and gain permission for these to occur (Ministry of Education, 2015). All of the centres did this. The teachers at Elgin also sent out a newsletter to parents (most of whom were involved in the excursion) providing directions to the destination, telling them what to bring on the trip, and how the groups would be organised once they were there. Importantly, there were also examples of the things parents could do to support the children in the gallery. The newsletter stated,

Encourage them [the children] to take their eyes for a walk all over the object, and to look at it from all sides. You can ask questions such as: What are you thinking about? How do you think it was made?

The newsletter also communicated an expectation that parents and other adults would be very much involved in the facilitation of the children's experience in the gallery.

Practicing museum appropriate behaviours at the gallery

An opportune strategy emerged on Awarua kindergarten's visit to the *Alphabet Street* exhibition at the Dowse Art museum due to the late arrival of half of the group. While waiting for the rest of the children, the art educator spent time with the children who had arrived looking at sculptural works on display outside the gallery. This gave her time to get to know them informally before going inside and engaging in conversation about an art work, thus helping to establish rapport and trust. The outside environment also allowed children more freedom of movement and gave them an opportunity to run and climb before having to be much more mindful about their behavior inside the art museum.

Image 18: The art educator shows the children how to put on marshmallow shoes (photo by Lisa Terreni).

Once the Awarua kindergarten children had all arrived, their teacher reminded the children of three key things - don't run, don't touch, don't get lost! However, the art educator also reinforced appropriate museum behaviours before going into the gallery, such as not touching the art works and moving quietly in the space. She used a very child-focused and theatrical approach, which immediately gained the children's attention and helped her develop a connection with them, to explain how hands "catch dirt" and how this can go on the art works if you touch them. She also got everyone to put on imaginary marshmallow shoes - "soft and squishy and quiet", to wear in the gallery before taking them into the *Alphabet Street* exhibition.

The art educator who undertook the preparation session for the Little Learners Childcare visit to Pātaka Art + Museum used a different strategy for preparing the children. She started their session by gathering the children, teachers, and parents around her on a carpeted area in museum's atrium. She began by singing a hello song about coming to play at Pātaka and her easy and enthusiastic

manner, like that of the Dowse art educator, helped to engage and focus the children. She then introduced a clear Perspex box, which was passed around the group which the children were invited to handle. When the box finally returned to her, she pointed out to the children all the greasy hand and finger marks on the box. This demonstrated to the children in a very tangible way how hands can be dirty, which helped to effectively convey the 'no touching' message.

Image 19: Children, teachers and parents gather in the Pātaka atrium with the art educator to discuss the 'no touching' rule using a clear Perspex box (photo by Lisa Terreni)

Children working in the gallery

The research literature has highlighted that there are many approaches teachers and art educators can take when introducing children to an exhibition (Terreni, 2014). Visits that are guided by the museum's art educators have many benefits for participants - such as utilising the skills and knowledge of the art educator who is likely to have had considerable experience working with children in the gallery space, has first hand information about the art works and artists (Bell, 2010), and who may also have had input into the design of the exhibition itself

(as was the case for the *Alphabet Street* exhibition visited by children from Awarua kindergarten).

Using the art museum's class room for art activities in response to the exhibition, or providing follow up activities for children in the gallery itself, can be immediately rewarding for children, and further embed the learning experience for these young children (Savva & Trimis, 2005). For the visits undertaken by the case study centres, two centres worked with the art educator for the entire gallery experience. The third centre, however, did a combination of both, by undertaking a self-guided tour through the exhibition and then working with the art educator for follow up activities in the art museum's classroom. From observations in the galleries, key teaching strategies emerged.

Teaching strategies

Because the Elgin teachers were so used to gallery visiting with their children, they felt they had already developed effective teaching techniques and strategies for guiding the experience. It is also possible that their perceptions about art museum educators were not particularly favorable and, particularly at the beginning, they were very unsure of the teaching skills of the art educator at the Te Uru gallery. Comments made after the visit suggest this uncertainty, when one of the teachers noted "It was our first time working with an art educator ... she worked at the right level with the children...[she] restored my faith in art educators". This was something that the art educator had also sensed when the visit was being organised saying "I felt like they weren't sure I was going to pitch properly at the group". Consequently, in the gallery a range of interactions took place without input from the art educator.

The Elgin teachers sometimes undertook semi-structured discussion with little groups of children by gathering them together and then sitting near certain works. Teacher questioning and child-initiated conversations were both used in this forum to create debate about a work. Children were encouraged to look at the works carefully, sometimes being asked if they could see certain things in the work. But, equally, there was free exploration of the pieces in the exhibition, with parents and children stopping and exploring the art work that appealed to

or intrigued them (Hackett, 2014). This was sometimes child-initiated and sometimes adult-initiated, and it gave the exhibition experience quite a lot of flexibility and freedom. Children moved through all three floors of the gallery, engaging not only with the ceramics but also other work on display.

An incidental learning experience occurred for some of the Elgin children at Te Uru, independently of their teachers and, in some ways, not connected to the exhibition itself. For some of the Elgin children, the highly polished concrete floors of the gallery warranted hands-on exploration.

Image 20: Children exploring the smooth texture of the highly polished gallery floor (photo by Lisa Terreni)

Hackett (2014), also argues that for young children exploration of a museum's spaces, often through physical movement, is a way of meaning-making in this context. This is often something that toddlers also seem to enjoy in gallery settings (Terreni, 2013). Piscitelli, Everett and Weire (2003) have noted that the architectural features of art museums and galleries are often important aspects of the aesthetic experience of a visit. They state, "The museum is a novel setting

that can be both awesome and overwhelming with nooks, crannies, large interior walls, and unusual architectural features” (p.13).

Flexibility and freedom was something that teachers at Little Learners Childcare felt was somewhat missing in their visit, as their experience of the exhibition had been directed by the art educator. One of the teachers noted that she felt there needed to be opportunities to “... give children more freedom to choose the ones they look at and [at] what piques their interest”. This, she felt, would give them some agency in choosing works to look at and would encourage their curiosity. My participant observations of this free-flow approach, that occurred with the Elgin excursion, suggests that this process can also lead to much more active involvement for teachers and parents in the discussion process with children. However, as this was the centre’s first visit to an art museum, it was possible that the structured nature of the guided experience was, perhaps, a little constricting for both children and staff.

Awarua Kindergarten’s exploration of *Alphabet Street* at the Dowse Art Museum was also led by an art educator. The pieces that were used to facilitate discussion with the children were chosen by her rather than the children. She chose whimsical and sometimes curious work that she knew would intrigue and appeal to the children - for example, a necklace made of tiny underpants, and a display of ceramic sweets. As the group was small, and the 4 year-olds were very articulate, many of the conversations could take place by standing in front of a work and talking. Sometimes, like the Elgin children, the group sat in front of a piece for a longer period of engagement. The children were very captivated by the art educator’s playful manner (which was also very much appreciated and enjoyed by their teacher as well), and responded easily to her questions and comments. They made several amusing contributions. For example, the J for jersey artifact was interpreted thus: “ I know what that is! It’s a warmie!”.

Using humour with the children was a key strategy employed by the art educator. This was evident at the end of the session in the gallery where she gathered the children together for a Doctor Suess story. My field notes state “The story was a perfect match for the exhibition – zany and humorous, with lots of

wonderful and strange words that made the children laugh hysterically". It was also a clever way of turning the children from an alphabet art work focus, to a more conventional written literacy focus - which was something that was continued later in the art classroom.

The children, teachers and parents from Little Learners Childcare also undertook a guided visit with an art educator. Unlike the small group of Awarua children, this group was much bigger and had a greater age range (2, 3, and 4-year-old children). Moving inside the gallery in two 'caterpillar lines', the art educator asked the children to look around and explained that the name of the exhibition was *Tonga Contemporary* and that the artists all lived in New Zealand but originally came from Tonga. Then they all began to work together with a map of the world that was placed on the floor of the gallery, in order to discover where Tonga was, and how far away it was from New Zealand. Most of the children were very engaged – although the really young children at times looked bewildered.

An abstract painting called *Islander* (Glen Wolfgramme, 2013) was chosen by the educator to explore first. To get the children looking at the work she used a dramatic play technique and said "I have some magic dust in my pocket and this will turn you into very small people...and we will jump into the painting and have a look around" which they all pretended to do. She asked them what they could see inside the painting and this elicited a lot of responses - blood, a turtle, and aeroplane, black, a storm, a taniwha. It worked well as an engagement strategy, especially when she then asked them to "use your binoculars" to have another look. She explained that the artist's painting depicted a city, and pointed to a group of cardboard boxes nearby. These, she explained, could be used by the children to create their own city after they had looked at all the art works she was going to show them.

Image 21: The art educator sprinkles the children with magic fairy dust
(photo by Lisa Terreni)

Game playing was also a strategy employed by this educator (Burnham Kai-Kee, 2011; Eckoff, 2008). Using cards printed with Tongan tapa symbols, a version of *I Spy* was played where the children had to match the symbol on the card to those on the tapa cloth itself. As she did this she explained what each symbol meant and this appeared to engage the adults as much as the children who, as one of the teachers noted, learnt a lot about the symbols through the process.

The role of teachers and parents

Teachers, parents and supporting adults were very much engaged with the children's explorations for the self-guided visit to see Portage Ceramics exhibition at Te Uru Waitakere Contemporary. My observations of the work in the other galleries, however, suggests that the guided visiting process resulted in much less participation by EC teachers, parents and other supporting adults. For instance, the focus of the *Alphabet Street* session was entirely on the interactions between art educator and children, with the other adults observing or managing children's behaviour if required. The educator recognised that having young

children's parents around was a little more challenging for her. Her experience with school trips suggests that parents are more separated from the children, and that older children are less focussed on their parents.

Nonetheless, the EC teacher observed that for her it was much less stressful having the art educator take the lead, stating "compared to other exhibition experiences I have had, overall it was just so much easier to have someone else ... and someone who knew the art and whose place it was too". This, she felt, helped to legitimise the children's presence in the gallery saying "... with [the art educator] it was her place, and we were totally welcome there and we could take up lots of room, and get into the studio ... and it had quite a different feeling". For one of the Little Learners Childcare teachers working this way with the art educator was also very really helpful stating, "I am not an art person ... and the art educator explained everything and made it understandable".

While the adults all had a very passive role in the art discussion/critiquing process during the two guided visits by the art educators, during the follow-up art activities for *Tonga 'i Onopooni: Tonga Contemporary* which were in the gallery space itself, the EC teachers and parents were much more involved in these. They often took part in the activities alongside the children, discussing the creative possibilities, techniques and generally encouraging children's involvement. They also took photos for their own documentation purposes. Through the EC teacher's insistence, the gallery classroom experience at Te Uru Waitakere also involved teachers and parents being able to engage in hands-on art making experiences alongside their children. During follow-up activity for the *Alphabet Street* exhibition in the Dowse classroom, the EC teacher sat at the table with the children and engaged in conversation with them as the activity proceeded. Parents, however, stayed very much in the background providing organisational or emotional support when the children required it.

Follow up art activities in the art gallery

While the Elgin teachers were confident about self-guiding in the gallery they did, however, want to use the gallery classroom for follow-up activities and, when organising the trip, asked the Te Uru Waitakere art educator to run a clay

workshop with the children. This was possible because the new gallery was keen to embrace the EC sector. As the gallery had just opened, the art class room was new and well equipped for working with groups of children with lots of light from large windows that looked out over the Titirangi bush, and large tables to work at comfortably. Because the Elgin group was large, the work in the classroom was done in two shifts of about 30 minutes each.

The Te Uru Waitakere art educator had the room set up for the children before they arrived with individual clay bats, clay tools, and small balls of clay. The first 10 minutes involved talking about clay pieces that were displayed in front of the classroom and relating these to the Portage Ceramics exhibition, discussing where clay comes from, and sharing ideas about the sort of things the children might want to make. The art educator also modelled specific techniques for the children before letting them work on their own pieces. Teachers and parents sat among the children, some working with the clay themselves while others sat beside them, being encouraging and interested. The children used clay tools, natural materials, and some small pipe cleaners. All of them were very engaged in the process, and at the end of the 20 minute session their work was carefully put in a box for them to take back to the centre. These objects, which were taken back to the centre, were significant and tangible works that could connect the children back to the art gallery experience, and help them to reflect on the experience (Clarkin-Phillips, Carr, Thomas, Waitai & Beer, 2012).

One of the Elgin staff members, who was impressed by the art educator's work, stated "It's really valuable for us as teachers to see how she worked with the kids so we could actually copy it!" The art educator had used paper clay with the children which was new to the children, and the teachers were keen to get hold of some so that they could do follow-up work with the children. After the trip the Te Uru Waitakere art educator emailed the teachers some of her notes about using clay, as well as information about where to access the clay.

The workshop was a valuable experience for the art educator as this was one the first EC groups she had worked with in the new classroom space. Because she ran two workshops with Elgin children, she was also able to refine her work as

she went along. On reflection she noted, “I [think I] was talking a little bit too much ... so on the second class I went around the tables a bit more, and talking about the next instruction because of the attention span ... and they get so involved with the material that it can be quite disruptive to stop them too often”.

Awarua Kindergarten children were also able to use the gallery classroom after visiting the *Alphabet Street* exhibition. The art classroom was vibrant and exciting, with lots of wonderful objects, posters, and children’s art works on display. It was extremely well resourced, with child-sized tables and inviting materials. The medium for exploration was clay and, like for the Elgin children at Te Uru Waitakere, time was initially spent by the art educator discussing the properties of clay, and how to use it. For ten minutes the children had free play with the clay, before the art educator guided the children into a letter making activity. Children were encouraged to try coiling the clay to make the first letter of their names. The children concentrated very intensely on this activity and all of them achieved the goal, with one child creating a whole word and proudly stating, “I know how to spell art!”

Teachers and children from Little Learners Childcare did not use the gallery art classroom for follow up activities. Rather, the art educator had set up activities in the gallery itself. There were three work stations established in the gallery – one was a collection of cardboard boxes for the children to build with, another was a set of foam stamps for printing with on brown paper, and one was a weaving frame. This meant that children could do a creative response in front of the significant art pieces in the exhibition that had been discussed with them. The large group was divided into three small groups, and they rotated around the three work stations.

Active involvement (discussion, modelling, hands-on use of the materials) by parents and teachers was more evident in this part of the gallery experience, partly because good supervision was needed as the art educator could not work with three groups at once. During the activities, the teachers took lots of photos of their children’s engagement. These would be used as part of the teachers’ assessment documentation (Learning Stories) for use back at the centre. Like the

Elgin children's clay work done at Te Uru Waitakere, art works (tapa prints) that were made in the gallery were taken back to the centre for display.

Image 22: Children create a box construction of a cityscape in response to an art work in the exhibition (photo by Lisa Terreni)

Interestingly, the art activities provided for the Little Learners Childcare children had been discussed at an art educator's team meeting at Pātaka just prior to their visit. Ideas from working with school groups had been cleverly adapted by the art educator who worked with the group in order to meet the learning needs of this young age group. This was also her first time working with an EC group in this gallery, and she had carefully tailored the experience to meet the needs of the group.

Free play in the gallery

Two of the three EC groups were able to have an opportunity for the children to have a free play opportunity after working within an exhibition. Both the Dowse Art Museum and Pātaka Art + Museum have spaces specifically designed for children – *The Lounge* and the *Tuatara Gallery*. Both art educators suggested to

the groups that they end their visit in these spaces, and the groups used the opportunity to let their children unwind from the more structured learning experience with the art educators. Feedback from teachers indicated that the free play opportunity constituted an important part of the visiting experience for the groups.

Image 23: Magical Matariki at Pātaka's Tuatara gallery (photo from Pātaka Art museum)

Follow-up learning experiences back at the centres

All of the centres did follow up work back at the centre after their visit - to a greater or lesser degree. All of the photographs I had taken as a participant observer during the visits were sent to the teaching teams in a book format, and these were used with the children for reflection on their visit. All of the teachers did individual and/or group Learning Stories about the experience for the children's personal profiles, which enabled parents to read about their trip and talk to the children, and for children to look at them when they felt like it. Elgin teachers continued exploring clay work with the children at the centre, and created a special exhibiting plinth for children to view their clay work. The Little Learners Childcare teachers organised their own large exhibition of children's

work for their parents and whanau on a Friday night, which included work from the gallery experience, and where I was invited to be their guest speaker.

These learning experiences demonstrate ways of providing children with a range of objects or tools that can connect the experience of the gallery encounter and the art in the exhibition back to the ECD centre, and so that the learning can continue (Clarkin-Phillips & Carr, 2015). However, the opportunity for children to create their own sketches in the gallery itself, as noted in research by Clarkin-Phillips, Carr, Thomas, Waitai and Beer (2011) of art works or things that interested them and which could be used for reference and/or further work back at the centre was not done on any of these visits.

Conversations children had with her and the parents after the trip were reported by the Awarua Head teacher. This, perhaps, was one of the highlights of this visit for this teacher and is, in fact, the realisation of an important goal for most art museums and galleries. She remarked,

One child who I asked a really open question about the whole trip ... and he is really shy (Do you remember Ryan? He was very quiet and hung back a bit) ... so I said to him “what was your favourite thing about your whole day”? (Because at the end we went outside and they had a great time with the sculptures outside and he’d had a great time out there) ... but when I asked him what his favourite thing in his whole day was he said “The art!”

She also noted that the trip had resulted in children encouraging their parents to go to the exhibition which is a significant outcome of the experience.

I have had really nice conversations with the children’s parents who didn’t come who said that children told them so much about the trip. And they haven’t always said that much after a trip but after this one they told their parents lots and lots and lots about the whole gallery and really wanted them to go ... lots of them got their families to go at the weekend.

This example of visiting, as Bell (2010) suggests, could be the start of developing dispositions towards gallery and art museum visiting for these children. It also supports Bourdieu’s belief that schools (and EC centres), can play a role in instilling a love of art in children, through the facilitation of visits to galleries and museums (Bourdieu & D’Arbel, 1960).

Things that worked well and things that could be done differently

As argued in Chapter 1, encouraging taking children on excursions is explicitly mentioned in *Te Whāriki*, the early childhood curriculum. Excursions and field trips are considered helpful for fostering young children's learning outside of an EC centre so that children can find out "about places of importance in the wider community..." (Ministry of Education, 1996, p.57). Constraints on EC teachers and, consequently, the barriers to young children's access to art museums through LEOTC funding disparities (Terreni, 2016), and the fears and anxieties experienced by EC teachers themselves has been documented throughout this thesis. The case study research, however, highlights aspects of visiting practice that can make for more successful visits. It pinpoints some of the perceptions, practices, and conditions that can enable early childhood teachers and museum art educators to work together to create inclusive and meaningful art learning experiences for young children in our nation's galleries and art museums.

Pre-visit information on exhibitions

The case study demonstrates that preparation for a visit is a highly significant dimension of the visiting experience. All of the centres had prepared children at the centre before the visit about rules and expected behaviours and, in one instance, actually role played how to walk appropriately in the gallery and how to look carefully at art works. The art gallery educators also re-enforced gallery rules, sometimes using innovative ideas - such as the Perspex box, or a high degree of theatrically and dramatic play e.g. by pretending to put on the squishy marshmallow shoes. Only one of the centres, however, provided helpful information for parents about the types of things they might do or say with children in the gallery. As parents play a significant role in the visiting experience, it is important that they are also prepared for visits - through informative newsletters from teachers, or through accessing information from a gallery website that outlines strategies and ideas for working with children in a gallery (Terreni, 2016). This preparation has the potential to upskill parents so that they too can undertake successful visits to galleries with their own children in their own time.

What was also less evident in the case study excursions was preparation for children with regard to the actual content of the exhibition and the art works they were likely to see there. While teachers had used gallery information or websites to determine what exhibitions were on, and talked to gallery staff or art educators when organising the trip itself, there was little evidence that teachers had discussed the content of the exhibition or what they were likely to see there with the children before undertaking the visit itself. Nor was there evidence that art educators had provided the centres with any pre-visiting information or suggested where this could be accessed. Whilst it can be time consuming for teachers, visiting an exhibition and/or gallery spaces *before* going on a visit can be helpful for this aspect of preparation (Terreni, 2015). Photographs or images from the gallery's website (or other sites) can provide material to discuss with children prior to a visit.

Engagement with objects in the gallery

Successful engagement with art objects in the gallery was facilitated by teachers and parents from Elgin who self-guided. The experience and confidence of the teachers in the setting was very evident as they undertook small group conversations, role modelled interactions with children, and indirectly steered the group through the galleries. The children in this context were able to fully explore objects that really interested them or that just took their fancy. In fact, children often took the lead (Carr & Clarkin-Phillips, 2013). Interestingly, two of the teachers from Little Learners Childcare, who undertook a guided visit with their children, after their visit were keen for more flexible opportunities for children in the gallery so that, like the Elgin children, they could have explored particular art works based on their personal interests.

The guided visits, however, gave children (as well as teachers and parents) an opportunity to work in depth with specific art works, steered by a skilled and knowledgeable art educator. Some teachers found this very helpful, particularly the less skilled teachers, and others said that they felt that they too had learnt a lot about the art works from this opportunity. As described, a teacher from Awarua Kindergarten noted that this was a relaxing way to experience the gallery for her because the responsibility for the children's engagement did not

depend on her alone. She also felt that the art educator helped to legitimise the children's presence in the gallery and, as a consequences, they were not subject to constant surveillance by gallery guards (Terreni, 2016).

Image 24: Archie takes the lead in a discussion about an art work with the researcher (photo by Michelle Johnston)

This may also have been because the group size was relatively small. Group size did appear to make a difference to the intimacy of the experience for the children. For the ten Awarua Kindergarten children, the educator had enough time to connect fully with most of them before entering the gallery, during the visit, and also in the class room. Consequently, children were able to make a contribution without too much competition. For the Elgin children, the group was divided in half for the work in the classroom with the gallery educator. However, this meant that each group had less time to spend with her on the clay work. One of the Elgin teachers commented in the interview after the visit “I think it will be better if we split them in half and just do 12 or 13 [in a group]”.

Another teacher reported that next time they would take a smaller group "... so you can stay longer and you don't have to rush".

For the Little Learner Childcare children, the big group visit enabled all of them to experience something new. Nonetheless, the three work stations in the gallery meant that the group did divide into smaller units which allowed children to have more opportunities with materials. However, the art gallery educator was rather rushed by going from group to group, and the time for each activity was restricted so children could get around all of them. A smaller group size was also important for one of the art educators who felt that a smaller group size made the experience more enjoyable for everyone, stating in an interview "I would encourage small groups. We've had a recent group come and that was about 40 little people and babies to 4 years old with a ratio of 1 adult to 2 kids, which was an enormous group ... and it had a high impact on a small [gallery] place like this and I don't really know if anybody enjoyed it that much!"

Appropriate teaching practices: Getting down to the children's level

The ability to engage with the children and "get down to their level" was evident with all of the art educators on the visits. One of the EC teachers from Elgin remarked that she "liked the way she sat down and talked to the children..." and another said "... she did a good job of engaging the children and getting them to warm to her right from the beginning".

The art educators in the study used a range of strategies to connect with the children. For example, by being extremely friendly and welcoming, by being theatrical, by using games and humour, and sometimes by using props such as books. These strategies encouraged participation, prompted children's discussions and problem-solving, and invited the use of their imaginations and creativity. These art educators, despite mainly working with children from the primary and secondary sector due to LEOTC funding requirements, were able to successfully adapt their teaching methods to suit this age group (Terreni, 2015).

All of the art educators interviewed had some form of initial teacher education - two were trained primary teachers, and one had worked in an early childhood context overseas. All seemed comfortable with the age group, and able to adapt

their teaching strategies to fit the groups, and used resources to support the children's engagement with the exhibitions and plan for appropriate for children to have an art experience in response to the exhibition/s. Most importantly, all of the children appeared comfortable with the educators.

Opportunities for children to have a creative response to what they had seen in the exhibition was an important feature of the visits. These took place in the art gallery class room or on the floor of the gallery itself. All of the children I observed were very engaged with these opportunities because they had been carefully considered and planned by the art educators. Nonetheless, there was little evidence that art educators had inquired about the children's learning interests or projects that were occurring at the EC centre and making links to these. Nor, however, did it appear that the EC teachers had explicitly offered this information to the educators at the time of organising the trip. Creating an opportunity for this type of dialogue to take place between EC teachers and art educators, perhaps with supporting documentation of some kind prior to a visit (a statement from teachers or an information sheet on their current programme activities and interests), is likely to be helpful for art educators when they plan their guided session.

The opportunity for children to have time to freely explore the exhibition and identify things that interested them, before undertaking a structured session with the educator, appeared to be something that may have met the needs of some of the teachers and children a little better. Again, dialogue with teachers prior to a visit may enable an art educator to plan for this opportunity for a guided visit. As was illustrated by the Elgin visit, once EC teachers have the skills and confidence to undertake self-guided visits, this more free-style approach can be successfully adopted.

Engagement of parents and teachers

Engagement of teachers and parents varied, and very much depended on the mode of visiting. The self-guided visits required parents to be much more engaged, not only with supervision but also with personally interacting with the children and the art works. It is likely that Elgin parents were, perhaps, also more used to this expectation because they were the more experienced visiting

group. They had also been well prepared by the teachers with the newsletter and discussions before the trip. Nonetheless, one of the Elgin teachers reported that she had had to work quite hard to convince one of the parents that the experience would be a good one for her 3 year-old. However, by assuming an advocacy position she had successfully convinced the mother to go and who, after the visit, was very impressed by the experience. Clearly, providing good information for parents can prepare and guide them in the gallery context, as well as giving teachers the opportunity to highlight and advocate for the learning opportunities that can take place in these environments.

Parents and teachers who were part of the guided visits took a much more back seat role in the experience. The Awarua parents assumed mainly care-giving roles, offering children emotional and physical support when needed, helping them move around the gallery, and with providing snacks and toileting. They were not actively included in the visiting experience, rather they passively observed the art educator working with the children. The teacher sat at the table with children in the classroom and talked to children while they created their work, but parents observed from a distance. Whilst the session in the Te Uru Waitakere art classroom was led and resourced by the art educator, the Elgin teachers did contribute natural materials to the clay experience. They also insisted in getting in and having a hands-on experience with the clay alongside the children, even though this had not been planned for. Parents, generally, sat beside or near the children offering verbal encouragement and discussion. A greater awareness by art educators of ways to engage parents and teachers more actively, and use their skills and support in opportunities to discuss and/or critique art works with children (Knutson et al, 2011), can be helpful not only for affirming parents' and teachers' contributions and making them feel welcome and useful in the gallery setting, but also for creating learning opportunities alongside their children. Post-gallery visiting suggestions for teachers and parents (perhaps in a hand-out) could also be a way of reinforcing their learning, a way of encouraging on-going visits to the gallery, and for the marketing of the gallery's exhibitions and services.

Unstructured learning spaces

Two of the art galleries in the case study provided unstructured learning opportunities for children to play in after working in the main gallery. These were spaces specifically designed for children. On the visits these operated like break-out spaces where the children, who had been exceptionally co-operative and engaged during the more structured sessions, could really unwind.

Image 25: Children playing in the courtyard of the Dowse art museum (photo by Lisa Terreni)

Running in these spaces was permitted and so was rough-and-tumbling with friends. There were also opportunities to do art activities of their own choosing. The big courtyard space outside the Dowse was also an opportunity for the children to run, jump, and freely explore the open space and the large sculptures on display there.

Planning to utilise these types of spaces before or after a visit to an exhibition has some real advantages for giving children, and teachers and parents, opportunities to relax from the constraints of the more formal behaviours required inside the gallery. It also gives children an opportunity to explore other

aspects of the gallery environment, illustrating that opportunities for undirected play can also be part of the visiting experience.

Exploring field theory in relation to visual art education for young children in the art museum or gallery context

Grenfell and Hardy in their book *Art rules: Pierre Bourdieu and the visual arts* (2007) suggest that of Bourdieu's triad of thinking tools (described in chapter 3 as habitus, cultural capital and field), the concept of field is an important one to consider in relation to the functioning of art museums and those who inhabit or visit them. This can be useful in considering the types of practices that take place within the institutions as well as the power dynamics operating within it. What is apparent in the analysis of the data generated from this chapter in relation to the centres visits, is a need for consideration of the *field of art education* that operates within an art museum or gallery context.

As Raey (2004) describes, social fields can be defined spaces in which individuals (sometimes described as agents or actors) are located, and where certain activities between individuals are played out, often involving a struggle for resources and power. Vuorisalo and Alanen (2015), when considering the field of early childhood education, cite Lahire's (2001) identification of the key characteristics of a field which add further dimensions to the concept. These are as follows:

- Each field has its own '*game*' with specific *rules*;
- Capitals are unevenly distributed in the field and, accordingly, agents in the field divide into dominating and dominated groups;
- The uneven distribution of capitals defines the *structure* of the field;
- Agents in a field employ different kinds of *strategies* in field struggles that are oriented towards conserving or transforming the structure of the field and have an *interest* in preserving the field and they act according to this interest;
- To each field there is a corresponding *habitus*, a system of embodied dispositions to think and act in certain ways; actors' field-specific habitus

develops when they participate in the game of the field, strongly believing in its significance;

- Once a field has emerged it has a certain *autonomy*. This in turn implies that the struggles conducted in a field have their own *logic*. However, the struggles in other fields (especially the fields of economy and of politics), and their results, also influence the internal power relations of other fields and they thereby may influence the development of these fields (Vuorisalo & Alanen, 2015, p. 81-82).

The differences of orientation to and expectation about the experiences provided for young children in the art museum context by the different agents (in this case, the art educators, teachers, children and parents) operating in the field of art museum education, can be usefully critiqued by applying these characteristics to data from the case study, as well as data from the art museum survey and EC questionnaire. This type of critique can offer explanations for the different perceptions and experiences held by visitors (in this case, EC teachers, parents and children) in the art museum environment, and why things happen the way they do.

Grenfell and Hardy (2007) add to the discussion of field by suggesting that in large art museums, like those visited by the case study centres, there are various fields that operate within the institution itself. Using the Museum of Modern Art in New York (MOMA) as an example, they diagrammatically map the fields against each other to show areas of overlap and separation of the distinct fields. These are defined as: the field of power, the field of commerce, the field of technology, the field of education, and the field of media. The fields often overlap, showing not only the interconnectedness of the different fields within an institution but also the influence each can have on one another. Using Grenfell and Hardy's typology it is possible to map the different fields operating within one of the museums visited in the study (see Figure 6).

Figure 6: Mapping the fields of power, art, education, and commerce that operate within the Dowse Art Museum (after Grenfell and Hardy, 2007).

As can be seen in Figure 6, the field of education at the Dowse Art Museum (configured as a rectangle with orange lines), encompasses a range of activities aimed at enhancing visitors' learning and understanding. The art collection and exhibitions play a major role but these are enhanced with services such as the art museum's website (a repository of information and learning resources), books

on sale at the museum, artist talks and discussions, children's art classes and family programmes, host led tours and, importantly, the programmes run by art educators for schools.

From discussion with the art educator from the Dowse Art museum, and other educators and directors from art museums around the country (see chapter 5), it appears that the field of education can be very much influenced by the players in the field of power (configured as a green rectangle). Art museum and gallery directors determine what art is current, valued (Bell, 2017), available and appropriate for their communities, and what exhibitions will be shown at their institution. Influences for their decision-making may also involve finding and hosting art shows that may increase their own and the art museum's status (and power) within the wider art museum field. As the education programmes in the gallery operate concurrently with the exhibitions, these are to a large extent shaped by the directors' and curators' choices. Interestingly, the Dowse at the time of the study had a gallery space in which small exhibitions were curated for a younger audience in mind. For example, *Alphabet Street*, the exhibition that Awarua Kindergarten visited, the art educator had been given the authority to curate this. In this instance, the field of power had worked to actively support the field of education by supporting the curation of a show that was particularly suitable for younger children.

As this instance illustrates, art educators, who straddle the field of power and the field of education, can have a huge impact on the types of education programme for children and the way in which these are run and delivered. Nonetheless, as this study has shown, they are very beholden to the Ministry of Education. The Ministry, a key player in the field of power at the Dowse and many museums in New Zealand, wields considerable influence through its contestable funding model and this significantly influences what and how educational programmes in art museums or galleries are delivered (Abasa, 2015; Terreni, 2013). In the art museum and gallery survey (see chapter 5), many of the art educators and directors described the power (and controlling conditions) inherent in this funding regime. While it funded the art educator positions, their scope for work was sometimes limited. One described the situation at the museum as follows,

“because we are LEOTC [funded] we are locked in during the term to be providing for primary schools and secondary schools, and because our target is so high we don't have the flexibility to be providing for preschoolers”. As discussed in previous chapters, the power of the Ministry of Education through its funding provision for education services in art museums and galleries, creates one of the most significant barriers for the EC community by limiting their access to the field of education in this context.

The dependence on Ministry of Education funding also sees the field of education in art museums and galleries, for the most part, being run in a way that aligns closely to the primary and secondary school curriculum models and teacher-directed approaches, rather than the EC curriculum. The large art museum survey revealed that art educators employed by the art museums and galleries in were mainly primary or secondary trained teachers (see chapter 5). This creates (and reinforces) the dominant habitus in the field of education (Vuorisalo & Alanen, 2015), creating what Bourdieu would describe as cultural distinction (Bourdieu, 1984), where, as in this case, one pedagogical approach is given distinction over another. These conditions not only create but also maintain the rules (and power) in this field. It is important to note that in New Zealand art educators with EC educational backgrounds are extremely rare (see chapter 7). In the case study, only one educator had had in-depth hands-on teaching experience working with young children in a pre-school setting.

By examining the pedagogical practices of (most) EC teachers in New Zealand and art educators in New Zealand art museums and galleries, some basic differences can be identified (see figure 7). However, as the art gallery educator in the museum or gallery holds a primary position of power - reinforcing rules, determining and facilitating the learning experiences that occur there, the participants who have access to and choose to use the education service usually play along. Teachers from two of the case study centres knew that being guided by an art educator in the art museum context meant that their roles, and positions of power and influence, would be lessened.

Field of visual art education for children (ECE pedagogy)	Field of visual art education for children (art gallery pedagogy)
<i>Te Whāriki</i> (EC curriculum)	<i>The New Zealand Curriculum</i> (Primary and Secondary school curriculum)
Children's interests as driver of arts learning experiences	Curriculum learning outcomes as driver of arts learning experiences
Teachers' provocations for art learning experiences (can include art works)	Exhibitions of art works
Access to a wide range of art-making resources	Access to a wide range of art-making resources
Free play with a range of art media	Educator directed art experiences
Child directed choices	Educator directed choices
Hands - on experiences	Eyes - on experiences

Figure 7: Field of art education for young children in the two different learning contexts

However, as Elgin's visit to Te Uru demonstrated, the art museum's field of education (and perhaps the field of power) can be usurped by EC educators shifting the education process into their own court. By choosing to self-guide through the exhibition, the teachers took control of the visit and both determined and led the types of learning experiences for their children and families in the gallery. However, through negotiation with the gallery's art educator, access to the art gallery's resources - such as the art educator herself and the art classroom for hands-on art opportunities, were also organised by the teachers (although the learning experiences in the classroom were led by the museum's art educator). While the art educator was a little perplexed by the teachers' decision to only use her skills in the classroom, the resulting visit was a success for both parties. In this instance, the art gallery educator was open to sharing resources and expertise rather than insisting on preserving the interests and dominance of the normative education field that usually operates within the gallery.

All the art museum educators in the study were aware that there is a specific EC curriculum (although the research did not investigate how familiar they were with the principles and strands in the document that guide best practice), and often used strategies with the children that were appropriate for working with this age group. Nonetheless, when the broader *field of art education* was discussed by the participants in the study, pedagogical differences between art educators and EC teachers - such as the drivers of art learning and teaching experiences, child or teacher directed learning, hands-on or eyes-on learning orientations were identified (see, for instance, chapter 6). These have an impact on young children's learning experiences in a museum context. The EC teachers involved in the case study commented on aspects of the education programmes they felt could have been incorporated to provide a better fit with their EC art education pedagogy. For example, through more free choice for children in relation to choice of art works for discussion, and more inclusion of parents in the discussions and experience with the art works.

Nonetheless, some of the art museum educators involved in the case study visits have been able to bend their own rules to accommodate the EC groups. This was done by accepting to work with the groups in the first place and by using teaching practices and strategies that suited the EC age group. Through their very presence and participation in programmes, the EC groups had some ability to influence the field of education in the galleries. However, even though this study indicates that these particular art educators were able to successfully accommodate the needs of the EC centres that visited, what is unknown is whether the habitus of New Zealand art gallery educators generally can be transformed (or given a small nudge) by EC participation in their programmes, and whether it would be in their interest to change.

The spatial arrangements in an art museum or gallery, and how exhibitions are curated are also determined by those in the field of power. The organisation of space determines, to a large extent, how people will use it and this can operate as a covert means of control. The protection of valuable artefacts is, necessarily, a paramount concern of the institutions so where and how objects are placed and displayed (Terreni, 2013), and how visitors should move around the

environment are carefully considered by curators but generally with an adult audience in mind (Hackett, 2014).

What distressed some teachers in the case study, was the presence (and sometimes behavior) of gallery guards/hosts. After their visit the Little Learners teachers noted this saying that they were very aware of the surveillance around children touching things and this constituted a problem for them. One of the teachers said “one of [the children] did [touch an art work] and we heard about it very quickly! There was a bit of a nervousness...”, and another remarking, “I think the children sensed that as well ... so you can’t feel relaxed when you have got that [level of scrutiny]”. This clearly had an impact of the education experience in the gallery.

Image 26: An extreme level of security and surveillance at the Rongbaozhai Gallery in Chengdu, China (Photo by Lisa Terreni)

Several participants in the EC questionnaire were also highly indignant about the level of surveillance they had experienced when visiting with young children. This clear declaration of power by the gallery which could physically enforce the

rules of the game if it wanted to, was (and is) an anathema to many of the EC teachers. For the art museum or gallery the role of the guards is seen as necessary and protective (see Image 25), whereas the EC teachers found that the levels of security and scrutiny reinforced the idea that little children are not legitimate, or confident or competent players in this field (Ministry of Education, 1996). But perhaps, equally, is the sense of powerlessness many EC teachers have felt in the gallery space, and the consequent realisation that not everyone recognises young children's rights as cultural citizens (Mai & Gibson, 2011), or thinks about their needs as learners.

Conclusion

This chapter has identified many successful strategies that teachers and art educators have used to optimise the art museum and gallery visiting experience for young children. It has also suggested ways in which specific practices could be strengthened or developed. The case study has shown that all of the participants found the gallery visits to be successful and fostered children's visual art education. As one of the teachers in the study noted in a reflection "I think it would be good to go back again ... Now we have started that relationship we can actually develop it a little bit more so we become really good clients". This view appeared to be shared by many of the teachers in the case study but might be, in part, due to successful negotiations by the EC teachers involved in the study with the art museum educators in the institutions that were visited, and the research process itself.

The case study suggests that it is possible for art educators to use teaching strategies that can enhance visual art learning opportunities for young children. A discussion about the field of education and the field of power within an art museum context, however, provides some insights into the tensions and difficulties that EC teachers sometimes encounter in these settings. The following chapter (Chapter 8), through an examination of the cultural capital and habitus of teachers involved in the case studies, connects to Bourdieu's ideas about field-specific capital in relation to art museum and gallery visiting.

Chapter 8: Case study of EC teachers' experiences of and beliefs about visiting art museums

Introduction

As illustrated in chapter 2, a review of relevant literature has indicated that there is increasing interest in and research into pre-school children's access to and use of museums for educational opportunities in informal settings in New Zealand (see, for instance, Carr & Clarkin-Phillips, 2013; Clarkin-Phillips, Carr, Thomas, Waitai, & Lowe, 2013, Terreni, 2014; Bell, 2016). Studies such as these have confirmed international findings that museums, including art museums and galleries, support learning in a range of domains (Andersen et al, 2002; Piscitelli and Weier, 2002; Hackett, 2014; Savva and Trimis, 2005), and can be used effectively to support and extend young children's learning interests (Murmann and Avraamidou, 2014).

However, as chapters 5 and 6 have demonstrated, access to art museums by the EC sector in New Zealand is sometimes difficult. Art museums and galleries frequently experience a tension between their desire to work with the EC sector and an inability to support this work due, primarily, to funding constraints (Terreni, 2016). EC teachers themselves are often conflicted about the suitability of these institutions as destinations for field trips, sometimes experiencing a sense of trepidation about visiting. But another reason for an EC teacher's reluctance to visit art museums with young children may be a consequence of their own personal perceptions and expectations of art museums and galleries, that generate a positive disposition towards visiting (or not).

Bourdieu's concepts of habitus (i.e. internalised habits, values, and attitudes that are primarily developed in the family and which are also influenced by class, ethnicity, and education), and cultural capital (the knowledge of and familiarity with certain cultural practices within specific fields), are relevant here (Bourdieu, 1973, 1984, 1989). As discussed in chapter 3, these lie under the skin of an individual's dispositions and personal tastes in certain areas of social endeavour, and can be useful for understanding engagement (or not) in certain social and cultural practice, such as art museum visiting.

American researchers, Doering and Pakarik who propose a more sociological view on visitor dispositions, suggest that visitors bring to the museum experiences that have been constructed from their own knowledge of the world as well as their personal experiences, emotions, and memories (Doering, 1999). This creates an internal story line or “entrance narrative” (1996, p.20), which they suggest, is a concept that is important to consider in relation to museum visiting, as it can help predict visitors patterns and behaviours of participation. This view is supported by Sitzia (2016), who also suggests that visitors often connect their own personal narratives to the museum narratives they find in the institutions. However, from a Bourdieuan perspective, a visitor’s entrance narrative is likely to be influenced by family background and patterns of socialisation constructed in an individual’s habitus.

As discussed in chapter 3, these concepts can be usefully applied as a lens for considering art museum and gallery entrance narratives and visiting behaviours of specific visitor categories such as early childhood teachers and, in this instance, the ways these narratives could influence young children’s visiting opportunities. This chapter reports on findings that support the idea that a range of factors can influence the development of a teacher’s entrance narrative, many of which are located in a teacher’s habitus and relate to their levels of cultural capital in this specific field of education. However, a discussion of the relevance of Bourdieu’s key concepts is necessary in order to position these ideas in an early childhood education context.

Bourdieu and early childhood education

In chapter 3, I discussed how Bourdieu’s theoretical and conceptual ideas have attracted attention in a range of disciplines within the social sciences, particularly in museum and heritage studies (see, for instance, writing by Grenfell and Hardy, 2007; McCarthy, 2013; Newman, 2005; Savage & Bennet, 2005). Many of Bourdieu’s ideas - such as cultural capital and habitus have also had considerable purchase in education research in New Zealand with educationalists such as Harker, Mahar and Wilkes, (1990), Harker and McConnochie, (1985), Nash, Harker and Charters (1990), and Wood, (2013).

They have used his ideas to understand and explain differences in academic achievement and participation in the primary and secondary school sectors particularly for Māori and Pasifika students, and those from lower socio-economic backgrounds.

Consideration of issues pertinent to EC education in New Zealand (such as participation and access to quality educational experiences) have, until recently, rarely been critiqued using Bourdieu's tools. Nonetheless, recent research by Clarkin-Phillips (2016) set out to illustrate how a commitment to social justice in a kindergarten setting can result in "conditions for the transformation of habitus" for parents who participated in an EC setting where many of the children came from lower socio economic families. This research demonstrated that "early childhood services have the potential to contribute to positive life trajectories for adults as well as children, particularly for those in communities who have the odds stacked against them" (p. ii).

As discussed in chapter 7, the recent publication by Alanen, Brooker and Mayall, (2015) provides an insightful analysis of the use and usefulness of Bourdieu's conceptual tools for research in EC contexts. Taking a sociological approach to childhood, the authors use Bourdieu's conceptual tools to try to better understand childhood, and the issues, policies and practices inherent there in. Of particular relevance to this study is the determination of EC as a social field which, like all fields, involves an interplay of agents within a social space, usually competing for dominance and control of resources (Vuorisalo & Alanen, 2015). Within fields are sub-fields, as illustrated in chapter 7's discussion of the Dowse Art museum, and in this study I would argue that visual arts education for young children is a sub-field within the larger field of EC education (as discussed in chapter 7), but can also be construed as a field in its own right.

Pertinent to this study is Australian research undertaken by Klibthong (2012), an early education researcher who has examined inclusive education for young children. She suggests that many of Bourdieu's key concepts can be useful tools for exploring teachers' practice and pedagogy. She also believes that Bourdieu's

social theory which highlights issues of social inequality, can provide a helpful “methodological tool for analysing and critiquing educational systems, which are plagued with power, the status-quo and approaches that limit the enactment of equity, social justice and innovative practices” (Klibthong, 2012, p. 72). I have also suggested (Terreni, 2013), that early childhood curriculum, pedagogy and practice can be “usefully critiqued in relation to teacher/child power relationships, particularly in relation to the provision of visual arts education opportunities ...” (p.7). As this study aims to highlight some of the issues of equity and social justice in relation to young children’s access to visual art learning experiences, Bourdieu’s tools are relevant here.

Of considerable relevance to this study, as discussed in chapter 3, is Bourdieu and Darbel’s seminal research into art museum visiting in Europe in the 1960s, which determined that many groups in society were excluded from participation primarily because of visitors’ unequal levels of education. For those less formally educated (in this case, working class people), the research indicated that these visitors did not have the requisite cultural capital to engage fully with art works (Bourdieu & Darbel, 1991). Skot-Hansen (2010) suggests that Bourdieu and Darbel’s research highlighted the fact that “art is a social language which can only be understood by people who are informed” (p77).

Nonetheless, Bourdieu and Darbel determined that education could play an important part in giving under-represented groups (particularly children), greater opportunities for accessing the cultural objects exhibited in art museums, and thus increasing their cultural capital in the field of art. To democratise art museums, they believed it was vital for schools to act in this regard. In fact they argue, “not all methods have been implemented to authorize and compel the school to fulfil the function which is its responsibility in fact and in law - that is, to develop in all members of society, without distinction, an aptitude for what are commonly called noble cultural practices.” (1991, p. 105). Thus, through good art education, schools can help inculcate in the young “a learned or scholarly disposition, defined by a recognition of the value of works of

art and a generalised and lasting aptitude to appropriate the means of appropriating them..." (Bourdieu & Darbel, 1990, p.62).

More recently, Stapp (1984) has argued that education is important for the development of "museum literacy" (p. 3) i.e. having the skills needed to navigate and decode the (often symbolic) works housed in museums and which is something, she believes, that needs to be taught. Clearly, both schools and early childhood centres can play a role in providing and/or facilitating this type of educational experience (Terreni, 2015). However, I argue that teachers can become gate keepers of children's access to important cultural knowledge and learning if their own art museum/gallery entrance narrative is not well disposed to supporting this type of experience for young children.

My research endeavoured to explore aspects of the habitus of the EC teachers involved in the case study, and examine their dispositions towards visiting art museums - for their personal use and as a way of extending young children's learning. It must be noted here that my original plan for gathering data from teachers was to undertake personal one-to-one interviews with all the teachers involved, as well as the team interviews. However, this method proved unrealistic because of time constraints placed on this research, as well as the time available to teachers in the study. Consequently, teachers filled in a written questionnaire (see Appendix J) which, on close examination and analysis, did not provide enough in-depth material to be able to make conclusive statements based on this data. As Nash (1999, p.178) observes, "Just about anyone can compile a table of responses to a questionnaire and provide descriptive commentary on it, but one really cannot say the same about the distribution of skills necessary to generate detailed narratives of ethnographic research". Nonetheless, this approach to data collection did allow some room for speculation using Bourdieu's conceptual framework, and does indicate a potential area for further in-depth research in this area. The material that follows is indicative of the scope for future work on this topic.

Determining teacher's entrance narratives

As described in chapter 7, three EC centres were used in a case study that investigated the degree of art museum and gallery visiting undertaken as part of their programmes, and looked at the teachers' individual and collective beliefs and practices in relation to this (see Table 3). Individual teachers were also surveyed as part of the data gathering, to find out more about their own beliefs, values, and experiences with art museum visiting.

Because of the purposive sampling of EC centres for the case study, unsurprisingly, all of the teachers in the three centres who were surveyed were in favour of visiting art museums as a field trip destination - even those who had not been before. One teacher stated that she felt that visiting "helps with [children's] cognitive and verbal skills, provides learning experiences outside of kindergarten, and inspires their imagination". Nonetheless, the EC centre who did the most gallery visiting with children had a higher rate of teachers who undertook personal visits to galleries than the others, although the centre who had never taken their children to a gallery also had teachers who visited relatively frequently.

Of the 18 case study teachers surveyed 83% of them felt that visiting meshed with their own life styles. Two teachers highlighted the significance art played in their family life with one stating, "Visual art is an important aspect of our family life AND I was brought up to value art", and another commenting, "I brought up my children to value art. Two of my children are artists". Being able to see things from a different perspective was considered important by some of the teachers, with one teacher noting "I like stepping into other people's shoes and seeing how they [artists] view the world and art galleries allow me to do that". Another remarking that she liked visiting because it helped "seeing the world differently..." These comments indicate that the habitus of these teachers had shaped their dispositions toward appreciating and valuing visual art.

Centre characteristics	Elgin ECC	Awarua Kgtn	Little Learners CCC
<i>Location</i>	Auckland city	Wellington region	Wellington city
<i>Numbers of children (licensed for), age range</i>	27 children, 2-5 years of age	40 children, 2-5 years of age	30 children, with 10 under 2s
<i>Number of teachers</i>	5	5	8
<i>Socio-economic status of centre's children</i>	upper and middle	middle	middle and lower
<i>Level of art museum visiting experience with children from centre</i>	considerable	some	none

Table 3: Summary of participants across the three centres in the case study (n = 18)

Teachers were asked to select things that were likely to influence their visiting (see figure 8). As one participant noted, “... when visiting “famous” galleries, I expect to be amazed!”. Visiting a particular exhibition, and family dispositions towards art were also ranked as the most influential. Whilst the participants did not rank their school experiences very highly in relation to visiting, their tertiary training experiences seemed to have been more formative. However, due to the limitation of this survey this aspect of influence was not explored fully enough to determine if these teacher’s attitudes and dispositions had been markedly changed through their training. In-depth discussion with these teachers about their initial teacher training experiences may have revealed what and where the changes took place, and it suggests an important area for further research.

Traveling (internationally and locally) was clearly something that encouraged visiting art museums or galleries by most of the participants, and this was ranked as the most influential factor for visiting. But early family experiences and dispositions towards visiting were ranked third as the most influential factor for visiting. Again, these areas were not explored in-depth enough to really determine the impact on individual teacher’s habitus, but it does signal the potential for further study.

Figure 8: Things that were likely to influence visiting.

Teachers also ranked the things that they felt they gained from visiting art museums (see figure 9). The acquisition of social and cultural capital was ranked highest, along with being exposed to new artistic and creative ideas.

Figure 9: What teachers gained from visiting.

Although the teachers may not have been cognisant of a Bourdieuan notion of cultural and social capital and how visiting art museums and galleries can build this field-specific capital, they clearly felt that visiting an art museum was a personal cultural investment.

Each of the three EC teams in the case study had one teacher who did not visit art museums or galleries in their personal lives. However, one of the non-visiting teachers identified that whilst she did not personally visit she had started being interested in the arts because of her work, stating, “I think I am not an arts person. I started to be interested in arts when I started work at [Elgin]”. This teacher supported art gallery visiting as a component of their arts education

programme, indicating that her own disposition towards visiting had been positively influenced by being a member of the team.

Interestingly, some of the participating teachers in the online questionnaire (see chapter 6) had just never thought of the potential that visiting art museums and galleries had for children's learning and, as a result of the questionnaire, were now quite keen to do so with one participant stating "On reflection, I am sure our children would gain from experiencing different forms of art in an art gallery/museum especially if it involved interaction", and another stating, "I don't know! Now I want to go". Some also wanted more research about the benefits, with one participant remarking, "I would think about it in the future, would love to read some research of what benefits and learning experiences were provided". Awareness and hands-on experience, as illustrated by the non-visiting teacher at Elgin, may have the ability to change teachers' attitudes and dispositions towards visiting.

The final question in the survey which asked whether an individual teacher would consider taking their children to an art gallery was answered in the affirmative by all of the participants, even though not all of them visited art museums or galleries personally. Each of the three personally non-visiting teachers had reasons for visiting that reflected their belief in visual arts experiences as being important for young children, again indicating that (for two of the teachers) the pedagogical approach of the centre had influenced their thinking or that through their training they had become more aware of the possibilities this could offer children. For example, one of the teacher's responded "Yes, to expose children to the wonderful world of art [through a] kindy trip to art gallery with a small group of children, [and] communicate with colleagues who have more experience of the arts". Another non-visiting teacher responded "Yes, children need to explore [an] art museum, also explore and experiment with art materials, get confident to do art activities, [so] children become more creative". The last teacher in the non-visiting group was a little more cautious in her response, aware of some of the difficulties facing teachers on excursions, stating "Yes, but [there] can be a lot of red tape involved – ratios, car seats, cost of travel, HT being on board". This concern for regulations was

something that teachers in the large EC questionnaire (see chapter 6), also raised as an issue for them when undertaking visits such as these.

Two of the teachers who were keen to take children to art museums and galleries felt there were many benefits of the visiting experience on children's learning. For example, one teacher commented "Yes, seeing things in different perspectives creates provocations [for children] and that inspires empathy and creativity. It challenges them!". Another remarked "Yes, helps with cognitive, verbal skills and provides learning experiences outside of the kindergarten, and inspires their imagination". The recognition by the teachers that informal spaces such as art museums can provide important learning opportunities for young children is supported by much of the literature about art museums (see chapter 2).

Fostering creativity was another valuable experience that was seen as important, with one teacher saying, "When I started to dance I always felt inspired to create original pieces as a result of watching dance performances ... same as with art. I feel that to understand and be inspired helps with our creative process". The teachers were keen to share their beliefs about strategies that were useful for optimising young children's learning when visiting stating, "my experience is that children look quickly at paintings and need to be encouraged to appreciate them - so better just one art work at a time or a small group of related art works. Tactile things and things that move are more popular". And another commented "Yes [we visit] but in small groups as there needs to be good supervision and time for quality interactions to ponder questions and express feelings about art pieces". This highlights the teachers' recognition that there are specific things, such as group size, that can make learning in this context more successful for young children.

Discussion

A highly motivating factor for art museum or gallery visiting for most of the case study teachers appeared to be travelling, where the allure of international art museums for many of these teachers was very evident. It can be surmised that many of the teachers possess a museum entrance narrative that supports visiting

art museums when being a tourist abroad. While these visits developed increased experience and cultural capital in this area, interestingly, Grenfell and Hardy (2007) assert that Bourdieu contended that tourism was seen as a “permissive condition rather than a necessitating cause” (Bourdieu and Darbel, 1991, p.24, cited in Grenfell and Hardy, 2007, p.7). Black (2015) also notes that while the tourist audience is an important and increasing one, this can sometimes mean that visiting museums is lessened at home.

The strongest indicators of visiting patterns, Grenfell and Hardy suggest, are those between the “... levels of cultural participation and the educational capital of participants” (2007, p. 70). The other significant influences on the development of teacher’s dispositions towards visiting evident from this data were: tertiary education and schooling, family experiences, and a family’s disposition towards art. Whilst the participants indicated that these were important, the data were not rich enough to determine what type of family, schooling or tertiary education experiences they felt had been influential in creating and supporting their visiting behaviours (or not). While all the teachers in the study are well educated and tertiary trained individuals, the data did not unpack their types of schooling (e.g. private or public), or their training experiences (e.g. a university, polytechnic, or private ITE provider), and what learning experiences were provided by these institutions. It is possible, although more research is needed to ascertain which of the visual education provided in the ITE institutions had a stronger emphasis on this dimension of learning. Nonetheless, the findings do signal that several of the participants felt that they had had formative experiences in these domains that had supported their visiting behaviours.

What individual teachers felt they gained from visiting - such as being exposed to new artistic and creative ideas, helping with developing their own art collections, or making gains in social and cultural capital through visiting - signal that the teachers had some clear reasons for visiting art museums and galleries. Nonetheless, deeper exploration of reasons for visiting, and especially the reasons for not visiting, is needed to fully understand all the influences on these (and other) teachers’ habitus.

What is suggested by this part of the study is the important role that an EC centre teaching team and the beliefs that underpin their pedagogical practices can play in the development of teachers unfamiliar with visual arts practices that support art museum visiting. It suggests that a teacher's habitus can be transformed through exposure and experiences within a team that actively supports a positive disposition towards visiting museums and galleries. All the teachers who did not personally visit art museum still recognised that there were valuable learning opportunities for young children in these informal learning environments. Clearly, important learning and development opportunities continue for teachers after their initial teacher training when they become permanently employed at an EC centre. Team practices, in my view, can either advance a teacher's pedagogical understandings or limit them, particularly in relation to EC visual arts education.

Conclusion

This dimension of the research attempted to determine factors that may have been formative for the case study EC teachers' dispositions in relation to their art museum visiting. While the data is not conclusive due its lack of depth it does suggest, as Bourdieu proposes, that these are likely to be influenced by educational, family, and social factors developed in an individual teacher's habitus.

It also indicates that visiting art museums with young children is also dependent on a teacher's acquisition of the requisite cultural capital for this activity, which can occur later in life through schools and tertiary training experiences, but also by being part of a visiting teaching team that actively supported art museum and gallery visits as this research demonstrated. These factors have the potential to generate a transformation of the habitus because habitus can "... be practically transformed (always within definite boundaries) by the effect of social trajectory leading to conditions of living different ones..." (Bourdieu, 1990, p. 116). In the case of these EC teachers visiting art museums was supported through their own beliefs and practices, but much more in depth research is needed to clearly determine how these beliefs and practices had developed. This has implications

for further research, and full discussion of this (and other implications of the research) is undertaken in the following chapter (chapter 9).

Chapter 9: Discussion and implications

Introduction

This chapter presents a summary of the three dimensions of this study – the survey of art museums and galleries, the on-line questionnaire to EC teachers in the field, and the case study. The study's research questions guide the discussion. In answering the final question an alternative pedagogical model for art education for young children in the art museum and gallery context is proposed. The proposed model is informed by the study's findings, the literature reviews, and the theoretical framework (field theory) employed in the analysis of the findings.

To reiterate the research questions, these are as follows:

- Do young children attending EC centres in Aotearoa New Zealand have access to and use of art museums and galleries to enhance their visual art learning experiences?
- How do art museums and galleries in Aotearoa New Zealand exclude or include young children attending EC centres?
- What is the nature of the EC sectors use of art museums in Aotearoa NZ currently?
- What are the facilitators and barriers to EC centre access to and use of art museums and galleries in Aotearoa New Zealand?
- What are the practices and conditions that could contribute to a new model of art museum education pedagogy that would enable EC teachers and art museum/gallery educators to work together to create more inclusive and meaningful art learning experiences for young children?

A discussion of methodological issues and the limitations of the study, the implications for teaching practice as a result of this investigation, recommendations, and the possibilities for future research are presented at the end of the chapter. The chapter concludes with a summary of the aims and contributions of this research.

Young children's access to and use of art museums and galleries to enhance their visual art learning experiences

Data analysis of information from the online questionnaire to EC personnel around the county indicates that children attending EC centres in New Zealand have access to art museums and galleries if their teachers view these as appropriate destinations for excursions (discussed in chapter 6). While 26% of participants indicated that their centres had undertaken excursions to art museums or galleries, very small numbers of EC centres indicated that they regularly use art museums and galleries to support young children's visual art education (4%). Others indicated that they had visited more than twice (26%) with the majority having visited only once or twice (70%).

The overall response rate to the questionnaire (nearly 40%) was very good. Nonetheless, sweeping generalisations cannot be made about EC centre visiting rates nationally as the questionnaire was sent to under half of all the centres in the country (2041 out of 4255 licensed services), but from my anecdotal knowledge of the sector, the results did suggest greater participation by the sector than I had anticipated.

The survey of art museums revealed that specific statistical data could not be determined about the number of visits by young children visiting with their EC centres because children are not counted in the visitor surveys undertaken by most of the institutions. The majority of art museum personnel interviewed, however, did recall times when EC centres had visited but some art museums and galleries were much more aware of EC centre patronage than others (discussed in chapter 5). Access to the art museums and their education programmes for three case study groups was given willingly by the art museums or galleries that were visited as part of the research.

Data from the online questionnaire to the EC sector revealed that the majority of the 17 art museums/galleries in the survey had been visited by EC centres, and perhaps more often than the institutions themselves realised. However, a fascinating dimension of data from the questionnaire revealed that a huge range of other institutions has also been visited in order to view art works. Some of

these were provincial art museums and galleries, local and private galleries, cafes which exhibited art, and sometime schools and libraries. Large art museums and galleries, it seems, while important visiting destinations do not have the monopoly as art exhibiting venues. It is also likely that many of the local alternative venues identified in the study were easier for some EC centres to access and visit.

While visiting statistics from the participants in the online questionnaire indicated that art museum visiting was alive and well, further analysis of the data revealed that both EC teachers and art museums can either limit or facilitate children's access to the institutions. The barriers, facilitators and issues that confront art museums and galleries and the EC sector are summarised and discussed in the following sections.

How art museums and galleries in Aotearoa New Zealand exclude or include young children attending EC centres

Despite the intention of many museums to include a diverse range of visitors (International Council of Museums, 2006; Museums Aotearoa, 2003; Museums Association, 2008), my review of museum research and related literature (chapter 2, part A) suggested that children in New Zealand are an under-represented group of art museum and gallery visitors. The findings from the study confirm this, and suggest there are factors that can result in the exclusion of young children attending EC centres by art museums and galleries. These include: LEOTC funding, museum professionals' attitudes to working with young children and the EC sector, art educator training and experience.

The New Zealand Government's current LEOTC contestable funding regime is allocated for children's education programmes in many cultural institutions (such as zoos, museums, historic parks, art galleries, and performing arts and science centres), that hold significant resources and expertise to enrich student learning. Currently, these programmes are only for primary and secondary school children. All of the art museums and galleries surveyed cited this as a problem for including the EC sector in their education programmes. Nearly all of the EC teachers in the online questionnaire (99%), however, believed that the EC

should be eligible to participate in LEOTC funded programmes. Clearly, the funding regime can result in the exclusion of young children attending EC centres from programmes that could enrich and extend their learning. In my view, and most likely shared by those EC teachers involved in the research, this constitutes a shameful discrimination against the early childhood sector. Nonetheless, as Abasa (2015) points out, the subjugation to the regime can keep resistance to it in abeyance as many institutions are so dependent on this funding source.

The attitudes of art museum staff about working with young children appeared to be important in relation to access. Some art museum educators were keen to accommodate visits by the EC sector and work with them by bending their own rules or being fortunate enough to having funding sources that were not dependent on LEOTC and which gave them some leeway to do this. These directors and/or art educators recognised the value in the learning experiences that young children could gain in their institutions and were prepared to work with them. Other art museum professionals interviewed in the survey were not so keen. Some had had experiences with visiting EC centres that had not impressed them, others were just not interested. One director expressed concern about young children running wild in the gallery. Some of the art educators in the survey were concerned that they were not EC trained, and this discouraged them from working with young ones. The survey revealed that there were very few (and too few) EC trained personnel employed in these art museums and galleries.

Marketing exhibitions and events to the early childhood sector was rarely done by the institutions surveyed. But those who did have data bases and communicated with EC centres had positive attitudes about encouraging visiting from the sector. Nonetheless, one educator expressed a concern that if they did communicate and market exhibitions, they might not be able to cope with demand. Teaching and visit-related resources tailored to the EC sector were also rarely done, and professional development provided by art museums and galleries for teachers rarely accommodated EC teachers.

Several art museums at the time of the study ran successful and enriching public programmes for children and their families and many saw these as a way of accommodating young children. But enabling EC centre access, however, has greater potential for giving many more children, particularly those from backgrounds where visiting is unlikely to part of their own life experience, an opportunity to experience and learn about some of the world's best art works.

The nature of the EC sectors use of art museums in Aotearoa NZ

The types of visiting undertaken by EC centre groups include self-guided visiting - where teachers lead their own tours of art museums and galleries and facilitate the children's learning experiences - and guided visits where art museum educators work with children. Teachers in the online survey indicated that many of them (50%) had undertaken self-guided visits, while some had undertaken both guided and self-guided visits (37%). Considerably fewer had undertaken just a guided visit (13%). Most of the art museums and galleries in the survey reported that EC groups had undertaken self-guided visits to their institution but, for the most part, exact figures for self-guided visiting could not be determined.

The two case study groups who had undertaken self-guided visits before participating in this research had found this to be a successful way of visiting, although possibly involving more work for teachers in the planning, organising and managing of groups. New Zealand research by Carr and Clarkin-Phillips (Carr & Clarkin-Phillips, 2013; Carr et al, 2012; Clarkin-Phillips et al, 2012, 2013, 2014) also suggests that self-guided visiting can be a very effective method of visiting with young children. From this work the lead researchers have produced a helpful self-guiding manual for EC teachers (Clarkin-Phillips & Carr, 2015).

Guided visits by art educators, on the other hand, give children, teachers and parents access to expertise, resources and experiences they might not get on a self-guided visit. Interestingly, two of the art educators who participated in the survey and who recognised the value of EC participation, said they preferred to work directly with EC groups rather than have an EC group undertake a self-guided visit. This was because they felt they had specialist expertise for working

with exhibitions which EC teachers were unlikely to have. All of the 17 art museums and galleries surveyed had fully equipped and exciting studio/workshop spaces for children to engage in follow-up art-making in response to visiting exhibitions. This is another important dimension of the learning opportunities provided by an art museum or gallery (Eckhoff, 2008; Piscitelli, 2002; Savva & Trimmis, 2005) that is unavailable to self-guided groups. As previously mentioned, LEOTC funding was identified by art galleries/museums personnel as the main obstacle to doing guided education visits with the EC sector, although some art museums were more accommodating than others.

The facilitators and barriers to EC centre access to and use of art museums and galleries in Aotearoa New Zealand

The preceding discussion about how art museums and galleries exclude or include EC centre visits identified several of the barriers and facilitators to EC centre access that derived from the findings of the survey of art museums and galleries. Consequently, this section focuses mainly on the findings from the EC teachers who participated in the research through the online questionnaire and the case study.

The pedagogical approach of teaching teams was a key facilitator of visiting (or not), and how much value was placed on art education was another. The teachers who *did* visit art museums with children saw visual art education as an important aspect of their programme. They recognised that an art museum or gallery visit could enrich learning in this domain by providing the opportunities for looking at and critiquing real 'live' art, and by exposing children to a wide variety of art forms and media (Danko McGee, 2000; Eckhoff, 2008; Kindler, 1997; Knutson, Crowley & Steiner, 2011; Terreni, 2015). Visiting was also believed to be valuable for broadening their visual language and meaning-making (Hackett, 2014), as well providing new aesthetic experiences.

For many of these participants, providing inspiration and provocations for the children's own art-making was seen as an important dimension of teaching practice in their own centres, and where active teacher engagement and

intentional teaching (McLaughlin, Aspden & McLachlan, 2015), were part of their teaching approach. This was compatible with how they saw visiting and using art museums and galleries. For some teachers, making art museum visiting a 'normal' practice was also seen as important and as a means of demystifying the art museum environment (Maule-O'Brien, 2017), for children and families.

Supporting children's current learning interests (Ministry of Education, 1996, 2017), as well as creating an opportunity for stimulating new interests, were also facilitators of visiting. All of the teaching teams in the case study, for instance, had thought carefully about the exhibitions they wanted to visit in relation to what they knew about their children's interests (the Awarua children were very interested in art and literacy), but also in relation to learning that was happening in their programmes (the Elgin children were exploring a new art medium), and what seemed to be a fit with their philosophical approach to curriculum (Little Learners teachers wanted their children to recognise and value cultural diversity). Other teachers saw visual art and gallery literacy as connecting to other aspects of the EC curriculum such as literacy and numeracy, but visiting was also seen to encourage learning dispositions such as learning to think critically and in-depth, encourage inquiry and curiosity, and to foster the acceptance of differences (Claxton & Carr, 2004).

Recognising the importance of educating children about cultural diversity, and the importance of Māori as New Zealand's indigenous culture (Clarkin- Phillips et al, 2014), was another facilitator of visiting. Art museums and galleries were seen as vehicles for contributing to children's developing understanding of the peoples and cultures of Aotearoa New Zealand, and of a shared heritage. But for some teachers, visiting was seen as a way children could make connections to their own ancestry and links to the past. Social justice and children having rights as cultural citizens (Mai & Gibson, 2011; Piscitelli, 2011; Terreni, 2013) were drivers of participation for some teachers. To be able to provide children with a range of learning experiences to which they might not otherwise have access was seen as important (as also personally noted in the introduction chapter of this thesis).

Image 27: Wall documentation of Little Learners visit to Pātaka which highlights the children's art-making in response to their encounters with the different art-making modes in Tongan culture (photo by Lisa Terreni)

Just as beliefs about visual art pedagogy and best practice in this domain facilitated visiting for some teachers (as discussed above), these also created a barrier. Participants who did *not* take their children to galleries felt that this type of visiting experience for very young children was not appropriate for their age or could actually hinder their creativity by exposing them to the art of others. Coupled with beliefs about the necessity of young children's learning being supported through immediate hands-on engagement with materials and needing to interact with the things they see, art museums and galleries were perceived as not providing children with age-appropriate, hands-on learning experiences. The study has revealed that pedagogical approaches to EC visual arts education are varied, and sometimes pedagogical approaches to EC visual arts education are sometimes at variance with each other (Richards & Terreni, 2013).

The notion of 'interests' as a driver of curriculum was much narrower for the non-visiting teachers, who sometimes applied a very literal interpretation of what it meant to follow an interest e.g. a child had to articulate an interest before it could be supported by teachers. This narrower view also led to some adult assumptions about children not being interested in certain experiences - possibly reflecting more about the teacher's interests (or not) rather than the child's. However, further research would be needed to determine if this is so.

Teachers' own negative perceptions about the institutions and/or a fear of them stood out in the data analysis as a significant barrier to visiting. EC teachers, rather than children, are the ones who have the agency to determine and organise excursions and these data showed clearly that their own anxieties and experiences can impact negatively on decisions to undertake certain learning experiences for children (Kilbthong, 2012). Sometime this anxiety had been compounded by teachers who had taken children to galleries where the experiences had not been good ones and where teachers had been made to feel uncomfortable or not valued as visitors. Intense surveillance of children in the art museum or gallery setting by guards or hosts often upset and dismayed teachers.

There were also very pragmatic reasons for not visiting e.g. lack of art museums and galleries in close proximity to the centre, transport arrangements and cost (especially for rural centres). Taking large groups of children to art museums and galleries was also a management concern. Of particular interest, and the possible subject for future publication, was the perception by many teachers that the EC regulations in relation to going on excursions were becoming increasingly challenging, making this administrative requirement burdensome and difficult, with the result that these can also create a barrier to visiting.

When investigating the barriers to visiting art museums in this study, perhaps one of the most interesting findings was the ways in which EC teachers differently interpret the EC curriculum and display different pedagogical and/or philosophical approaches, particularly in relation to visual art education for young children. As Siraj-Blathford (1999) points out it is (still) "... not uncommon to find

that early childhood educators recoil at the thought of pedagogy as ‘teaching’. Most would be satisfied that there is a consensus around individualized play-based curriculum and that adults should be non-directive and only ‘facilitate’ learning” (p. 21). However, the curriculum is intended to be open and flexible to meet the needs of different EC contexts (Te One, 2003), and it appears that there are different interpretations of what it means to use children’s interests as drivers of curriculum, or what visual art learning experiences are appropriate to provide. As suggested in chapter 7 this difference may be a result of teachers’ own life experiences and values (habitus), the types of training and professional development teachers have had (or not), or dominant discourses about learning within the EC centre itself (field-specific habitus). All of which can impact on art museum visiting with young children in EC settings.

Towards an alternative pedagogy of art museum education for young children attending EC centres – creating a ‘third space’

The practices and conditions that would enable EC teachers and art museum/gallery educators to work together to create more inclusive and meaningful art learning experiences for young children can be extrapolated from the findings of this research. These, as well as research literature and the theoretical analysis of the findings, have generated ideas for an alternative pedagogical approach to art education for young children in the art museum or gallery context. This can be described as a ‘third space’ in art museum and gallery education.

Creating the foundations of a ‘third space’

Klein et al. (2016) describe a ‘third space’ as one “located between dualities...” where participants “... share and construct knowledge and cross customary role boundaries ... [and are] not limited by rigid hierarchical parameters” (p. 244). This research shows clearly that, currently, pedagogical dualities and hierarchies exist in relation to the education approaches undertaken when young children visit art museums or galleries with their EC centre (as shown in figure 7, chapter 7). Some of the findings and the literature reviews, for instance, have illustrated how education programmes in art museums or galleries in New Zealand are

predominantly driven by the learning outcomes of (Ministry of Education, 2007). Art educators primarily use *The New Zealand Curriculum* to meet LEOTC outcomes, and to develop programmes and teaching resources. EC teachers in the research, on the other hand, demonstrated that they had very definite ideas about best practice for young children’s learning that were shaped by philosophical and pedagogical beliefs embedded in the EC curriculum *Te Whāriki* (Ministry of Education, 1997; 2017), and which they felt needed to be operationalized in an art museum setting. A ‘third space’, however, would involve creating learning experiences which take into account the learning styles of very young children by drawing on key elements of the EC curriculum but also incorporating relevant aspects of the New Zealand curriculum (see figure 10).

Figure 10: Creating a third pedagogical space for art museum education with young children

The EC curriculum framework has very recently been revised (Ministry of Education, 2017), and the links between *Te Whāriki*, (the EC curriculum framework) and *The New Zealand Curriculum* (the curriculum framework for schools) (Ministry of Education, 2007), are given more prominence in the revised framework. Emphasis is placed on the way the two curricula share a similar vision for the education of children in Aotearoa New Zealand and particular attention is given to how each curriculum informs the other. Opening up and deepening an awareness of the shared curriculum goals of the two

curricula creates opportunities for both EC teachers and art museum educators to understand and recognise the different pedagogical positions they (the different players) bring into the field of education in the art museum. It opens new ways to reconcile or accommodate these differences to create to create more inclusive and meaningful art learning experiences for young children.

“Competent and confident learners and communicators, healthy in mind, body and spirit, secure in their sense of belonging and in the knowledge that they make a valued contribution to society”

(Ministry of Education, 2017, p.5).

Confident, connected, actively involved, lifelong learners who “will continue to develop the values, knowledge and competencies that will enable them to live full and satisfying lives”

(Ministry of Education, 2007, p.8).

Figure 11: Weaving the links between *Te Whāriki* and *The New Zealand Curriculum* to generate the foundation for a third pedagogical space.

Reflection on the key competencies embedded in each curriculum document can “serve as a starting place for exploring curriculum connections in more depth” (Ministry of Education, p. 52), and can show that *both* have merit and relevance to young children’s learning experiences the art museum context. This is illustrated in figure 11, which shows the weaving together of some of the common curriculum goals that are relevant to EC teachers and art museum educators working in the art museum context gallery context, and that highlight pedagogical similarities in the two curricula. This provides a foundation for the development of a ‘third space’ by combining “the features of the two, formerly separate domains, through dialogue with one another and in such a way that an entirely new territory is constructed” (Klein et al., 2016, p. 244).

Communication, collaboration and compromise

However, as the literature suggests (Andersen et al, 2002; Clarkin-Phillips & Carr, 2015; Fasoli, 2001; Mc Naughton, 2010), and as some of the participants in the research noted, art museum and gallery visiting needs serious thought and planning so that learning opportunities for the children are maximised (Greene, Kisida & Bowen, 2014). This requires teaching teams - both in the EC and the art museum context - to be thoughtful about the visiting process and create opportunities for discussion as well as strategic planning before a visit takes place. Communication, cooperation, and thinking about possible compromises that may be needed to be made when visiting an art museum or gallery with young children, are also important for creating the paradigm shift needed for moving into a ‘third space’.

For EC teachers, many of whom will have varying degrees of experience of gallery visiting, planning for a visit will require team discussions about the purpose and goals of a visit as well as planning for all the learning experiences that need to happen before, during and after a visit (Andersen et al, 2002; Terreni, 2015). As suggested in chapter 8, teachers’ dispositions towards visiting may depend on their own habitus and levels of cultural capital in relation to art museum visiting. Team discussions are a place where this can be unpacked, and where issues and fears that teachers may have about the art museum learning context and its suitability for young learners can be discussed and resolved.

Another discussion point may involve determining group size for visits (this research suggests small groups offer better learning opportunities). As one of the EC online participants in the study noted, accessing relevant research may help educators make informed decisions about their choices.

Once the conditions for a visit have been decided by EC teams, good communication with the art museum and gallery educators is essential - not only for an understanding of art museum or gallery protocols and for establishing when a visit will take place - but also for negotiating (rather than simply accepting) how the learning experiences for the children will take place.

It is important that EC teachers share children's current learning interests with art educators, and outline their goals for the visit. Once art educators have this information, planning for facilitating the visits can be better tailored to meet the needs of the group (as in the case with the Little Learners visit to Pātaka where the gallery team discussed how to adapt an existing programme for the younger age group), and which art works might be best to focus on. Good communication with EC teachers can help ascertain levels of visiting experience so that art educators can make suggestions for preparing for a visit, and provide resources and information that could help with this.

Creating an opportunity for both EC teachers and art museum educators to *fully* discuss their programmes (through face-to-face meetings, email, or telephone conversations), also creates a space for improved understanding and mutual cooperation in regards to many aspects of a visit e.g. the pedagogical approaches that might be adopted for the visit. For example, through teacher-led or child-led learning experiences, or a combination of both. The resources that might be used to support the children's learning, and the levels of engagement of EC teachers and parents throughout the visit can be determined through this type of discussion.

If teachers are clear about the approach they want to take and why they want to take it, they are more likely to make more knowledgeable choices about how they want the visit to unfold. This clarity can provide an art educator with more information for effectively planning a programme that will meet the needs of the children. But in any healthy relationship, compromise is often important.

Perhaps one the main areas of compromise that needs to be undertaken in an art museum or gallery relates to levels of surveillance in relation to young children's visits, no matter what mode it takes. This study showed clearly that EC teachers have often experienced levels of scrutiny that have left them feeling not only uncomfortable but also discriminated against. More effort needs to be taken by art museums and galleries about training guards and/or hosts to interact with young children (as well as the teachers and parents that accompany them), in a way that clearly welcomes young visitors and which generates a feeling of trust. Art educators can play a role in ensuring this is communicated to support staff when young children and their teachers are visiting, and could more actively incorporate them into a visit. Protecting an art collection is vital, but making visitors feel welcome, trusted and included is equally important (Sandell, 1998, 2007).

If EC teachers understand that the field of art education in the art museum will be different from that of the EC context and that the power structures of the museum are likely to be dominant, it is helpful for teachers to consider that a degree of pedagogical compromise may be required during a visit. For example, by recognising (and accepting) that teacher-led learning experiences in the gallery facilitated by art educators more often than not involve eyes-on rather than hands-on learning opportunities. If EC teachers can accept that this approach is relevant, useful, and often appropriate in the art museum and gallery context then it is likely that new opportunities for children's learning will be supported by teachers.

For art educators, understanding the background of the EC visitors and ascertaining levels of gallery visiting experience (levels of field- specific habitus) can be helpful for guiding their interactions with young visitors. Recognising that EC teachers bring with them a pedagogical approach that is largely driven by children's learning interests where children are free to make independent choices and often direct their own learning, some flexibility in the art education programme can be built in. For example, art educators could empower children to choose the works to be investigated and discussed with them. If art educators recognise that teachers and parents can be useful partners and include them as

active participants in the children's visit (rather than being passive observers or 'helpers'), the learning experience becomes more collaborative and shifts to a more inclusive experience for participants.

A blended visiting option

The findings of the research highlighted the different visiting options that EC teachers have for visiting an art museum or gallery with young children. As illustrated by the findings in this research, the self-guided option appears to be the one most favoured by EC teachers. This is, in part, due to the restrictions created by LEOTC (as discussed frequently in this thesis) but also, as the Elgin teachers in the case study illustrated (see chapter 7), it allows EC teachers to freely implement their own pedagogical practices in the art museum. In this study the Elgin teachers, however, also recognised that participating in the art museum education programme could offer some new and exciting learning opportunities for the children. Consequently, a combination of visiting modes was negotiated successfully with the art museum.

It was a new way of visiting for both the Elgin EC teachers, parents and children and also the art museum educator. However, it suggests that a blended mode of visiting is an option that aligns more closely with a 'third space' in the field of art education, as this mode enabled both curriculum orientations to be enacted. The teachers and parents worked in the gallery with the children who, motivated by their own curiosity, took the lead and were able to explore their own interests in specific works. Teachers and parents were fully and actively engaged in the exploration of the exhibition with the children, which made it an immersive experience for all parties (Piscitelli & Penfold, 2015). This was followed by work in the museum's classroom which was led by the art museum educator (who had not been part of the gallery tour). Children, and to some degree, teachers and parents were able to continue their meaning-making, develop new art making skills, and deepen their understandings of the art medium (clay) that had been used in the exhibition of ceramics they had just seen.

The Elgin visit, while somewhat experimental, in many ways met the needs of all the players by enabling the positions of power within the field to be maintained without an overt struggle for dominance (Alanan, Brooker & Mayall, 2015) or for

the EC teachers to be subservient to the dominant pedagogy of the gallery. Nonetheless, what appeared to be needed in this experience was a middle ground, a place where the two modes of teaching and pedagogical approaches could more smoothly transition from one to the other. For instance, an entry point into the gallery experience for the art museum educator was needed in order for her to connect more fully with the children's experiences of the gallery. This would have helped her to gain insight into any interests that had arisen from their encounter with the art works. A transition from the EC teacher or parent facilitated discussions about art works to discussions facilitated by the art educator about specific art works (as illustrated by Awarua and Little Learners work with art educators at the Dowse and Pātaka), could have been supported through the art educator's admission into the gallery space at the end of the child-led session. This shared connection with the exhibition by all parties could then have been more fully utilised by both the art educator and the EC teachers during the children's exploration of clay in the classroom.

Summary

The discussion in this section has highlighted the ways the EC sector currently uses art museums and galleries in New Zealand, as well as outlining the barriers and facilitators that can impact on visiting. Through a consideration of these factors, an alternative approach for delivering better learning outcomes for EC centre visits with young children to art museums and galleries has been presented. Described as a 'third space' in the field of art museum education, the approach is positioned as a place of enrichment, discovery and learning for all of the players in the field of art education in this context. It also suggests that this approach can accommodate and bring together two pedagogical approaches, thus providing a valid alternative to the existing modes of art museum education that is available to EC centres. Enhanced communication, collaboration and, sometimes, compromise between EC teachers and art educators are also vital ingredients for this alternative approach. Nonetheless, further research would need to be undertaken to truly establish the efficacy of such an approach, and this is discussed later in the chapter. The limitations of the study, and whether the thesis has met the aims of the research are also discussed.

Limitations of this study

One of the methodological problems with the research (that was identified in chapter 8), involved a lack of data from the case study EC teachers about their personal life experiences with art museums and gallery visiting – including family experiences, schooling, initial teacher education training, experiences visiting museums at home and abroad. More in-depth work with the teachers was needed in order to try and accurately establish how the EC teachers' own dispositions and attitudes (*habitus*) towards visiting and their own levels of experience with visiting (cultural capital) may have influenced their views about visiting with young children. Recording face-to-face in-depth interview with the teachers, while taking much longer to undertake, would have been a more effective method of data gathering.

During the course of this research (2012 – 2017), the changing landscape of art museums and galleries in New Zealand – through restructures, new or re-developments, closed galleries re-opening, and changes of key personnel – may mean that some of the information in the thesis has changed. The intention of the research, however, was to provide a 'snapshot' of the current state of play in art museums and galleries in relation to the EC sector and while this may have changed in some regards over the past few years it does provide a benchmark for future research.

Implications and recommendations

One of the findings of the research highlighted a huge inequity for the EC sector in relation to LEOTC funding and the ensuing lack of ability for many art museums and galleries in New Zealand to legitimately work with young children who visit with their teachers. Advocacy and/or political action is needed to change this. A discussion with the Ministry of Education, who administers the fund, needs to be undertaken to establish why the policy was established in this way and how it can continue to justify the exclusion of this significant group of visitors. Failing this, approaches to the Minister of Education need to be made. As a result of this research I will personally be engaging in this work, and

encouraging art museum personnel, EC teachers, and others involved in the museum sector to contribute to this.

The provision of professional development is needed for EC teachers. The study has shown that this is needed in relation to visual art education in order to extend teachers' skills and knowledge of current pedagogy in relation to quality visual arts education for young children. By including art museum and gallery visiting as dimension of this work, the visiting anxiety expressed by many participants in the study, particularly if it is offered by experienced EC professionals or skilled educators from art museums and galleries with a knowledge of the EC curriculum, maybe lessened. This training, however, needs to acknowledge the different perspectives teachers bring to the experience of art museum and gallery visiting, and actively engage teachers in a critique of their own practices and beliefs about the role of art museums and galleries can play in their EC programmes (i.e. exploring their own habitus).

Professional development can alert EC teachers to the types of visiting options that are available to them, the basic art museum and gallery protocols and expectations, and the need to establish good relationships with art museums and galleries through communication, cooperation and, if need be, compromise (as discussed previously in this chapter). It is not inconceivable to also suggest that this professional development could also include art educators from museums and galleries. Equally, visual arts education that incorporates art museum and gallery visiting needs to be a component of courses offered in EC Initial Teacher Education programmes. This would undoubtedly enrich existing visual art education programmes and also be helpful to students - not only as future teachers but also in their own lives.

More art museums and galleries in New Zealand need to develop more child-oriented exhibitions and galleries. Two of the art museums in the case study – the Tuatara Gallery at Pātaka and Gallery 10 at the Dowse - at the time of the study, were making a concerted effort to have exhibitions targeted to younger visitors and spaces where they could be actively engaged with art work from the collections. These were, and still are, very well patronised by younger visitors

and their families. Examples of international art museums and galleries (for example, The Queensland Gallery of Modern Art in Brisbane, Australia) could provide inspiration for this type of development.

The research literature suggests that art museums and galleries need to do more effective visitor surveys in order to determine young children's participation (Piscitelli & Penfold, 2015; Ronko, Aerila & Gronman, 2016; Sirinides, Fink & DuBois, 2017). This needs to be done when they visit with family groups, but also when they visit with their EC centres. This data can help contribute to increased awareness of these visitors which would not only be helpful for art museums and galleries but also for future researchers. It would also give insight into the visiting patterns of the populace as a whole.

Future research

The study has suggested many areas for future research. As discussed earlier, the statistical data on visits by young children to art museums and galleries and the information about the EC sector's level of participation in these institutions provides a snapshot that can be measured against in the future. It would be interesting to carry out research in the future to establish whether art museums and galleries have risen to the challenge of accommodating (or even counting) the nation's youngest visitors.

New initiatives and developments (or redevelopments) in art museums and galleries in New Zealand that could improve participation by young children is an area for future research. At the time of writing I have been involved in two meetings with curators and educators involved in the redevelopment of NgāToi (the art gallery) at the Museum of New Zealand Te Papa Tongarewa who have wanted to discuss ideas in relation to the inclusion of younger visitors. The redevelopment and any new initiatives for children would be extremely interesting from a research point of view.

An alternative model for art museum visiting by the EC sector was proposed in this chapter - a 'third way' of undertaking art museum visiting. Trialing and co-researching this alternative approach with an art museum or gallery would generate new information about the efficacy of such an approach. This research

could also lead to some important professional development opportunities for EC teachers and art museum staff, and the development of relevant resource material for EC teachers.

Meeting the aims of the research

Determining the current extent of the EC sector's engagement with art museums and galleries was achieved by the study. The research has made possible a more in-depth understanding of factors that both hinder and facilitate the EC sector's access to and use of art museums and galleries, and proposes ways that relationships between the EC sector and art museums and galleries can be improved in order to enhance young children's learning experiences in this domain. The new information that has arisen from this research has an important role in informing both teachers and art museum educators, alerting them to ideas and possibilities, and suggesting new areas for reflection and critique that could enhance their practices so that they can meet the learning needs of young visitors more effectively. Thus, the thesis makes a significant contribution to new knowledge about best practice for young children in art museums and galleries (rather than general types of museums), filling a research gap in this area. Consequently, it makes a unique contribution to the increasing pool of knowledge about very young children's use of different types of museums in New Zealand.

The thesis is likely to make a contribution in regard strengthening visual art education provision in the EC education context. The findings support and affirm teachers who currently include visiting as part of their visual arts programme. For those who do not visit, the research provides the challenge to re-consider current art education paradigms these teachers have adopted, and a call to enact quality visual art pedagogy and practice through art museum visiting. It provides helpful examples for non-visiting teachers of new approaches and practices in relation to this.

It is hoped that the research has the potential to transform (or even nudge in a new direction) educational pedagogy and practice for art museum educators. By providing art museums and galleries with some new insights into working with

the EC sector, as well as suggestions for possible new directions that could create or enhance inclusive and meaningful art learning experiences for young children in these settings, the research can better inform not only our country's largest art museums and galleries but also smaller providers.

Conclusion

Is the future for the nation's youngest art museum and gallery visitors a bright one? This is a question that was not asked in this research, but one that can be answered now as a result of the research. The findings suggest that currently visual art education in museums and art galleries in New Zealand is not an equitable playing field. Some art museums and galleries are more welcoming and accommodating of the EC sector than others, and provide high quality and relevant visiting experiences for children. While some EC teachers do visit art museums and galleries with their children and find it highly rewarding for their children, families and themselves, other EC teachers are unsure about the suitability of the venues for their children, and some are fearful of using them.

Nonetheless, *Te Whāriki* (Ministry of Education, 2017, p. 7) urges EC teachers and educators to think about children as “global citizens in a rapidly changing and increasingly complex world [where] children need to be adaptive, creative and resilient”, and where they “learn how to learn so they can engage with new contexts, opportunities and challenges with optimism and resourcefulness”. Art museums and galleries offer young children extraordinary opportunities for learning and exploration, and where encounters with outstanding works of art can encourage new and creative ways of thinking about the world. If art museums and galleries open themselves up and embrace the EC sector by being more inclusive of young visitors and EC teachers recognise the value of visiting with young children, it is conceivable that young children will become skilled and knowledgeable art museum and gallery visitors in their future lives.

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Appendix A: Literature review grid – Part B

Title and author	Place of research and participants	Research questions	Research methods	Findings	Recommendations
Kindler, A. and B. Darras. 1997. Young children and museums: The role of cultural context in early development of attitudes, beliefs and behaviors. <i>Visual Arts Research</i> 23, no. 1: 125–41.	Canada and France. 120 upper middle class children aged 4 and 5 years old attending preschools and daycares.	What are young children's conceptions about museums? What early imprints are there that might later have implications for adult-related behaviours? Does cultural context make a difference? (e.g. different countries or locations within countries)	Responses to 3 questions recorded. What is a museum? How many times did you go to a museum? Who took you to the museum?	<ul style="list-style-type: none"> Most children had a range of ideas and concepts about a museum, but many of the ideas were limited or misguided Mainly parents and other family members took children to visit museums Some cultural differences were noted (e.g., Parisian children had the most experience of galleries and museums). The role played by pre-schools was minimal in facilitating children's early exposure to museums, particularly in Canada. 	<ul style="list-style-type: none"> Early childhood teachers have an important role assisting young children's access to art museums. Pre-service and in-service teacher education needed to educate teachers about learning possibilities and approaches in museums. Better cooperation between gallery educators and pre-school teachers needed.
Savva, A., and E. Trimis. 2005. Responses of young children to contemporary art exhibits: The role of artistic experiences. <i>International Journal of Education and the Arts</i> 6, no. 13: 1–23.	Cyprus. 32 children –from public nursery schools.	What are responses and preferences of young children to the contemporary art exhibits housed in museum? Are there any differences in the views of children when previous artistic experiences are considered? How did the museum visit impact on the responses of children when discussing and creating artwork in the classroom?	Open-ended interview procedure. Non-sequenced question strategy applied. Classroom observations, teacher's diaries, video tape analysis, photos.	<ul style="list-style-type: none"> Most children preferred the constructions and 3D work and often based preferences on things familiar to them in subject matter Color seemed important in making choices. In some cases children recalled previous experience gained in an artist's studio During art making half of children used the stimulus of art works seen in the museum The provision of art making experiences in the gallery was important to extend their artistic work, and enhance their thinking about art. 	<ul style="list-style-type: none"> Repeat visits are necessary, as well as visits to other places of cultural interest Designing quality programmes in museums will give children better access to art.

Title and author	Place of research and participants	Research questions	Research methods	Findings	Recommendations
Bowell, B. 2011. Supporting visual art teaching in primary schools. <i>Australian Art Education</i> 34, no. 2: 98–117.	New Zealand. 12 volunteer provisionally registered teachers (PRTs).	To what extent can a community support network (running full day workshops with an expert e.g. art gallery educator, visual art specialist teacher, and a practising artist) develop the confidence and expertise of a group of PRTs in the teaching of visual art?	Qualitative and quantitative, multi-method approach - semi-structured interviews, questionnaires. Focus group discussion after each 6 months, to be done over a 2-year period.	<ul style="list-style-type: none"> The things that encouraged PRTs to teach visual art included: demonstrations of art techniques, scaffolded learning, hands-on experiences following visual art processes, fun activities, discussion of ideas, and the use of museums and galleries. 	<ul style="list-style-type: none"> This type of support programme can scaffold new teachers to provide quality visual arts education in schools.
Eckhoff, A. 2008. The importance of art viewing experiences in early childhood visual arts: The exploration of a master art teacher's strategies for meaningful early arts experiences. <i>Early Childhood Education Journal</i> 35, no. 5: 463–72.	USA. Two classes of 4-5 year old children.	<p>What is a rich, meaningful art viewing experience integrated as a regular part of young children's arts experiences?</p> <p>What teaching strategies in this type of programme are used?</p>	Field notes throughout sessions, photographs, informal student interviews, student art works created during sessions, transcripts of audio-taped sessions from each class, semi-structured interviews with class teachers.	<ul style="list-style-type: none"> 'Master' art museum educator /teacher used 4 main strategies to introduce and develop class conversations about art work – game play, questioning, storytelling and technically focused talk The interactions with students in the gallery exploring the works was followed directly with an art making experience in the studio that was connected in some way to the viewing of experiences When the art viewing experience can connect with children's interests, unique art work is likely to be produced Role of master teacher – a guide, fellow explorer, materials supplier, supporter. 	<ul style="list-style-type: none"> Teachers need vocabulary and strategies for art appreciation experiences Teachers need to understand their role in providing art experiences Suitable physical environments needed, with appropriate art works Encourage multiplicity of voices during discussions Use Master teacher's strategies.

Title and author	Place of research and participants	Research questions	Research methods	Findings	Recommendations
Knutson, K., K. Crowley, J. L Russell, and M. A. Steiner. 2011. Approaching art education as an ecology: Exploring the role of museums. <i>Studies in Art Education: A Journal of Issues and Research in Art Education</i> 52, no. 4: 310–22.	USA. Two research projects involving 1) 31 parents with children and 22 museum staff 2) 50 family groups.	What does disciplinary content learning look like in an informal museum context? How do art-making processes for family groups within the museum context contribute to informal learning opportunities in visual art education? How do families respond to and talk about works of art in a museum setting?	Interviews, video observation of parents and their children. Recorded family conversations by using cordless microphones then transcribed and analysed. A coding scheme included: categories of talk, criticism, creation, context, connections.	<ul style="list-style-type: none"> Parents didn't get involved in children's learning to a great extent Different art works created different types of talk "Both studies ...point toward the collaborative and social nature of experiences in the informal sector, as well as the role of learners' direction and interest in determining the way in which disciplinary content is picked up, or not". (p.319). 	<ul style="list-style-type: none"> The museum environment needs to encourage co-learning and adult participation Provoke thinking about connections of art disciplines to conversations about art in museum.
Anderson, D., B. Piscitelli K. Weier, M. Everett, and C. Taylor. 2002. Children's museum experiences : Identifying powerful mediators of learning. <i>Curator</i> 45, no. 3:213–31.	Australia. 4 whole class groups (99 children in 3 class groups – year 1 and a pre-school).	What are the mediators of learning for children in museum settings?	Interpretive case study approach. Video recorded interviews were analysed.	<ul style="list-style-type: none"> Learning was regarded as both a process and a product. This involves several dimensions, including: socio-cultural, cognitive, aesthetic, motivational, and collaborative aspects of learning. 	<ul style="list-style-type: none"> Class-based episodes need to employ a variety of experiences including hands-on tactile activities Explicit reference to children's museum encounters needed Linking of class-based sessions to subsequent museum visits is useful.

Title and author	Place of research and participants	Research questions	Research methods	Findings	Recommendations
Carr, M., J. Clarkin-Phillips, A. Beer, R. Thomas, and M. Waitai. 2012. Young children developing meaning-making practices in a museum: The role of boundary objects. <i>Journal of Museum Management and Curatorship</i> 12, no.1: 53–66.	New Zealand. Group of under 5 kindergarten children and their teachers (at a kindergarten located within the museum).	How do children make meaning from what they see and hear at the museum (Te Papa Tongarewa)? What enables children to engage? How could this engagement be described? How can it be sustained back at the centre?	Action research – 'practitioner inquiry' or 'co-generative inquiry'.	<ul style="list-style-type: none"> 4 specific boundary objects were identified (laminated photographs of exhibits, sketch books, learning stories, and a book made by researchers on the exhibit) that invite and provoke dialogue Children making objects back at centre after visiting helped them use the information in their own work Teachers were mediators of connection and talk. 	<ul style="list-style-type: none"> Open-ended resources at kindergarten are important for recreating experiences with art works and exhibits Teachers supplying information as well as asking children for clarification needed for sustaining dialogue about exhibits.
Carr, M., J. Clarkin-Phillips, and V. Paki. 2012. <i>Our place: Being curious at Te Papa</i> . Wellington: Teaching and Learning Research Initiative. Retrieved from http://www.tlri.org.nz/sites/default/files/projects/9265-Summaryreport.pdf .	New Zealand. Group of under 5 kindergarten children and their teachers (at a kindergarten located within the museum).	How did the children construct their own knowledge from self-guided visits to exhibits and what mediated their experiences? Did the opportunity to interact with a range of Māori taonga deepen the children's understanding of the bicultural heritage of Aotearoa/New Zealand?	Action research – 'practitioner inquiry' or 'co-generative inquiry'.	<ul style="list-style-type: none"> Self-guided trips to art museums/museums provide rich and positive learning experiences for children in a range of curriculum areas. Key mediators of learning were identified. 	<ul style="list-style-type: none"> Repeated visits to the galleries are important for developing museum literacy and for gaining a useful understanding of the protocols that are needed when visiting art museums.

Title and author	Place of research and participants	Research questions	Research methods	Findings	Recommendations
Piscitelli, B., and J.L. Weier 2002. Learning with, through, and about art: The role of social interactions. In <i>Perspectives on object-centered learning in museums</i> , ed. S. Paris, 121–51. Mahwah: Lawrence Erlbaum.	Australia. 4000 young children, families, teachers and caregivers.	What features of the project 'The Art of Eric Carle' (an interactive' exhibition at the Queensland Performing Arts Centre, Brisbane, Australia), facilitated high quality experiences for all visitors?	Participant observations, field notes, audio tapes, photographs of participants engaged in exhibition.	<ul style="list-style-type: none"> The museum environment was innovative in displaying art for children – art hung at children's height, play activities, well-equipped art studio, familiar and novel experiences presented, carefully structured, a child-centred programme that drew on children's prior knowledge of the story, information sheets for parents and teachers Trained volunteer guides (from local university) who responded to the children's ideas, guiding art criticism and modeling artistic vocabulary. 	<ul style="list-style-type: none"> Peer interaction important for creating conversations Adult guidance needed, especially for children who needed help Praise and enthusiasm for art work being made by children necessary.
Bowers, B. 2012. A look at Early childhood programming in museums. <i>Journal of Museum Education</i> 37, no. 1: 39–48.	USA 34 art museums, 23 history museums, plus others.	What kinds of museums are accommodating what age audiences? How are early childhood programmes structured and assessed? What challenges are encountered?	An exploratory on-line 10 question survey posted on a museum educator listserv. 9 multi-choice, one open-ended question.	<ul style="list-style-type: none"> 88% provide programmes for under 5s, 50% for under 2s. Most conduct programmes for children and parents. Programmes designed and implemented by museum educators are staffed in different ways. Possible that museum educators relied on parents for good adult-child ratios in order to make the learning a success. Another challenge is having enough time to prepare programmes. Assessment of programmes needs to show how they help children learn. 	<ul style="list-style-type: none"> A larger and more thorough evaluation of EC programming in museums needed. Museum educators new to early childhood may want to collaborate with EC experts in the field. Museum educators can provide their academic partners with opportunities for undergraduate and graduate students to study early childhood learning in museums.

Title and author	Place of research and participants	Research questions	Research methods	Findings	Recommendations
<p>Bell, D. 2011. Gallery situated visual arts education: Quality practice in New Zealand and North American museum settings</p> <p>http://meanz.org.nz/Professional-development/Conference-workshops/Programme</p>	16 art museum education programme advisors/educators	What do museum arts educators do, and what are the best ways of doing it? How can they adapt flexibly to the range of interests and agendas of different education community audiences? What characteristics inform effective arts teaching in museum settings? In particular, what strategies best inform teachers' own classroom practices in schools?	Museum visits, documentary analysis, discussions with museum educators, observations of teaching sessions, and meetings with stakeholders e.g., teacher advisory panels.	<ul style="list-style-type: none"> Quality museum education programmes are: informed with a sense of purpose and draw on rich resources (institutional and human), use diverse, multi-dimensional learner-centred programmes, provide opportunities for multi-visit participation. They can be inclusive: access and multi-lingual programmes and quality programmes embrace trans-cultural learning experiences. Guided visits familiarise, acculturate and inform first hand engagements with art objects. Self-guided visits favour independent learning pathways. Quality museum programmes empower teachers 	<ul style="list-style-type: none"> Partnership programmes can promote diverse engagements with art and art world networks. Need to provide professional development and resources and professional networks.
<p>McNaughton, E.H. 2010. <i>The language of living: developing intelligent novices at the Suter Art Gallery</i>. (Master's thesis, Massey University, Palmerston North, New Zealand). Retrieved from http://mro.massey.ac.nz/handle/10179/2189</p>	New Zealand. Two classes of children from the local school of 6 and 7 year-olds.	How does learning in the art museum help students become intelligent novices?	Journaling, observing, discussing, dialoguing, audio and video recording, collecting and analyzing documents including students' work.	<ul style="list-style-type: none"> Learning in gallery was enhanced by 3 factors: the individual's agency, physical aspects of the gallery, community of practice that developed around class visits. 	<ul style="list-style-type: none"> More visits means more practice of skills, so educators can settle and focus children more easily. Museum educators need to work with adults to help them bridge divide between outside environment and the gallery – thus mediating the experience.

Title and author	Place of research and participants	Research questions	Research methods	Findings	Recommendations
Danko-McGee, K. 2000. The aesthetic preferences of young children. Lewiston: Edwin Mellen Press.	USA. 40 middle class Caucasian children (2 and 3 year-olds), 40 Afro-American, 40 Mexican.	What are children under 2 and 3 year-olds' aesthetic preferences when viewing colour and black and white paintings?	Use of survey form designed to quantify preferences and determine mean scores. Also used parents and children together to examine parents' attitudes and preferences.	<ul style="list-style-type: none"> Considered ethnicity and gender – gender not a factor for group 1. Or 2 no difference between white and black children or 3 but Mexican children seemed to prefer realistic images, others split between realism and abstract. 	<ul style="list-style-type: none"> Children do have preferences and can engage in critical dialogue and defend choices. Children can develop appropriate art criticism. Techniques teachers can use include: identification, description, association, context to help children understand work.
Fasoli, L. 2001. <i>Preschoolers visit the art gallery: Complicating the excursion.</i> In Education futures and new citizenships: Proceedings of the 10th national biennial conference of the Australian Curriculum Studies Association 2001 http://www.acsa.edu.au/pages/images/2001_preschoolers_visit_the_art_gallery.pdf	Australia. A class of 4 and 5 year-old kindergarten children	How 4 and 5 year-olds enter into and began to participate in the social practices encountered in an art museum.	Case study using field notes, observations of trips to art museum and children working back in the centre.	<ul style="list-style-type: none"> A disjunction between the community of practice experienced by the children in their early childhood centre, and that of the art museum. This was evident when the gallery 'rules of behaviour' became a major focus for children – what they were and were not allowed to do in the gallery. Rather than the artwork itself, these were the experiences most recollected and reflected on back in the classroom by the children. Children's experiences in the art museum were mediated by other life experiences in order to make sense of the rules in the new setting. Nonetheless, this focus did bring home ideas to the children that art museums held precious objects which needed protection. 	<ul style="list-style-type: none"> Repeat visits to the galleries are important for developing museum literacy as they have seen the children gaining a useful understanding of the protocols and etiquette that are needed when visiting art museums.

Appendix B: Literature review grid – Part C

Title and author/s	Date	Place of research and participants	Research questions	Research Methods	Findings	Recommendations
<p><u>Ellemans, S. & Lees, E. (2017) <i>Generation Evaluation: Final Report</i>. Retrieved 18 May, 2017 from http://www.familyarts.co.uk/2017/05/generation-tour-encourages-families-to-visit-contemporary-art-galleries/</u></p>	2017	<p>Northern England: Ashton, Bervick, Ashron-under-Lyne, Burnley</p> <p>Families visiting 4 touring Family-oriented exhibitions, curators, staff, artists</p>	<p>Did the tour bring in a new family audience? Did the families enjoy the exhibitions? Did the additional events add value? Were there some challenges for galleries in welcoming new families? Were there particular challenges associated with running a tour? Was the marketing approach successful? Are the venues now in a better position to welcome family audiences in the future?</p>	<p>Focus groups with families from local children's centres to gain insight into how to reach families and understand their needs and opinions about art, culture and leisure.</p> <p>Post card questions used for evaluations of shows.</p> <p>Staff questionnaire.</p> <p>Artist questionnaire re brief to commission the work.</p> <p>Curator questionnaire.</p>	<ul style="list-style-type: none"> • Brought in a new family audience to all of the galleries – 14% who had never visited, majority infrequent visitors. Exhibitions gave the venues a visitor boost. • Families appeared to have really enjoyed the exhibitions, had improved their opinion of the venues, saw that they were clearly aimed at families and that their children had liked them. • Workshops and animation events added value to the experience. • Good for holiday periods. • Interaction with some exhibits saw breakages – suggested that venue interpretation needed around treating objects more gently i.e. difference between and exhibition and a playground. • Marketing needed to reflect this too. • Some venues worked better than other for the shows. • Marketing deemed effective, but word of mouth important, and working with children's centres – especially for harder to reach communities and EAL. • Curators learnt a great deal about how to work best with this group and saw benefits as well as pitfalls working with families. 	<ul style="list-style-type: none"> • No recommendations

Title and author/s	Date	Place of research and participants	Research questions	Research Methods	Findings	Recommendations
<p>Strittides, P., Fink, R. & DuBois, T. (2017). A Study of Early Learning Services in Museums and Libraries <i>Early Childhood Education Journal</i>, 45, 563–573.</p>	2017	<p>Philadelphia, US.</p> <p>A range of museums and libraries in Philadelphia 53 librarians (85%), 39 museums.</p> <p>Programme administrators, librarians, parents and/or caregivers</p>	<p>To what extent do museums and libraries offer programs for young children? What is the nature and type of programming that currently exists? What are the barriers that museum and library staff face in designing and implementing programming for young children? To what extent do partnerships support programming for young children in museums and libraries? What additional information and assistance would be useful?</p>	<p>Mixed method: secondary data analysis, community focus groups (40 parents/caregivers), on line survey of museum administrator and librarians</p>	<ul style="list-style-type: none"> Libraries more likely to provide programming for young children and families as part of their mission statements but pre-schoolers mentioned most often. Story time arts and crafts offered most. Play spaces less so. Barriers to designing and implementing programs for young children: lack of funding and resources and adequate and qualified staffing. Partnerships with other service to support learning limited, more limited for museums. Main partners were schools, and child care providers. But institutions saw these could be useful for both planning. Community members do not necessarily take advantage of local institutions. Access for under-resourced neighbourhoods revealed more experiences in libraries than museums. Barriers to museums: money, time, transport. Parents wanted: accessibility, interactions with staff, hands-on activities. No touching can be stressful for parents. 	<ul style="list-style-type: none"> Suggestion that "to increase the access to and benefit of early learning programs in museums and libraries, city and state leaders can facilitate partnerships among museums, libraries and early learning programs" (p. 573).

Title and author/s	Date	Place of research and participants	Research questions	Research Methods	Finding	Recommendations
<p>Piscitelli, B & Penfold, L. (2015). <u>Child-centered Practice in Museums: Experiential Learning through Creative Play at the Ipswich Art Gallery</u>. <i>Curator: The Museum Journal</i>, 58 (3), 235 – 368.</p>	<p>2015</p>	<p>Australia, Ipswich Art Gallery. 100 children attending Light Play, 22 focus children (5 to 8yrs) Teachers from preschools, kindergartens and child care as well as visitors from general public.</p>	<p>What are the characteristic of children's creative experiential play in an art museum? How does a quality framework for children's programs and exhibitions work?</p>	<p>Visitor tracking using diagrams mapping children's moment throughout the space, visual documentation (drawings), video and photographs, formal and informal interviews with children, their parents, teachers, and museum educators</p>	<ul style="list-style-type: none"> • Light exploration opportunities set up back in the classroom or centre prompting further explorations. • Learning from exhibition proved "sustainable and durable" from post visit interviews. • Children displayed fluency in key vocabulary about light- able to identify properties of light confidently. • Some disengaged children in class responded well to the experiential play opportunity in the gallery. Some displayed more creative thinking as well as greater participation. • Parent feedback (on blogs) found the exhibition inspirational for work at home, and liked the opportunity to 'see parents spending real time with their kids'278 • Content rich environment supported the learning, as well as the guidance from staff through demonstration, informal interactions. 	<ul style="list-style-type: none"> • Museums need to embed child visitor research as a fundamental part of their practice.

Title and author/s	Date	Place of research and participants	Research questions	Research Methods	Finding	Recommendations
Rönkä, M., Aerial, J. & Grönman, S. (2016). Creative Inspiration for Preschoolers from Museums. <i>International Journal of Early Childhood</i> 48 (1). 17–32.	2016	Finland, historic house museum. 14 preschool children (10 boys 4 girls), over 4 days.	How do pre-schoolers capitalize on museum experiences in literature-based tasks? How do pre-schoolers capitalise on museum experiences in design and craft tasks? How pre-schoolers experiences a historic house museum as a place to visit?	5-10 minute semi-structured interviews with the children using objects to help – designs and soft toys. Videos which were analysed holistically and thematically.	<ul style="list-style-type: none"> • Story telling where children made up the ending of a story successful and it allowed children to bring in their own references to things in their lives. Links to the historic museum context, links to literacy. • Craft learning opportunities were also linked to objects in the historic house but created own artefacts. • Learning opportunities enhanced children's recollection of the experiences and objects, as well as purpose of the museum making a lasting impression. • "It is important that the museum visits are connected to experiential learning" (p. 29). • Give children "the freedom to realise their own ideas and creativity within certain limits increased the participating level and aroused children's interest in history" (p. 30) 	<ul style="list-style-type: none"> • Call for more research -based information on how these environments support children's social and cognitive development.

Title and author/s	Date	Place of research and participants	Research questions	Research Methods	Findings	Recommendations
Bell, D. (2016). Museums, art, and learning between cultures: Questions, opportunities and pathways for aesthetic, inter-cultural and museum-situated learning. <i>International Journal of Arts Education</i> , 11(2), 27-38.	2016	10 museums education programmes in NZ and north US.	How might teachers' best guide positive learning experiences about art in museum settings?	Open-ended semi-structured interviews with museum education teams. Observations of classes visiting museums (between 5-10 years of age), 2 senior secondary, and 2 adult learner groups.	<ul style="list-style-type: none"> "Art objects provide fertile resources for learning between cultures" (p. 27), "mediating visitors' connections with the past and different cultural contexts." Inclusive and constructivist pedagogies enable visitors to have rich conversations and experiences with art works create "conversational pathways" (p. 33). These are accessible and flexible and adaptable. Museums can provide teachers with effective professional development as strategies which are employed by specialist educators in museums can provide appropriate approaches for teachers. 	<ul style="list-style-type: none"> Constructive open ended conversational approaches optimise learning and teaching possibilities for teachers and children. The quality of students' engagement is "contingent on the provision of accessible, inclusive, engaging and informed teaching strategies" (p. 36).
Bell, D. (2017). Aesthetic encounters and learning in the museum. <i>Educational Philosophy and Theory</i> , 49(8), 776-787.	2017	UK, USA, British Colombia	How can museum educators and visitors capitalise on museum resources for exploring issues of aesthetic learning through sensory experience of, and response to art objects, taste and judgement, art status and value, as well as particular cultural significance of art objects and displays.	Observations of learning groups in action, first-hand examinations of curatorial practice and display, and interviews and correspondence with museum Educators. Single half-day museum visits in each instance passive observer	<ul style="list-style-type: none"> Museums can stimulate pleasure and learning through sensory experiences offered in the context of the museum – incidentally or planned: They assume an "institutional authority in allocating aesthetic status to objects and practices" (p. 777). Through themes of "aesthetic cognition and contingency, response and qualities of evaluation, museums are able to empower young people for making their own aesthetic explorations and judgements" (p. 777). 	<ul style="list-style-type: none"> Museum models and constructivist pedagogies in museums education for sensory and aesthetic learning often provide exemplary pedagogies that visiting teachers and students are able to transfer to their classrooms" (p. 776).

Title and author/s	Date	Place of research and participants	Research questions	Research Methods	Findings	Points of interest and/or recommendations
Greene, J., Kisilda B. & Bowen, D. (2014). Value of field trips: Taking students to an art museum improves critical thinking skills, and more. <i>Education Next</i> 14(1), 78-86.	2014	Northwest Arkansas, Crystal Bridges Museum	How does a field trip to an art museum impact on students learning? The study measured critical thinking, historical empathy, tolerance, interest in art museums.	A randomized-control trial of school tour groups (38,347 students kindergarten- grade12). Matched pairs of groups based on similarity of grade level. Treatment group accessed museum, control group had tour deferred. One hour visit to the museum, discussions facilitated by museum educator.. Survey to students (10,912), teachers (489) 3 weeks after tour.	<ul style="list-style-type: none"> Those who received the tour displayed stronger ability to think critically about art than the control group. - seemed to be more observant, able to notice and describing detail. Some gains in historical empathy, rural students showed higher rates. Tolerance showed increases too, with benefits showing more for disadvantaged groups – rural, high poverty. Interest and positive feelings in visiting increased again in higher in disadvantaged groups. Very young students made large improvements in the observed outcomes, just like disadvantaged students and first time visitors. 	<ul style="list-style-type: none"> Argue that schools exist not only to provide economically useful skills in numeracy and literacy but also to need to provide opportunities to create civilized young men and women who appreciate the arts and culture. Call to policy makers and school administrators to support field trips to museums.

Title and author/s	Date	Place of research and participants	Research questions	Research Methods	Findings	Points of interest and/or recommendations
Hackett, A. (2014). Zigging and Zooming all over the place: Young children's meaning making and moving in the museum. <i>Journal of Early Childhood Literacy</i> , 14 (1), 5-27.	2014	UK, museum in northern England. 8 families (8 adults with 5 children, 4 toddlers) visiting their local museum over a year		Monthly Museum visits over a year, participant observer - with own daughter. Video recordings, field notes, informal interviews with parents.	<ul style="list-style-type: none"> • "Walking and running must not be dismissed as the 'noise' that happens in between focussed engagement and learning in museum (or any other environment), but as a central aspect" (p. 20). • Children construct an independent and individual way of knowing based on the children's own perspectives, interests and meaning making. • Young children learning involves "complex mixture of sensory emplaced experience and the memories and meaning that young children bring to that place" (p. 20). • Children engage in "communicative place making" p 21- a mesh of multimodal practices and walking etch cannot be separated from gesture, speech and writing. 	<ul style="list-style-type: none"> • Greater attention needs to be paid to the walking and running behaviours in museums of young children as they construct meaning in this context. • Meaning making for young children is wide ranging, especially little ones where gesture and movement are integral to meaning making in the museum. Observed walking running and dancing but children are not 'running wild' in the gallery. • Space as a dimension of the field of power "space as a social product and the result of the distribution of power and social ideologies" (p9). (Lefebvre, 1991) • "if space is socially produced, then children's meaning making has a role to play in the construction of the places they visit and in which they spend time" p 10 • "...children in the museum walk to know. As they walk to know they also place make, where they go and return to takes on meaning and significance" p 12. • Interesting to note whether all children zig and zoom, and then return to places of interest.

Title and author/s	Date	Place of research and participants	Research questions	Research Methods	Findings	Points of interest and/or recommendations
<p><u>Abaza, S.</u> (2014). Policies, practices, public pedagogy: Two case studies of art museum educators in Aotearoa New Zealand. Unpublished PhD Massey University.</p>	2014	<p>Art museum educators at Auckland Art Gallery Toi o Tāmaki and Christchurch Art Gallery Te Puna o Waiwhetū</p>	<p>To understand and explain what art museum educators' practices reveal about their philosophies and pedagogies.</p> <p>To uncover the history of art museum education in New Zealand.</p>	<p>Observations, semi-structured and unstructured interviews, auto-ethnography.</p> <p>.</p>	<p>Museum education policy has had a complex history, and has often been shaped by the political beliefs, philosophies and ambitions of art museums and their directors.</p> <p>The provision of education services has had tenuous history, often reflecting the political intentions of current governments. The development and implementation of the LEOTC contract in 1987 increasingly reflected neo-liberalist ideals in the economy and in education where reforms were designed to meet new efficiency and accountability requirements. The contracts were flawed but the only means most art museums could maintain staff were based on competitive tender and continuous quality assurance.</p> <p>Art museum educators regularly employ signature pedagogies that are rooted in history of the institutions, and serve to support their political economies.</p> <p>Indigenous and critical pedagogies provide alternatives and offer new ways to consider art works as well as critique the museum. But these seldom occur and are fragile.</p> <p>Tension between the two can be a place where art educators might strengthen their practice which could lead to a revision of art museum education.</p> <p>Public pedagogy, in this study, can be thought of as "a central dynamic space between signature and public pedagogy" that encourages change, challenge and contest" (p.363).</p>	<p>"The thesis does not argue for a reversal of the dominant and marginal pedagogies. Nor does it suggest that one depose another. It recognises the validity of critical theory to illuminate hegemonic relationships at play" (p.359).</p> <p>Signature pedagogies and critical pedagogy are both valuable in the art museum and if both are considered there is "...the possibilities to reform, improve and expand art museum education exists." (p.363) Otherwise signature pedagogies assert their dominance.</p>

Appendix C: Survey for art museum directors

- 1) How many art educators does your art museum/gallery employ?
- 2) How are the art educator positions funded at your art museum/gallery?
- 3) Is your art museum LEOTC funded?
- 4) How many schools did your art museum/gallery work with last year?
- 5) How many early childhood centres visited your art museum/gallery last year?
- 6) Did these early childhood centres work directly with your art educators?
- 7) Did these early childhood centres do self-guided visits?
- 8) Does your museum have information for early childhood teachers about ways to use the art museum?
- 9) If so, what type of information is this?
- 10) Does your website have resources for early childhood teachers on how to use the museum with young children?
- 11) If so, can you provide me with an example?
- 12) Does your website have resources that might assist early childhood teachers with their teaching practice before, during and after gallery visits?
- 13) If so, can you provide me with an example?
- 14) Does your museum market its exhibitions (and related education programmes) directly to schools?
- 15) How do you do this?
- 16) Does your museum market its exhibitions (and related education programmes) directly to early childhood centres?
- 17) If so, how do you do this?
- 18) If not, why not?
- 19) Does your art museum have teacher evenings when the gallery has new exhibitions?
- 20) Are early childhood teachers invited to these?
- 21) If not, why not?
- 22) Does your gallery run any professional development courses for teachers?
- 23) Do early childhood teachers participate in these?
- 24) If not, why not?
- 25) Do you know how many children under 5 visited your museum last year?
- 26) Do you have facilities for family groups? If so, please describe these
- 27) Could early childhood groups use these facilities effectively with their children?
- 28) If your art museum does work with early childhood groups, would your art educators be available for a more in-depth interview?

Appendix D: Information art museum directors

9/8/2013

Kia ora,

My name is Lisa Terreni. I am a Senior Lecturer at the Faculty of Education at Victoria University of Wellington, and I am undertaking research for my PhD thesis. My project is entitled "I know what that is! It's modern art!" Early childhood access to and use of art museums in Aotearoa New Zealand. In order to gain new understandings about how early childhood services are using art museums, I would like to invite you and your art museum/gallery to participate in a research project that involves: a survey and, possibly, further in-depth research with your art educators about working with young children.

Survey

The first component of the project involves your participation in a survey (see attached with consent form). This survey is designed to gain information about how your institution is working with the early childhood sector, and has a range of questions in relation to this. To conduct the survey I would like to meet with you, or talk to you by telephone. The survey should take approximately 15 minutes to complete.

Throughout the survey process I would appreciate your honest opinions, but please do not feel obliged to answer a question if you do not wish to. I do assure you that any information you provide will be treated with strict confidentiality. Although you (or your staff) are under no obligation to complete the survey, your completion will be great help to my research. Importantly, a good response rate will assist in achieving a representative sample of viewpoints across all of the large, publically funded art museums in New Zealand.

In-depth interviews with art museum educators - if your art museum/gallery does work with early childhood groups

The second component of the project involves more in-depth research in the form of an initial face-to-face interview with your art educators, on site at your institution, to ascertain their views, attitudes and perceptions in relation to working with young children. It may also involve taking photographs of your educational facilities.

Excursion - if your art museum/gallery does work with early childhood groups

It is also possible that, as result of a survey undertaken with early childhood centres, an early childhood centre may approach your museum to visit to participate in your art education programme. If this is agreed to by you I will accompany the group to undertake participant observations of the visit. To gather data I will be taking photographs of all the participants involved in the programme. This will include your staff, the teachers, children, and their parents. I will also taking field notes throughout the visit.

Follow up interview with art museum educators

I would like to undertake a follow-up interview with your art educators after the early childhood centre excursion to find out about how they experienced the work with this group.

Photographs

I would like to be able to take photographs of the art museum's educational facilities and also during the excursion. However, I am aware that you will have a policy in regard to the taking of photographs with art works and/or taonga, and this will be discussed with you and respected.

Ethics

The research has been approved by the Faculty of Education Human Ethics Subcommittee under delegated authority from the Victoria University of Wellington Human Ethics Committee. If you have any ethical concerns about this project, please contact the Chair of Victoria University of Wellington Human Ethics Committee, Dr Allison Kirkman (Allison.kirkman@vuw.ac.nz; phone (04) 463 5676).

Questions about the project

If you have any questions about the project or require any further information, please feel free to contact me by email or phone: lisa.terreni@vuw.ac.nz (04) 463 9637.

Confidentiality and anonymity

Your email address and phone numbers were accessed from the Museums Aotearoa data base. Please be assured, however, that your individual responses to the survey will be anonymous. The data from the completed survey and any interviews will be stored in a password-protected, secure computer file. My supervisors (Dr Judith Loveridge and Dr Conal McCarthy from Victoria University of Wellington) and I will be the only people with access to the raw data.

Reporting/Dissemination

Your responses to the survey and any in-depth interviews with your art educators, will be collated by me and used to generate data for my PhD research thesis. The results may also be reported in presentations at conferences and seminars, in articles published in research and/or professional journals, or used by me for educational purposes. The confidentiality of your responses to the research is not anonymous but is confidential, and only aggregated data will be used in reporting the survey results.

If you would like to receive a summary of the results of this survey, please complete the last section of the survey requesting this. This will be available once the data has been collated and analysed.

Thank you again for taking the time to consider this request.

Yours sincerely

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Appendix E: Consent form – art museum directors

VICTORIA UNIVERSITY OF WELLINGTON
Te Whare Wananga o te Upoko o te Ika a Maui

CONSENT FORM [art museum director]

- I have read the Information Sheet and I understand the contents. I understand that I may ask questions at any time.
- I agree to undertake the survey.
- I agree to my art museum staff participating in this study.
- I understand that the data generated from this study will be securely stored.
- I understand that I have the right to withdraw my museum from the study at any time up until the end of data gathering, in which case any data we have provided will be destroyed.
- I understand that I have the right to discuss the data collection throughout the observation and interview process.
- I understand that the museums policy on the taking of photographs will be discussed with me or my staff.

I agree:

- To give permission to Lisa Terreni to undertake the research study proposed under the conditions provided in the Information Sheet.

NAME OF ART MUSEUM DIRECTOR : _____

SIGNATURE : _____

DATE : _____

Appendix F: Coding grid - Reasons why the art museums have not catered for EC group's needs

Coding category (abbreviation)	Coding category with example from data	Reflection and relevant literature
No G	No guided experiences available "There are no guided experiences designed for pre-school age children in the 'real' exhibitions".	A sense that guided experiences would legitimize the children's right to be in the gallery
No M	No marketing "There was an exhibition aimed at preschool children. We only found out about it through a parent who took her daughter there".	A relevant exhibition was only discovered through talking with a parent
No H-on	No hands-on experiences "Children want to touch and feel. They need something that they can be hands on with." "Pre-schoolers tend to get bored if they cannot interact at art museums/galleries." "There isn't enough to interest a preschool aged child and the paintings are all too high and can't be touched, preschoolers learn by touching!"	The perception that successful visits to galleries must involve hands on experiences for children What is learning? The visiting of a new space itself is learning! See Falk and Doering (1997) on field trips article
G-S	Group size "I feel maybe the group was too big so children who were not interested were disruptive"	Teachers taking big groups into galleries sometimes encountered difficulties – maintaining appropriate behaviour. Savva and Trimis (2005).
L 6	Location An issue for some – difficult to get to some sites, especially rural centres	
No E or trained	No experience with this age group "They are not used to the age group of ECE children attending the museums" "The last visit the gallery insisted that someone showed the children around. It was not catered for the age of our children and one of our teachers who is an artist and knows the gallery extremely well could have taken the tour herself. This would have been a far more valuable learning experience for the children and staff"	Either perceived by teachers or through real experience of inappropriate programming for young children in galleries or museums? McNaughton (2010).

Not S	<p>Not a suitable venue</p> <p>"It was not suited to under 5 year olds"</p> <p>"Sometimes their programmes are above the children's development"</p> <p>"Some adults find it hard to bring their language down to a child's level".</p> <p>"No child friendly toilets, morning tea area. Art was not at child height "</p> <p>"It is very disappointing to be offered a colouring in photocopied work sheet as an activity when visiting an art gallery".</p>	<p>Deemed not suitable but with no clear explanation as to why not, or seen as child unfriendly. Sometimes in tours interests not maintained by guides, or talked above children's level. Also often pitched at Primary and older age groups.</p> <p>Some facilities not provided but perhaps staff need to be cognisant of these, or visit the place before going!</p> <p>Art being too high for the kids often mentioned.</p> <p>Savva and Trimis (2005).</p>
No P	<p>Unable to take photos</p> <p>"Unable to take photos in museum, do understand the cultural aspect of this but would like to be able to capture their learning"</p>	<p>The tyranny of Learning Stories and the increased dependence on photos?</p>
Chn not I	<p>Children's interests</p> <p>"Children not interested in art yet"</p> <p>"Children's interest not maintained"</p>	<p>Again, the issue of children's interests as a determiner of a visit, but also children's interests not maintained during a visit.</p> <p>Richards & Terreni (2013), Hedges (2014)</p>
Not T	<p>Staff not trained for EC</p> <p>"The last visit the gallery insisted that someone showed the children around. It was not catered for the age of our children and one of our teachers who is an artist and know the gallery extremely well could have taken the tour herself. This would have been a far more valuable learning experience for the children and staff"</p>	<p>In some instances it appears that EC teachers themselves could have done a better job than the educators or staff who toured the children</p> <p>Links to Not experienced.</p>
Too C	<p>Too crowded</p> <p>With visits by other school groups</p>	<p>Teachers need to check in with gallery re who is visiting.</p>
Gal At	<p>Attitude of gallery staff</p> <p>"They thought of the children as too young to appreciate the art!!!"</p> <p>"Made to feel uncomfortable about the age and abilities of our children"</p>	<p>Real experiences but also perhaps perceived? Teachers sharing their experiences with other teachers etc...but also a</p>

	<p>"To be honest we have just not attempted it with the children - fear of what might happen in this setting. We have mixed age groups that would be attending".</p> <p>"Art galleries have been very concerned about our children "touching" exhibits" - the supervision angle rather than how we might best meet our children's needs - I guess large groups of 3-5 year olds at once can be a frightening!!!!"</p> <p>"The way they treated the children was not respectful or to us as teachers knowing what we know our children are capable of and how to talk to them to engage. They never asked as to what the children knew and we felt they dumbed down what could have been inspirational. They didn't interact with the children, just talked at them.... We felt they were more worried about the art physically and not the opportunity to inspire the children".</p> <p>"The atmosphere of needing security guards to shadow you around on an escorted tour is not one that I feel comfortable with or one that I want to put the Centre children in to".</p> <p>"In one case we were met with complete hostility from the venue as they stated that our children would disturb the school students who may also be visiting. I responded that my experience was often the opposite!"</p> <p>"It sometimes feels as though we are apologizing for them and trying to remain as unobtrusive and invisible as possible so as not to bother other visitors or the staff. I think the children probably sense this dynamic, and I think it limits their engagement"</p>	real fear of what might happen.
Stor	No storage for kids belongings identified as an issue	
Gal Restricts	<p>Gallery restrictions</p> <p>"Our group of 30 physically confident, hands on curious children. It would be challenging to provide a positive experience for them with the usual restraints around noise and restricted spaces".</p> <p>"pressure to be quiet inside the gallery which minimizes the chance for the children to discuss their thoughts on the items on display"</p>	Also in this instance connects to group size!

info	<p>More info needed</p> <p>Teachers identified that resources could be helpful:</p> <p>“Also some information about the type/era of art, what media it is etc would be helpful for teachers - basic intro level information that would easily be able to be shared with the preschoolers would be great”</p>	
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Appendix G: Online early childhood centre questionnaire

Welcome

My name is Lisa Terreni. I am a Senior Lecturer at the Faculty of Education at Victoria University of Wellington, and I am undertaking research for my PhD thesis about learning experiences outside of the early childhood centre environment, with a particular focus on the use of art museums by the early childhood sector.

The early childhood curriculum *Te Whāriki* suggests that "both indoor and outdoor environments, including the neighbourhood, should be used as learning resources" (Ministry of Education, 1996, p. 83). In order to gain new understandings about where early childhood services are taking children on excursions for education and learning experiences outside of the centre environment I would like to invite you to participate in an online questionnaire which is part of my research.

This online questionnaire asks questions about the places you take your children for excursions.

Your answers will help me determine which excursion destinations are the most popular in early childhood contexts, and will also help identify some of the barriers and difficulties that teachers experience in undertaking educational trips.

As I have an interest in finding out how often art museums/galleries are used by the early childhood community, some questions relate to the use of art museums/galleries as a specific excursion destination.

I would appreciate your honest opinions, but please do not feel obliged to answer a question if you do not wish to.

On-line questionnaire

The first component of this project involves inviting teachers in early childhood education (ECE) services to participate in an on-line questionnaire. This questionnaire is designed to gain information about where, why, and how teachers are undertaking excursions.

Although you are under no obligation to complete this online questionnaire, your completion of it will be greatly appreciated and of great help to my research. Importantly, a good response rate will assist in achieving a representative sample of viewpoints across many early childhood centres.

Ethics

The research has been approved by the Faculty of Education Human Ethics Sub-committee under delegated authority from the Victoria University Human Ethics Committee. If you have any ethical concerns about this project, please contact the Chair of Victoria University of Wellington Human Ethics Committee, Dr Allison Kirkman (Allison.kirkman@vuw.ac.nz; phone (04) 463 5676).

Completing the Survey

By proceeding to the next page you are consenting to participate in this research and are consenting that this information may be used in the data analysis.

If you have any difficulties accessing any questions please do not hesitate to contact me by replying to the invitation e mail for the survey.

The survey will take approximately 10-15 minutes to complete.

Thank you again for taking the time to consider this request.

Respondent demographic details

Please identify your role within your early childhood centre:

- ☐ Centre Manager
- ☐ Kindergarten Head Teacher
- ☐ Centre Head Teacher
- ☐ Centre Supervisor
- ☐ Assistant Centre Supervisor
- ☐ Playcentre President
- ☐ Playcentre Supervisor
- ☐ Teacher/Educator
- ☐ Other (please specify)

What best describes your ECE setting:

- ☐ Full-day kindergarten
- ☐ Sessional kindergarten
- ☐ Full-day education and care centre
- ☐ Sessional education and care centre
- ☐ Home-based service
- ☐ Playcentre
- ☐ Full-day Kohanga Reo
- ☐ Sessional Kohanga Reo
- ☐ Full-day Maori Immersion centre
- ☐ Sessional Maori immersion centre
- ☐ Sessional Maori Immersion centre
- ☐ Full-day Pacific Islands centre
- ☐ Sessional Pacific Islands centre
- ☐ Other (please specify)

Does your service identify with any of the following organisations or have a particular approach/philosophy?

- ☐ Montessori
- ☐ Steiner
- ☐ Reggio Emilia inspired
- ☐ Playcentre
- ☐ RIE (Resources for Infant Educators)
- ☐ Ethnic or cultural (please specify)

☐ Religious (please specify)

☐ Other (please specify)

Geographical location of your centre

- ☐ Central City
- ☐ Suburban
- ☐ Provincial town
- ☐ Rural

Is your centre:

- ☐ Community owned?
- ☐ State owned ?
- ☐ Privately owned?

How many children

	1 - 15 children	16 - 30 children	31 - 50 children	more than 50 children
is your centre licensed for?	☐	☐	☐	☐
are currently enrolled across a week ?	☐	☐	☐	☐

Does your centre run specific programmes for different age groups? (please specify what these are):

Excursion information

Do you provide children with learning and teaching experiences outside of your centre (excursions)?

- ☐ Yes
- ☐ No

Please indicate your level of agreement

	Strongly agree	Agree	Slightly agree	Slightly disagree	Disagree	Strongly disagree
Learning and teaching experiences outside of the centre (excursions) are an important part of our programme	☐	☐	☐	☐	☐	☐
Cultural centres and educational						

facilities within our community or region can provide skills, knowledge and expertise that can enhance our children's learning

Cultural centres and educational facilities within our community or region can provide skills, knowledge and expertise that can enhance our teachers' learning

☐	☐	☐	☐	☐	☐
☐	☐	☐	☐	☐	☐

Does your centre have a policy on learning and teaching experiences outside of the centre environment (excursions policy)

☐ yes

☐ no

Please describe your excursions policy briefly

Approximately how many learning and teaching experiences outside of the centre (excursions) have you taken your children on over the past 12 months? Note: If you are a new Head Teacher/supervisor you may need to consult with other staff.

	1 - 2	3 - 4	5 - 6	7 - 8	9 - 10	more than 10
number of excursions	☐	☐	☐	☐	☐	☐

Where have you gone for excursions with the children over the past 2 years? Please select those that apply.

- ☐ Supermarket
- ☐ Library
- ☐ Park/s
- ☐ Local shops
- ☐ Garden centre
- ☐ Zoo
- ☐ Art museum/art gallery
- ☐ Marine laboratory
- ☐ Observatory
- ☐ Gym
- ☐ Science museum
- ☐ Theatre
- ☐ Forest/bush reserve
- ☐ Farm
- ☐ History Museum
- ☐ Airport

- ☐ Aquatic centre
- ☐ Bus ride
- ☐ Marae
- ☐ Train ride
- ☐ Fire Station
- ☐ Police Station
- ☐ Artist's studio
- ☐ Musical performance
- ☐ Pacific Islands cultural centre
- ☐ Other destinations

If you have been to other destinations please specify

What are the things that have encouraged and/or facilitated your centre to be able to undertake learning and teaching experiences outside of the centre (excursions)? Please select those that apply:

-
- ☐ Good financial support
 - ☐ Good parent support
 - ☐ Encouragement from management
 - ☐ Commitment to providing experiences outside the classroom (excursions) that fit with the centre's philosophy
 - ☐ Commitment to providing experiences outside the classroom (excursions) that fit with children's interests
 - ☐ Wanting to utilise skills and expertise available at other learning institutions and learning centres
 - ☐ Access to new resources and learning experiences that cannot be provided at the centre
 - ☐ Help with professional development
 - ☐ Extra staffing
 - ☐ Other

Please specify the other things that have encouraged and/or facilitated your centre to be able to undertake excursions.

Can you identify any barriers that prevent or have prevented you from going on learning and teaching experiences outside of the centre (excursions)?

-
- ☐ Too many regulations or centre policy stipulations

- ☐ Not enough time
- ☐ Concern about increasing carbon footprint
- ☐ Staff changes
- ☐ Unsettled children
- ☐ Not an important part of your programme
- ☐ Not enough adult/parent support to ensure adequate ratios
- ☐ Other

Which regulations or centre policies do you find problematic?

What other things create barriers to excursions?

Please indicate your level of agreement to the following statements:

	Strongly agree	Agree	Slightly agree	Slightly disagree	Disagree	Strongly disagree
The early childhood curriculum Te Whāriki encourages learning and teaching experiences outside of the centre (excursions)	☐	☐	☐	☐	☐	☐
Excursions should always be linked to children's current learning interests	☐	☐	☐	☐	☐	☐
Excursions can generate new ideas and interests for children that can assist and extend their learning	☐	☐	☐	☐	☐	☐
Excursions can generate new ideas and interests for teachers that can assist their teaching	☐	☐	☐	☐	☐	☐
Staff should check the venue and learning content of a potential excursion destination before going with children.	☐	☐	☐	☐	☐	☐

If you go on excursions do you usually do pre-visit activities and preparation at your centre to prepare children for the visit?

- ☐ Yes
- ☐ No

Can you describe the types of pre-visit and/or preparation activities you do to prepare children?

Do you usually do post-visit activities after excursions?

- ☐ Yes
- ☐ No

Please describe what you do for post-visit activities.

Do you ever do repeat visits to particular excursion venues?

- ☐ Yes
- ☐ No

The Ministry of Education states: "Learning Experiences Outside The Classroom (LEOTC) is a Ministry of Education curriculum support project. It contributes to curriculum-related programmes run by a range of community-based organisations for the benefit of New Zealand school students" (see <http://eotc.tki.org.nz/LEOTC-home>).

Providers of LEOTC programmes include zoos, museums, historic parks, art galleries, and performing arts and science centres that hold significant resources and expertise used to enrich student learning within a unique Aotearoa/New Zealand context.

Do you think early childhood groups should be eligible to participate in LEOTC funded programmes?

	Strongly agree	Agree	Slightly agree	Slightly disagree	Strongly Disagree
	☐	☐	☐	☐	☐

Does your early childhood centre go on excursions to art museums or art galleries?

- ☐ Yes
- ☐ No

If you answered No, can you briefly tell me the reasons why you do not go?

How many times over the past two years have you taken your children to an art gallery or art museum?

	1	2	3	4	5	6	7	8	9	more than 10
Click to write Statement 1	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

Which art galleries or art museums did you visit? (please specify, including region)

Which option/s have you used for your visits to art museums or art galleries?

- ☐ A self-guided visit (where your teachers facilitate the touring and learning in the gallery)
- ☐ A guided visit with an art educator employed by the museum/gallery (who facilitates the touring and learning)
- ☐ Both of the above

Is art gallery/art museum visiting an integral part of your visual art programme?

- ☐ Yes
- ☐ No

In your experience to date, have you found that the art museums/galleries that you have visited have catered for the needs of your children?

- ☐ Yes
- ☐ No

Please describe why art museums/galleries have not catered for your needs.

What are the main reasons for taking your children on excursions to art museums/art galleries?

Is there anything you would like to comment about in relation to learning and teaching experiences outside of the centre (excursions) that has not been covered.

Would you be interested in participating in further research about excursions to art museums? This would involve: interviews with all the centre's teachers, a focus group interview with the whole teaching team, an excursion to an art museum, and a follow-up interview with the team.

I am interested in working with 3 centres that have used art museums for excursions, and also 3 centres that have not used art museums for excursions.

If you are interested, please e mail lisa.terreni@vuw.ac.nz

Now you have completed this questionnaire you can go into the draw for the DVD - *Visual arts inspirations: People, places, things*. To do this e mail lisa.terreni@vuw.ac.nz with the words "Draw for DVD Visual arts inspirations: People, places, things" in the subject line.

Further information

Questions about the project

If you have any questions about the project or require any further information, please feel free to contact me by email or phone: lisa.terreni@vuw.ac.nz (04) 463 9637.

Confidentiality and anonymity

Your e mail address was accessed from the Ministry of Education public data base and other public e mail sources. Please be assured, however, that your individual responses to the questionnaire will be anonymous. The data from completed questionnaires will be stored in a password-protected, secure computer file. My supervisors and I will be the only people with access to the raw data.

Reporting/Dissemination

Your responses to the questionnaire will be collated by me and used to generate data for my PhD research thesis. The results may also be reported in presentations at conferences and seminars, in articles published in research and/or professional journals, or used by me for educational purposes. You and your ECE service will not be identified and the confidentiality of your responses is guaranteed, as only aggregated data will be used in reporting the questionnaire results.

If you would like to receive a summary of the results of this questionnaire, please enter your e mail address in the text box below.

PhD primary supervisor:

Dr Judith Loveridge
Senior Lecturer
School of Educational Psychology and Pedagogy
Phone: 04 463 6028
judith.loveridge@vuw.ac.nz

PhD secondary supervisor:

Dr Conal McCarthy
Programme Director
School of Art History, Classics and Religious Studies
Phone: 04 463 7470
conal.mccarthy@vuw.ac.nz

Appendix H: Information sheet for EC teachers: In-depth art museum/gallery research project with early childhood teachers and teaching teams

VICTORIA UNIVERSITY OF WELLINGTON
Te Whare Wananga o te Upoko o te Ika a Maui

February 2013

My name is Lisa Terreni. I am a Senior Lecturer at the Faculty of Education at Victoria University of Wellington, and I am undertaking research for my PhD thesis about early childhood centre access to and use of art museums and galleries in New Zealand.

In order to gain new understandings about this topic, I would like to invite you to participate in an-depth research project with me. This will involve a number of research activities. They will include:

- 1) Interviewing each teacher individually about their own personal views, experiences and attitudes to art museum visiting. This is likely to take 30 minutes and be undertaken in a venue that is suitable to you. These interviews will be recorded and transcripts made. Copies of these transcripts will be made available to you. You will be given the opportunity to check the transcripts to ensure that they are an accurate record and to make changes if you wish.
- 2) Having a focus group interview with your teaching team about your visual arts pedagogy and practices. This is likely to take 1 hour, and be undertaken in a venue that is suitable to the team. These interviews will be recorded and transcripts made. Copies of these transcripts will be made available to you. You will be given the opportunity to check the transcripts to ensure that they are an accurate record and to make changes if you wish.
- 3) Organising a trip to an art museum/gallery for your centre. I would accompany you and children to the art museum/gallery and undertake participant observations, and taking field notes and photographs of what occurs in this learning space.

You will be given an opportunity to view, discuss, comment on or withdraw any photos of yourself taken during the excursion to art gallery. Copies of photos will be made available to you, but if they include people other than yourself these can

only be used for your personal and private use. I will only use the photos for 5 years after the completion of the project.

4) After the excursion has taken place, another focus group interview will be organised with you to critique the excursion and to ascertain any resulting effects on the programme or your teaching practices. This is likely to take 1 hour, and be undertaken in a venue that is suitable to the team. These interviews will also be recorded and transcripts made. Copies of these transcripts will be made available to you. You will be given the opportunity to check the transcripts to ensure that they are an accurate record and to make changes if you wish.

Ethics

The research project has received approval from the Victoria University of Wellington Faculty of Education Ethics Committee. If you have any ethical concerns about this project, please contact the Chair of Victoria University of Wellington Human Ethics Committee, Dr Allison Kirkman (Allison.kirkman@vuw.ac.nz; phone (04) 463 5676).

Questions about the project

You can withdraw from this project up until the end of data gathering process. If you have any further questions about the project or require any further information, please feel free to contact me by email or phone: lisa.terreni@vuw.ac.nz (04) 463 9637.

Confidentiality and anonymity

Please be assured that data from this research will be stored in a password-protected, secure computer file. My supervisors and I will be the only people with access to the raw data.

Pseudonyms will be used in written transcripts; however the use of photographs from trips to art museums in my thesis and presentations may identify you as a participant in this research but, as previously mentioned, you will have an opportunity to accept or reject the use of photographs.

Reporting/Dissemination

Your responses to the interviews and the excursion field notes will be collated by me and used to generate data for my PhD research thesis. The results may also be reported in presentations at conferences and seminars, in articles published in research and/or professional journals, or used by me for educational purposes. You will be given the opportunity to view photographs that I wish to use and give or decline your permission.

If you are willing to participate in this project, I will be in touch with your supervisor/Head teacher to set up suitable times with for interviews and the excursion.

Thank you again for taking the time to consider this invitation.

Yours sincerely

Lisa Terreni
Senior Lecturer
Faculty of Education
Victoria University of Wellington
Phone: (04)463 9637
Lisa.terreni@vuw.ac.nz

Supervisors:

Judith Loveridge
Senior Lecturer
School of Educational Psychology and Pedagogy
Phone: 04 463 **6028**
judith.loveridge@vuw.ac.nz

Conal McCarthy
Programme Director
School of Art History, Classics and Religious Studies
Phone: 04 463 **7470**
conal.mccarthy@vuw.ac.nz

Appendix I: Consent form EC teachers

VICTORIA UNIVERSITY OF WELLINGTON
Te Whare Wananga o te Upoko o te Ika a Maui

CONSENT FORM [EC Teacher]

- ☐ I have read the Information Sheet and I understand the contents. I understand that I may ask questions at any time.
- ☐ I understand that my identity will be protected in the written transcripts of audio recordings of interviews.
- ☐ I understand that I have the right to withdraw from the study up until the end of the data gathering process in which case any data I have provided will be destroyed.
- ☐ I understand I will have an opportunity to view, discuss, comment on or withdraw any photos of myself taken during the excursion to art gallery.
- ☐ I understand that if I request copies of photos taken in the art gallery which include other people other than me that these will be used for my personal and private use only.
- ☐ I understand that I have the right to discuss the data collected throughout the observation and interview gathering process.
- ☐ I understand that I will be given the opportunity to check the transcripts of my interview to ensure that they are an accurate record and that I may make changes if I wish.

I agree:

- ☐ To participate in this research study under the conditions provided in the information sheet.

NAME OF TEACHER : _____

SIGNATURE : _____

DATE : _____

Appendix J: Information sheet for centre managers or Kindergarten Association General Managers: In-depth art museum/gallery research project with early childhood teachers and teaching teams

February 2013

My name is Lisa Terreni. I am a Senior Lecturer at the Faculty of Education at Victoria University of Wellington, and I am undertaking research for my PhD thesis about early childhood centre access to and use of art museums and galleries in New Zealand.

In order to gain new understandings about this topic, I would like to invite your centre/s (that have indicated an interest in being involved with my research) to participate in an-depth research project with me. This will involve a number of research activities that will be undertaken by me. These include:

- 1) Undertaking an initial interview with individual centre staff about their own personal views, experiences and attitudes to art museum visiting.
- 2) Having a focus group interview with the teaching team about their visual arts pedagogy and practices.
- 3) Organising an excursion to an art museum/gallery for your centre/s. I would accompany the teachers and children to the art museum/gallery and undertake participant observations (taking field notes and photographs) of what occurs in this learning space.
- 4) After the excursion has taken place, having another focus group interview with the teaching team to critique the excursion and to ascertain any resulting effects of this trip on the programme and/or teacher practice.

Ethics

The research project has received approval from the Victoria University of Wellington Faculty of Education Ethics Committee. If you have any ethical concerns about this project, please contact the Chair of Victoria University of Wellington Human Ethics Committee, Dr Allison Kirkman (Allison.kirkman@vuw.ac.nz; phone (04) 463 5676).

Questions about the project

If you have any questions about the project or require any further information, please feel free to contact me by email or phone: lisa.terreni@vuw.ac.nz (04) 463 9637.

Confidentiality and anonymity

Please be assured that data from this research will be stored in a password-protected, secure computer file. My supervisors, Judith Loveridge and Conal McCarthy, and I will be the only people with access to the raw data. Pseudonyms will be used for the names of centres and staff to protect their identity.

Reporting/Dissemination

Your teachers' responses to the interviews, and the field work done by me on the excursion to an art museum/gallery, will be collated by me and used to generate data for my PhD research thesis. These results may also be reported in presentations at conferences and seminars, in articles published in research and/or professional journals, or used by me for educational purposes.

If you are willing for your staff to participate in this project, I will be in touch with them to set up suitable times for interviews and the excursion. Thank you again for taking the time to consider this invitation.

Yours sincerely

Lisa Terreni
Senior Lecturer
Faculty of Education
Victoria University of Wellington
Phone: (04)463 9637
Lisa.terreni@vuw.ac.nz

Supervisors:

Dr Judith Loveridge
Senior Lecturer
School of Educational Psychology and Pedagogy
Phone: 04 463 **6028**
judith.loveridge@vuw.ac.nz

Dr Conal McCarthy
Programme Director
School of Art History, Classics and Religious Studies
Phone: 04 463 **7470**
conal.mccarthy@vuw.ac.nz

Appendix K: Consent form – EC managers

VICTORIA UNIVERSITY OF WELLINGTON
Te Whare Wananga o te Upoko o te Ika a Maui

CONSENT FORM [EC manager]

- ☐ I have read the Information Sheet and I understand the contents. I understand that I may ask questions at any time.
- ☐ I understand that the identity of staff will be protected in the written transcripts.
- ☐ I agree to let my staff participate in this study.
- ☐ I understand that my staff have the right to withdraw from the study up until the end of the data gathering process in which case any data that has been provided will be destroyed.
- ☐ I understand that I and my staff have the right to discuss the data collected throughout the observation and interview gathering process.

I agree:

- ☐ To participate in this research study under the conditions provided in the information sheet.

NAME OF TEACHER : _____

SIGNATURE : _____

DATE : _____

Appendix L: Semi-structured interview questions – individual early childhood teacher's entry narratives

1. Do you personally visit art museums as part of your own leisure pursuits? **If no go to question 2.**
2. How many times would you personally visit an art museum in a year?
3. Do you go alone or with others?
4. Do you use education resources/personnel in art museums or do you do your 'own thing'?
5. Do you use art museum websites?
6. How does art museum visiting fit in with your own personal values and life style?
7. Do art museums support your own personal interests? In what ways?
8. What sort of expectations do you have when you visit an art museum?
9. Do you expect to be satisfied when you visit an art museum? In what ways?
10. Are you a 'friend' of an art museum?
11. When you reflect on your past experiences of art museum visiting, can you think of things that have might have supported this?
 - early family experiences and/or family dispositions towards art
 - school experiences
 - tertiary training experiences
 - association with significant individuals
 - traveling
 - visiting a particular art exhibition
 - reading art reviews
 - knowing visual artists
 - admiring specific artist's work
 - being an artist yourself
12. Are these things important to you as an art museum visitor?
 - recognizing the social and cultural capital that art museum visting can have
 - assisting your own collection of art works
 - being exposed to new artist and creative ideas.

13. Do your own values, attitudes, perceptions, interests, expectations, satisfactions in visiting art museums translate into your teaching practice? In what ways?
14. When you undertake your own personal leisure pursuits what sort of things would you do?
15. What sort of type of leisure pursuit's support your personal values?
16. When you do your own leisure pursuits, what is your preference: doing things as a groups, with family, by yourself, with a partner, with your children?
17. Have you had any experiences of art museum visting through the following?
- early family experiences – what was your family disposition towards art
 - school experiences
 - tertiary training experiences
 - association with significant individuals
 - traveling
 - visiting a particular art exhibition
 - reading art reviews
 - knowing artists
 - admiring specific artist's work
18. What sort of experience might 'turn you on' to art museum visting or make you more confident and comfortable about doing it?
19. Would you consider taking young children to an art museum as part of your early childhood programme? If so why? If not, why not?

Appendix M: Semi-structured interview questions - early childhood teaching teams re pedagogy and practice

- 1) Can you describe your centre's visual art pedagogy to me...this includes things like:
 - subject content (providing experiences for making art, critiquing art, thinking about art, discussing art, aesthetics education etc)
 - skills taught
 - team values in relation to visual art education
 - particular philosophies in relation to visual art education
 - Any particular related practices that underpin your team's teaching of visual art.
- 2) How would you rank/prioritise the domain knowledge subjects in terms of your team focus? Can you explain how you have determined this?
- 3) As a team if you use art museums as part of your visual arts practice...what experience have motivated you to do this? (e.g. valuing learning experiences outside the centre experiences, professional development personal enjoyment).
- 4) How often would you do this?
- 5) Where have you taken groups?
- 6) Do you work with art museum educators?
- 7) Do you do self-guided visits?
- 8) Do you do pre-visit preparation with children? What sorts of things do you do?
- 9) How do you see your role on a visit to an art gallery with children? (What do you do on the visit?)
- 10) Do you take parents with you?
- 11) Do you prepare parents in any way for the visit?
- 12) What do you see are the benefits of taking parents with you?
- 13) Do you think visits make a difference to parent's knowledge and skills, confidence in using art museum?

14) Do you think these experiences make parents more interested in going there themselves with their children?

15) Do you do follow up work with children back at the centre after a visit?
Can you describe or show me any of the types of things that have happened?

16) Do you look at or use art museum websites with the children?

17) Do you ever use art museum teaching resources- from gallery or online?

18) What do you feel are the key components of art museum 'literacy' – for both teachers and children?

19) What do you think about UNCROC article 31 which talks about the right for children to “participate freely in cultural life and the arts”?

If not, can you tell me the reasons for why you do not visit.....

20) If you had to decide, how would you rank/prioritise the domain knowledge subjects in terms of your team focus?

21) Can you explain how you have determined this?

Appendix N: Teaching team interview post art museum visit

- 1) Can you describe to me how this excursion went for you?
- 2) What were the highlights for you as educators?
- 3) What do you think were the highlights for the children?
- 4) What sort of things did you notice about the teacher's responses during the visit?
- 5) Were there things about this that were useful to you as art educator or things you found challenging?
- 6) Were the resources in the gallery you provided found useful for this age group?
- 7) What sort of things did you observed in the children's art practice responses?
- 8) Has it changed your own teaching in any way?
- 9) Have you had any new insights or ideas as a result of the excursion?
- 10) Were there any obstacles or barriers you experienced throughout this excursion process?
- 11) Is there anything you would do differently next time?
- 12) Have you done anything in your programme as a result of this excursions?
- 13) Have you got ideas to develop ideas/information gained as a result of this excursion?
- 14) What are the things that you think support art museum visting by the EC sector and enable it to happen successfully?
- 15) What are the sorts of things that can foster a greater/better relationship with your art museum/gallery and the EC sector?

Appendix O: Information sheet parents

VICTORIA UNIVERSITY OF WELLINGTON
Te Whare Wananga o te Upoko o te Ika a Maui

INFORMATION SHEET [Parent/caregiver of child going on excursion to art museum]

My name is Lisa Terreni. I am a Senior Lecturer at the Faculty of Education at Victoria University of Wellington, and I am undertaking research for my PhD thesis about early childhood centre access to and use of art museums and art galleries in New Zealand.

In order to gain new understandings about this topic, I am undertaking an-depth research project with the teachers at this centre. This involves a number of research activities. One of these is going on a trip to an art museum/gallery. I will be accompanying the teachers and children to the art museum/gallery to undertake participant observations - by taking field notes and photographs, about what occurs in this learning space.

For this part of the study I would like:

- Your permission for your child/ren to attend the excursion to the art Museum.
- Your permission for your child to be photographed while engaged in visual art learning experiences at the art museum/gallery.
- Your permission to be photographed (if you are accompanying children on the excursion) while engaged in visual art learning experiences at the art museum/gallery.
- Your permission to use photographs of you and/or your child to promote discussions with the teachers and to support the written report of the findings from the study.
- Your permission to use these photographs in related conference papers or journal articles. Please note: I will only use the photos for 5 years after the completion of the project.

AS A PARENT/CAREGIVER, YOU HAVE THE RIGHT:

- To withdraw your child/ren from the excursion to the art museum.
- To refuse permission for the taking of photographs your child at the art museum/gallery.
- To understand that you will have the opportunity to view, discuss, comment on or withdraw any photos of yourself and your child taken during the excursion to the gallery.
- To understand that if you request copies of photos taken in the gallery which include people other than yourself or your child/ren that these will be used for your personal and private use only.

- To ask any questions about the excursion to the art museum/gallery at any time during your child's participation.
- To understand that you or your child's name will not be used.
- To understand that the name of your child's centre will not be used.

Ethics

The research project has received approval from the Victoria University of Wellington Faculty of Education Ethics Committee. If you have any ethical concerns about this project, please contact the Chair of Victoria University of Wellington Human Ethics Committee, Dr Allison Kirkman (Allison.kirkman@vuw.ac.nz; phone (04) 463 5676).

Questions about the project

If you have any questions about the project or require any further information, please feel free to contact me by email or phone: lisa.terreni@vuw.ac.nz (04) 463 9637.

Confidentiality and anonymity

Please be assured that data from this research will be stored in a password-protected, secure computer file. My supervisors and I will be the only people with access to the raw data.

Reporting/Dissemination

The excursion field notes will be collated by me and used to generate data for my PhD research thesis. The results may also be reported in presentations at conferences and seminars, in articles published in research and/or professional journals, or used by me for educational purposes. You, your child and your ECE service will not be identified and the confidentiality is guaranteed.

If you are willing to participate in this project, please complete the consent form attached.

Thank you for taking the time to consider this information.

Yours sincerely

Lisa Terreni
Senior Lecturer
Faculty of Education
Victoria University of Wellington
(04)463 9637

Supervisors:

Dr Judith Loveridge
Senior Lecturer
School of Educational Psychology and Pedagogy
Phone: 04 463 **6028**
judith.loveridge@vuw.ac.nz

Dr Conal McCarthy

Programme Director

School of Art History, Classics and Religious Studies

Phone: 04 463 **7470**

conal.mccarthy@vuw.ac.nz

Appendix P: Consent forms for parents

VICTORIA UNIVERSITY OF WELLINGTON
Te Whare Wananga o te Upoko o te Ika a Maui

CONSENT FORM [parent]

- I have read the Information Sheet and I understand the contents.
- I understand I will have an opportunity to view, discuss, comment on or withdraw any photos of myself and my child taken during the excursion to art gallery.
- I understand that if I request copies of photos taken in the art gallery which include other people other than me that these will be used for my personal and private use only.
- I understand that I have the right to discuss the data collected throughout the observation and interview gathering process
- I give my permission to be photographed (if accompanying children on excursion to the art museum/gallery) while engaged in visual art learning experiences at the art museum/gallery.
- I give my permission for my child to be photographed while engaged in visual art learning experiences at the art museum/gallery.
- I give my permission for Lisa Terreni to use photographs of me and my child to generate discussions with teachers from my centre, and to support the written report of the findings from the study.
- I give my permission for Lisa Terreni to use these photographs in related conference papers or journal articles.

NAME OF PARENT : _____

NAME OF CHILD : _____

SIGNATURE : _____

DATE : _____

Appendix Q: Information sheet for art educators

February 2013

My name is Lisa Terreni. I am a Senior Lecturer at the Faculty of Education at Victoria University of Wellington, and I am undertaking research for my PhD thesis which is examining young children's access to and use of art museums in Aotearoa New Zealand. In order to gain new understandings how about early childhood services use art museums for education and learning experiences outside of the centre environment, I would like to interview you about the education programmes and facilities provided by your art museum/gallery that you provide for this sector.

Interviews with art educators

This component of the project may involve up to two interviews with you (art museum educators) about your education programmes. The first interview will take approximately 30 minutes, and ascertain in-depth information about your art education programmes, and how you work with young children. This should help me determine attitudes, beliefs, and the facilitators or barriers to working with early childhood centres. A second interview (see details below) may occur if an early childhood centre visits your institution. Interviews will take place on site at your art museum so that I can have a full understanding of your museum environment in which art education takes place.

Although you are under no obligation to answer all the questions asked, it would will be greatly appreciated and of great help to my research to participate as fully as you can. These will be tape recorded. Your identity will be protected in the written transcripts of audio recordings of interviews, and transcripts of the interviews will provided for you. You will be given the opportunity to check the transcript of your interview to ensure that it is an accurate record and be able to make changes if you wish.

Excursion

It is also possible that, as result of a survey undertaken with early childhood centres, an early childhood centre may approach you to visit to your art museum

and to participate in your education programme. If you agree to this I will accompany the group to undertake participant observations of this event. To gather data I will be taking photographs of all the participants involved in the programme. This includes you, the teachers, children, and their parents. I will also taking field notes throughout the visit.

You will have an opportunity to view, discuss, comment on or withdraw any photos of yourself taken during the excursion to art gallery as your identity could be revealed through the photographs. You may request copies of photos taken in the art gallery but those which include other people other than yourself can only used for your personal and private use.

Follow-up interview

After the excursion I would like to interview you again, about how you felt the work with the early childhood centre went for you. This will take approximately 30 minutes.

You will be given the opportunity to check the transcript of your interview to ensure that it is an accurate record and be able to make changes if you wish.

Photographs

I would like to be able to take photographs of the art museum's educational facilities and also during the excursion. However, I am aware that you will have a policy in regard to the taking of photographs with art works and/or taonga, and this will be discussed with you and respected.

Ethics

The survey has received approval from the Victoria University of Wellington Faculty of Education Ethics Committee. If you have any ethical concerns about this project, please contact the Chair of Victoria University of Wellington Human Ethics Committee, Dr Allison Kirkman (Allison.kirkman@vuw.ac.nz; phone (04) 463 5676).

Questions about the project

You have the right to withdraw from the study up until the end of the data gathering process in which case any data I have provided will be destroyed. You also have the right to discuss the data collected throughout the observation and interview gathering process. If you have any questions about the project or require any further information, please feel free to contact me by email or phone: lisa.terreni@vuw.ac.nz (04) 463 9637.

Confidentiality and anonymity

Please be assured, however, that your individual responses to the survey will be anonymous. The data from interviews and filed notes will be stored in a password-protected, secure computer file. My supervisors and I will be the only people with access to the raw data.

Reporting/Dissemination

Your responses to the survey will be collated by me and used to generate data for my PhD research thesis. The results may also be reported in presentations at conferences and seminars, in articles published in research and/or professional journals, or used by me for educational purposes. I will only use the photos from this research for 5 years after the completion of the project.

Thank you again for taking the time to consider this request.

Yours sincerely

Lisa Terreni
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Appendix R: Consent form for art educators

VICTORIA UNIVERSITY OF WELLINGTON
Te Whare Wananga o te Upoko o te Ika a Maui

CONSENT FORM [art educator]

- ☐ I have read the Information Sheet and I understand the contents. I understand that I may ask questions at any time.
- ☐ I understand that my identity will be protected in the written transcripts of audio recordings of interviews.
- ☐ I understand that I have the right to withdraw from the study up until the end of the data gathering process in which case any data I have provided will be destroyed.
- ☐ I understand I will have an opportunity to view, discuss, comment on or withdraw any photos of myself taken during the excursion to art gallery.
- ☐ I understand that if I request copies of photos taken in the art gallery which include other people other than me that these will be used for my personal and private use only.
- ☐ I understand that I have the right to discuss the data collected throughout the observation and interview gathering process.
- ☐ I understand that the museums policy on the taking of photographs will be discussed with me or my staff.

I agree:

- ☐ To participate in this research study under the conditions provided in the information sheet.

NAME OF ART EDUCATOR : _____

SIGNATURE : _____

DATE : _____

Appendix S: Interview questions for art educators

1. Can you describe to me how the excursion by the EC centre went for you?
2. What were the highlights for you as educator?
3. What do you think were the highlights for the children?
4. What sort of things did you notice about the teacher's responses during the visit?
5. Were there things about this that were useful to you as art educator or things you found challenging?
6. Were the resources in the gallery you provided found useful for this age group?
7. What sort of things did you observed in the children's art practice responses?
8. Has it changed your own teaching in any way?
9. Have you had any new insights or ideas as a result of the excursion?
10. Were there any obstacles or barriers you experienced throughout this excursion process?
11. Is there anything you would do differently next time?
12. Have you done anything in your programme as a result of this excursions?
13. Have you got ideas to develop ideas/information gained as a result of this excursion?
14. What are the things that you think support art museum visiting by the EC sector and enable it to happen successfully?
15. What are the sorts of things that can foster a greater/better relationship with your art museum/gallery and the EC sector?
16. Any further thoughts?