



Art in Early Childhood

EARLY YEARS, ART LEARNING,
AND MUSEUMS: PRINCIPLES
AND PRACTICES

David Bell, Clare Britt,

Martin Langdon, Amanda

Palmer, and Sarah Rusholme

ABSTRACT

The 2019 Art in Early Childhood Education Conference at Victoria University was rich in presentations in the field of early years learning in cultural institutions. These all confirmed the ways in which learning visits to cultural institutions can offer enriching experiences for young learners. They celebrated the diversity of museum arts experiences, including engagements in learning and talking about art, learning between cultures, or sensory engagement and embodied aesthetic experience. The threads of these themes were drawn together in a conference panel discussion hosted by the National Museum of New Zealand Te Papa Tongarewa (Te Papa). Panel members included Clare Britt, Martin Langdon, Amanda Palmer, Sarah Rusholme, and David Bell, authors of this article. Their discussions embraced institutional and community perspectives on areas of engagement and response, valuing, contributing, and understanding, funding, access and safety, inclusion and exclusion, communication and collaboration, and agency, empowerment and active participation. Their dialogues about arts learning in museums embraced both New Zealand and Australian perspectives, addressing a central question – of how best to cultivate museum and art experiences for early learners.

INTRODUCTION

The 2019 Art in Early Childhood Education Conference at Victoria University was a celebration of diversity. This was evident in the variety of programmes and presentations enjoyed at the conference – and it was reflected in particular in the range of presentations in the field of early years learning in cultural institutions.¹ The evidence that learning visits to cultural institutions can offer enriching experiences for young learners echoed findings in recent literature (Bell, 2017, 2016, 2012; Britt, 2018; Carr et al., 2012; Terreni, 2017, 2015,

¹ <https://artinearlychildhood2019.co.nz/wp-content/uploads/2019/01/Conference-Programme-FINAL-2.pdf>

2014). Those diverse experiences can include engagements in learning and talking about art, learning between cultures, or sensory engagement and embodied aesthetic experience.

The threads of these themes were drawn together in a conference panel discussion hosted by the National Museum of New Zealand Te Papa Tongarewa (Te Papa). Panel members included Clare Britt, Lecturer in Early Childhood and Primary Creative Arts at Macquarie University, Martin Langdon, Education Specialist, Early Childhood and Families at Te Papa, Amanda Palmer, Early Learning Coordinator at the Museum of Contemporary Art Australia (MCA), in Sydney, Sarah Rusholme, Director, Children & Young People for Experience Wellington, and David Bell, of the University of Otago College of Education.² The group embraced a breadth of institutional and community perspectives on areas of engagement and response, valuing, contributing, and understanding, funding, access and safety, inclusion and exclusion, communication and collaboration, and agency, empowerment and active participation. Their conversations centred on five issues, of inclusion, value, relationships, agency and community. Though the discussion focused on arts learning in museums, the discussions explored broader trajectories that confirmed the positive potentials for wider fields of early years learning in cultural institutions of many kinds. The event embraced both New Zealand and Australian perspectives on these themes, all developed around a central question – of how best to cultivate museum and art experiences for early learners. All participants confirmed the rich potentials of arts learning in public settings like these, and encouraged teachers to continue to enjoy enthusiastic engagements and positive experiences of learning in cultural institutions.

Inclusion: Why don't more early learning communities visit art museums (and more often)?

Cultural institutions in Australasia generally seem to attract high levels of primary and secondary level class visitation, yet visits from early years learning communities seem to be less frequent (Terreni, 2016). This is the experience of the cultural institutions managed by Experience Wellington (<http://experiencewellington.org.nz/>). Experience Wellington manages six visitor experiences for Wellington City Council, including City Gallery Wellington, and Wellington Museum (Wellington Museums Trust, 2019). They provide a shifting fabric of interactive, digital or *New Zealand Curriculum* (Ministry of Education, 2007) linked inquiry learning experiences for 700,000 people, including 80,000 schoolchildren, every year (Wellington Museums Trust, 2019b).

Sarah Rusholme recognised that their teams identify a significant 'fear factor', evident amongst both early learning communities and many staff working in their experiential spaces. Their educators encountered feelings of "is this space for us?" "is it for me?" amongst visitors in conversations with parents of preschool age children and with early childhood educators. This was particularly so in the more challenging contemporary art spaces. They noted also a sense from curators that early years audiences were naïve, and not ready for, or equipped, to deal with what the subject matter means and the ways it says it in those displays. Curators' concerns for the safety and protection of the works also generated a fear from operational staff about how they might manage young learner

² The recorded panel discussion can be viewed at: <http://artinearlychildhood.org/links/>

groups. They identified a tension between wanting to enjoy the museum experience, and having to manage children’s engagements with art objects, with parents and caregivers, and sometimes early childhood educators. Despite these fears, the Wellington teams had seen the most positive, “magical”, and “fantastic early years learning experiences happening in these spaces”. These experiences have been rewarding for their education teams and other staff.

The education visitation patterns of Experience Wellington museums like City Gallery Wellington, as with those of neighbouring institutions like Pātaka Art + Museum,³ are constrained by their funding contracts. New Zealand Ministry of Education Learning Experiences Outside the Classroom (LEOTC) funding contracts support delivery of programmes to primary and secondary children only; they do not include provision for early years centre visitation. LEOTC learning experiences are designed specifically “to complement and enhance student learning, in alignment with the national curriculum” (*Te Kete Ipurangi* (TKI), 2019) – in other words, with the eight learning areas of *The New Zealand Curriculum* (Ministry of Education, 2007) for primary and secondary school learning levels. The TKI home page (<https://www.tki.org.nz/>) includes links to the primary and secondary pathway documents of *The Curriculum*, the te reo (Māori language) document *Te Marautanga o Aotearoa* (Ministry of Education, 2008), and *The EOTC Guidelines 2016: Bringing the Curriculum Alive* (Ministry of Education, 2016). The Experience Wellington communities design bespoke programmes tailored to the needs of those early years communities who do wish to visit. Embracing early years learners into their LEOTC-funded quota of education visitors would allow them to work more pro-actively, however, and to reconsider their programming to reach more early childhood communities.

The MCA in Sydney has been able to do this. They also acknowledge an Australian museum education emphasis on primary or secondary class experiences, and the exclusion of the early learning sector. Amanda Palmer explained that they too had developed individually negotiated experiences for early years centre visitors, but from 2014 they began designing dedicated programmes for early childhood groups, offering experiences for children from birth onwards (MCA, 2019). The MCA passion for developing educational programmes specifically for early childhood education and care groups has been informed by consultation with early childhood teachers, children and their families when they visited. The change has nurtured and transformed their programmes. Their subsequent collaboration with Macquarie University and the Mia Mia Child and Families Studies Centre has reinvigorated those programmes again.

As institutions engage with young children, educators helping children become more aware of their capacities for experiencing art in meaningful ways. Macquarie University’s Clare Britt describes how their research observations have revealed how profoundly very young children engage with contemporary art the public spaces of the MCA (Britt, 2018). She describes the ways “very young children bring meaning to and make meaning from contemporary art within a museum context” in embodied ways (Britt, 2018, p. 27). This research has been able to show more broadly what is possible to do with one-year-old children in the gallery space. Images of children learning in the galleries have been a powerful factor in changing minds in management circles – significantly, at funding level.

³ Pātaka Museum is situated in the neighbouring city of Porirua.

They have confirmed educator and management knowledge of just how creative young children are in these settings, the rich ways they engage with very complex works, and how they connect so immediately with contemporary works that might seem intimidating to an adult audience. Britt notes how young children can make direct embodied responses to contemporary art works where a lot of adults might struggle to know how to understand it (MCA, 2019). They have seen many of these very young children ‘become the work’, move with it or through it, reacting to it in an embodied manner. That “visibility is really powerful for increasing inclusion, increasing what people show can be possible for very young children” (MCA, 2019).

The Museum of New Zealand Te Papa Tongarewa is unusual, partly by embracing an early childhood centre – Tai Tamariki Kindergarten – into its own institutional fabric, partly in maintaining educational staffing and learning experiences specifically for early years learners and their families. Te Papa’s Martin Langdon notes the importance of valuing all types of contribution and understanding. For instance, the two-year olds who can accept the contemporary art work setting as their own world might support adults in making sense of it. Whether they are exploring contemporary, modern or historical themes in an art gallery, formative gains can be made by sharing within any group, and children have demonstrated the ways they can lead adults to make physical and emotional connections with contemporary art works. Te Papa educators have discovered that children freely engage with spatial, light-based works, for example, and that parents can feel more comfortable looking around and getting involved when they are exploring with a child.

In recent years Te Papa educators have been trying to find ways of supporting closer relationships between the museum experience and the continuum of learning developing in each early years centre. Events like Matariki, the Māori New Year, see a spike in visitation because the museum experience can complement, and reinforce, what they’re already doing at their centres. Te Papa educators are looking to a shift in mindset, away from the unplanned museum visit, towards closer collaboration to bridge the museum learning into the classroom pathway. They are looking to support visits with informational videos, or by talking to the children directly in their centre before and after their visits, so the visit doesn’t have to be a stand-alone event. That’s when they think about inclusion: not just as the hour or 45 minutes they have with learners, but in personal explanations with all participants about what happens, what children can do in the museum, and how its educators support the pre- and post-visit experience in accessible ways.

Value: How can early childhood teachers enhance the museum experience and its value for children and their learning communities in their preparation for the visit, and in extending learning beyond the museum experience?

A combination of pre-visit connections with early years visitors and repeat gallery visitations can powerfully enhance the value of gallery experiences (Britt, 2018, p. 27). In the *Art & Wonder* research project, MCA artist educators who were going to be working with a small group of children aged 1-4 made a video, talking about the Museum of Contemporary Art, showing where it was, introducing themselves. They also wrote to the children, sharing insights into their artist practice. One artist-educator told the children that she liked collecting things from nature and creating beautiful and intricate things from them. She

asked them if they liked collecting as well, and if they would like to bring something into the Gallery. By using these strategies, they were forming positive connections before the children came into the gallery which began to form relationships, and seemed to help to create a sense of a familiar space within the enormous glass and concrete building.

This letter writing practice has since been integrated into all MCA early childhood programmes to establish pre-visit relationships with children. Following the booking process, educators write a letter to each group, introducing themselves and explaining what will happen when they come to the museum. They follow up with another personal letter following the visit. They have also created guidelines for early learning visiting groups outlining the 'nuts-and-bolts' information, such as how to get to the museum, what the museum looks like from the train station, what they will experience when they arrive, and where they might have lunch (MCA, 2020). Early childhood groups are able to access these resources online before and after their MCA visits (<https://www.mca.com.au/learn/early-learning/>).

The Experience Wellington teams also recognise that creating such 'social scripts' as they develop experiences with families can enhance the value of museum visits. During outreach visits to the visiting groups, they establish a 'warm up' process, informing a sense of 'fluidity' between centre and museum settings, bringing some objects or resources, sharing these, and starting to talk about the visit and what it might be like. This can create a sense of connection and friendship that enriches the actual visit. This process tempers the 'scariness' of huge scale buildings and unfamiliar settings, particularly for preschoolers. They see the amalgam of these 'social scripts' and outreach engagements complementing the development of habits of serial visitation, rather than one-off excursions. The value of museum visits can thus be enhanced by building relationships with children, reassuring them that the museum is their place, the children and their families belong there, and can feel safe, welcome, and important. This builds trusting relationships between museum educators and museum learners; between the children and the learning place.

Similarly, Te Papa educators demonstrate that they value the fact that young learners are at the museum, they value children's time and presence, and they want to demonstrate that they value what children bring to the museum experience. They also acknowledge the value of the pre- and post-visit 'thank you', of having welcoming spaces, and having good relationships with educators. They note that, in the past, not all early years groups have enjoyed such positive experiences in museums. Overly close scrutiny of younger groups, or even being scolded by museum staff has informed deficit mindsets. They acknowledged that museum staff need to work together to challenge the assumptions or fears some may bring to their museum visit. Participants agreed that museum staff needed to work together to frame informative, inviting website content so as to portray the positive nature of their institutions, and the ways they connect socially and culturally with the lives of visiting families.

Opportunities for regular visits allow young learners to get to know museum staff, and know their opinions will be valued, and also to become familiar with where the bathrooms are situated, that their bags and coats will be kept safely, can go a long way to resolving the anxieties children, teachers, and caregivers bring to art and art gallery settings. At several institutions, recasting museum security guards as gallery hosts, and employing practicing

artists in those roles has informed more welcoming, and better informed, engagement and conversations with visitors of all ages.

The educators share their research findings with the host team, and they in turn become more aware of the learning that is happening and how children perceive the sometimes overwhelming world of the gallery. Sharing learning and opening up conversations between artist educators and hosts has nurtured visitor confidence, and gallery hosts are excited and proud to share the positive experiences and conversations they are having in the gallery with young children. The MCA have also developed a stock of tactile resources. When a baby wants to reach out and touch the texture in an art work, hosts are able to substitute child-friendly resources to enrich their sensory engagement. MCA families have expressed their gratitude for these obvious, visible acts of welcoming and inclusion of young children. They reinforce that welcoming words or smiles from all staff, informed and inclusive conversations, and engaging, inviting museum geographies can enhance the museum experience for the most apprehensive children or parents, ensuring more accommodating, engaging, and positive visits for every school or centre.

Relationships: How can we best prepare all learning community participants for the museum visit?

All children and families have a right to enjoy positive, collaborative experiences in museums (Britt, 2018; Terreni, 2013). Positive relationships underpin the ways museum staff can accommodate the voices of young people into their planning, inform hosts of the best ways they can help them in the museum, and even feed into the ways museum staff curate and plan exhibition spaces. Often curation is conceived as the construction of a discrete aesthetic or numinous entity. Embracing different community voices into the ways museums curate and plan exhibition spaces for public engagement makes a great deal of sense. Consulting children and teachers during curatorial or educational planning phases, and demonstrating tangibly that those voices are valued, can establish collaborative foundations for positive visits. Staff can be more fully prepared, and audiences might feel more welcome when they enter museum spaces.

Drawing on the observations they had made during their *Art & Wonder* research project, MCA teams realised that through the eyes of young children, objects like display plinths could actually seem to invite children to climb, play, walk or dance on art works or museum displays. Learning from children's experiences of gallery settings could inform the design and accessibility of the display spaces at the planning and discussion stage. MCA educators share their research findings about the perspectives of very young children with their front of house and curatorial teams. Through these cross-departmental conversations and collaborations, the voices and perspectives of young children are stretching across the whole museum.

Museum experiences can enhance shared curiosities and learning beyond the visit itself, and these can inform family learning relationships. The *Art & Wonder* research team describe one example of a parent going to the Museum of Contemporary Art with her three-year-old son:

because it was something they could do for both of them. She would make the distinction between the 'things where I'm the expert', but here's a thing that they did together, that they were learning together, they would look at those art works together. They would do what she called the homework at home, and collect something that they would connect with the work that he was coming to do next time. She made the distinction that this was something special, something we do together, and it doesn't matter about their ages, it's the connection with that art together (Clare Britt, panel discussion).

This anecdote echoes similar intergenerational leaning experiences elsewhere at the MCA. They regularly see small family groups, or grandparents with small children, spending up to an hour and a half immersed in positive, enriching, experiences of exploring together and discovering together.

The Te Papa learning team also find the voices of children and families are gradually filtering through other areas of the organisation, slowly nurturing the clarity, consistency, and transparency with which other departments appreciate their interests and needs. They acknowledge that it can be difficult advocating for that audience, because other museum staff don't share the same knowledge of young visitors; they tend not to consider that audience because it doesn't lie within their frames of reference. Notwithstanding those challenges, Te Papa educators have been able to work with other teams, including host staff, to develop creative strategies for informing visitors unfamiliar with museum protocols for the safety of works and visitors alike. They seek to cultivate collaborative strategies to develop understandings about different audiences, and cultivate positive negotiation skills that can be employed consistently by everyone from design staff, curators, educators, to visitor hosts. They can do this because the education team is valued within the institution, and has been involved in different exhibition designs and in new exhibition constructs for upcoming shows. Professional inclusion is seen to be important, and has become a foundation practice at Te Papa.

Agency: How can we empower young learners with a sense of agency in their museum engagements?

The co-constructive principles that have long guided early years learning in New Zealand and Australian settings question favour the empowerment of young learners in active, collaborative or independent learning within their diverse learning communities (Ministry of Education, 2017; Australian Department of Education, 2019). New Zealand teachers refer to reciprocal teaching/learning relations of *ako* that draw on *tuakana/teina* relationships – supportive relations between *tuakana* (older/knowledgeable person) and *teina* (younger person), and between *teina/teina* and *tuakana/tuakana*. Supporting early learners as they negotiate their learning pathways through co-constructive *ako* relationships can inform increasingly independent, and self-motivated inquiry, and a sense of ownership and agency in their learning that they can transfer to other dimensions of their lives.

Participants in the *Art & Wonder* research project found that rather than predetermining experiences, simply encouraging children to explore and respond to gallery exhibits opened avenues for very young children to make their own discoveries, to explore, notice, count

things, experiment with media, to respond to and relate to the work. They found that children responded positively to simple things like water, light and shadow, and movement, being able to revisit the same materials, and to respond to the artists they are connecting with in the gallery space. These experiences informed complex, unpredictable, engagements, as children performed songs and dances within arrangements of materials, artworks and installations that they had created in the gallery spaces. The MCA educators acknowledge the value of providing opportunities for very young children to take a lead in their exhibition experiences, and have extended this practice for all early childhood groups. The *Creative Learning Manifesto* (MCA, 2019b) that guides their ways of working with people of all ages encourages learners to bring their own stories to the museum experience. Enhanced with information about works encountered during the museum visit, children can build from their own narratives to share ideas, and to make personal connections based on the knowledge that they're bringing into the museum. The amalgam of museum and children's worlds contributes to rich and individually relevant experiences with contemporary art.

Similarly, the Experience Wellington teams also acknowledge the rights of children as cultural citizens, and the importance of acknowledging them as audiences, as valid responders to museum display objects. They value the potentials of cultivating interesting mixtures of ways of working with children within the gallery spaces. They note that activities for children can be separated from those for adults in some cultural institutions, and are sometimes shallow 'soft play' activities, or not connected to what is on display in the cultural institution. They acknowledged the important successes of child-focused exhibitions, citing recent projects at Te Papa and Pātaka as positive examples, and the importance of developing egalitarian 'middle-ground' exhibition spaces and experiences that integrate materials, processes, opportunities, or points of inspiration for both caregivers and children. The benefits can be transferable: if children enjoy positive contact with works in one museum gallery experience, then they are likely to respond positively to the work somewhere else, or engage with different media platforms, including digital interactive displays. They do also note, however, that maintaining inspirational spaces benefits from collaboration with audiences, and question whether institutions are listening to the voices of the audience keenly enough at this time.

Te Papa teams find that this 'listening to the voices' of tamariki (children) does develop successfully on the museum floor. That is where they experience the moments where they can champion the ideas of others, empowering the agencies of each group for them to see that their ideas are validated, and to see how they extend into other things that they do in the museum. Many of their programmes (<https://www.tepapa.govt.nz/learn/for-educators/education-visits/early-childhood-programmes>) are scaffolded in ways that allow this, but on the museum floor it is the educators that can identify the best moment to change direction, or to transfer to a space in order to have reflective time for children to be openly expressive. They acknowledge that maintaining an online digital platform online can provide a place to champion children's responses to artworks. Parents can see what the children are responding to and what it's relating to. And one exciting outcome can be children bringing their families back to the museum to rediscover new insights into spaces their families may have come to before; they are excited to share their new knowledge that they think maybe their parents don't have. The sense of agency in these instances is that children 'own the

spaces', feel that they are 'the wielders of knowledge' and able to share it with others. It enhances dispositions to learning as inquiry.

Community: How does the active participation and inclusion of early years learners affect the museum experience for others?

Early childhood centre museum visits don't take place in a vacuum. Children may be exploring the spaces alongside public visitors, educators, curatorial and display staff, administration and security people, and other education communities who may be working in the museum. Children's visit experiences may impact positively on their own family communities also. In one Sydney example, a three-year-old girl enjoyed regular visits to the MCA with her mother. After the second visit the mother said her daughter had made an art installation at home. The child had enjoyed an installation in which light was projected on to arrangements of hundreds of white objects, from milk bottles to underwear, in an exhibition of works by artist Pipilotti Rist. The child had gone home and collected white things to be installed, and showed her mother precisely how they had to be hung in the hallway. By the time of the fourth visit, the child's grandmother came along, and said "she's making more robust art now, isn't she?" That three-year-old girl's agency as an appreciator of complex contemporary art and maker of robust contemporary installation work had an effect on both the mother and the grandmother's view of the value of contemporary art and the value of children connecting to contemporary art.

The MCA community itself enjoyed the benefits of interactions between educators and children during the *Art & Wonder* research project. Colleagues from all departments across the museum were excited to learn more about it; they wanted to understand how they could support the engagement of the young children, within the scope of their individual roles. Colleagues from multiple departments were keen to read the project update reports. Others benefit also – in one instance a visitor (also a parent) watching an early childhood group working with an artist educator in the art gallery approached one of the gallery hosts asking for more information to take back to her child's centre. She could see the value of this experience and wanted the same opportunity for her child and their peers. A visitor seeing early childhood groups having positive experiences within the museum environment is a powerful experience. Sharing and observing positive experiences can open visitor's eyes to new possibilities for engaging with art, rather than perceiving barriers.

Experience Wellington teams have noted that it is often the children who are the permission givers, encouraging parents, caregivers, or teachers to overcome their apprehensions, to enjoy, to engage, to explore the works, not just for individually, but with the others around them. They receive feedback from parents or grandparents who may have forgotten the joy of experiencing a work, or of doing something open-ended in response to an amazing art piece. They do acknowledge that there can be a tension between bringing young groups of children into the spaces while they are open to the public as well: some visitors might struggle with noisy children, even complain. They recognise that their brief carries a responsibility for hosting and educating everybody that comes to the gallery, and this means listening to all voices, appreciating there may be some antagonisms, but also shifting community concepts of what museum gallery spaces are for in the 21st century.

One final issue addresses themes of belonging, ownership, and rights to access in the multiple community spaces we each belong to. It acknowledges that each participant in the museum experience might belong to many different communities – from their home neighbourhood, their families, sports groups, or work communities – and that these communities underpin their existence and functions within cultural institutions. Cultural institutions must be inclusive of all of their communities. At Te Papa, for example, those include arts communities and communities of the sciences, Māori and Pasifika, and the diverse learning communities coming to the museum – including early childhood. Te Papa, like all of the institutions represented in this article, has a commitment to welcoming all of all these communities into their spaces, and indeed on embracing them into their learning purview. The questions Te Papa must ask early childhood communities coming into its spaces are about how they see the value of what museums and learners can do together, and how the experiences can be holistic, making connections to multiple things in different ways. It means embracing all points of view – children’s, teacher’s, parent’s – and creating different ways of looking at museum displays that allow more people to have more power, or agency, and to find diverse platforms from which they can appreciate the art work, even the most conceptual experiences they encounter.

CONCLUSION

A sense of openness, inclusion, and respect informs all of the views and practices represented by the museum personnel and educators in this panel. Together, they seem to reflect the emergence of significant shifts in museum culture in recent years – certainly in relation to museums as learning spaces, and to the rights and freedoms of the very young within these spaces. The theme of how cultural institutions can best respond to the interests of the youngest of children permeates these perspectives. Underpinning this, the value-enhancing roles of social relationships, of collaboration, sharing dispositions, encouraging independent exploration and meaning making, valuing the knowledge that children bring to their museum visits, and appreciating the ways art and museum learning benefit from and permeate into broader community intercourse, all reinforce public appreciations of the valued place of the young in museum settings.

These benefits are not confined to arts museums, or arts engagements – though it is clear that children have been captivated by the magic, the open-endedness and inclusive nature of aesthetic experiences, and more than willing to explore them on their own terms (Britt, 2018). The pleasures and the potentials enjoyed by the children exploring these institutions are, indeed, transferable – to other kinds of museums, in gardens, observatories, or science discovery worlds. They are transferable back into early years learning centres, and out into children’s homes. Indeed, as some of the examples shared here demonstrate, empowering children to explore independently in museums can be infectious, and deep seated, and may re-emerge in other areas of children’s experience. If, as participants noted in the opening theme, the constraints of public funding currently exclude young learners from many museum experiences, the cultural institutions and learning centres themselves have a will to change. This may signal significant shifts in museum culture in the future, and the freedom to learn is a central dimension of that.

ACKNOWLEDGMENTS

We thank the hosts of the International Art in Early Childhood Conference, and Victoria University, and also those of The Museum of New Zealand Te Papa Tongarewa for making this event possible. Whakawhetai ki a koe – thank you to everybody.

REFERENCES

- Australian Government Department of Education. (2009). *Belonging, Being and Becoming – The Early Years Learning Framework for Australia*. Canberra: Australian Government.
- Bell, D. (2017). Aesthetic encounters and learning in the museum. *ACCESS Special Issue: Educational Philosophy and Theory*, 49(8), 776-787.
- Bell, D. (2016). Museums, art, and learning between cultures: Questions, opportunities, and pathways for aesthetic, intercultural, and museum-situated learning. *The International Journal of Arts Education*, 11(2), 27-38.
- Bell, D. (2012). Talking about art with young people. *International Art in Early Childhood Research Journal*, 1, 1-17.
- Britt, C. (2018). Dancing with Pipilotti: Young children's encounters with contemporary art. *Pedagogy Magazine*, 4, 26-29.
- Carr, M., Clarkin-Phillips, J., & Paki, V. (2012). *Our place: Being curious at Te Papa*. Retrieved from <http://www.tlri.org.nz/sites/default/files/projects/9265-Summaryreport.pdf>
- Museum of Contemporary Art. (2020). *Visiting tips for early learning groups*. Retrieved from <https://www.mca.com.au/learn/early-learning/visiting-tips/>
- Museum of Contemporary Art. (2019). *Art and Wonder: Young Children and Contemporary Art research project*. Retrieved from <https://www.mca.com.au/learn/early-learning/research-project/>
- Museum of Contemporary Art. (2019b). *Creative Learning Manifesto*. Retrieved from <https://www.mca.com.au/learn/creative-manifesto/>
- New Zealand Ministry of Education. (2017). *Te Whāriki He whāriki mātauranga mō ngā mokopuna o Aotearoa early childhood curriculum*, Wellington: New Zealand Government.
- New Zealand Ministry of Education. (2016). *The EOTC Guidelines 2016: Bringing the Curriculum Alive*. Retrieved from <http://eotc.tki.org.nz/EOTC-home/EOTC-Guidelines#guidelines>
- New Zealand Ministry of Education. (2008). *Te Marautanga o Aotearoa*. Retrieved from <http://tmoa.tki.org.nz/Te-Marautanga-o-Aotearoa>
- New Zealand Ministry of Education. (2007). *The New Zealand Curriculum*, Wellington: New Zealand Government.
- Te Kete Ipurangi. (2019). *Learning Experiences Outside the Classroom*. Retrieved from <http://eotc.tki.org.nz/LEOTC-home>
- Terreni, L. (2017). 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*, 42(3), 14-21.
- Terreni, L. (2016). Are young children welcome? The state of play in art museums and galleries in New Zealand. *reCollections: A journal of museums and collections*, 11(1), 1-17.

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.

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 Research Journal*, 4, 1-10.

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.

Wellington Museums Trust. (2019). *Our Business*. Retrieved from <https://experiencewellington.org.nz/our-business/>

Wellington Museums Trust. (2019b). *Our Education Experiences*. Retrieved from <https://experiencewellington.org.nz/our-education-experiences/>

BIOGRAPHIES

David Bell is Professor at the University of Otago College of Education in Dunedin, New Zealand. He teaches programmes in initial teacher education in curriculum and learning, and visual arts education. He researches on art learning and creative innovation, on East Asian visual culture, and on aesthetic and intercultural learning in cultural institutions. Email: david.bell@otago.ac.nz

Dr Clare Britt is Lecturer in Early Childhood/Primary Creative Arts (Visual Arts) at the Department of Educational Studies, Macquarie University, Australia. Clare's research centres around creative approaches to pedagogy in both formal and informal contexts. Her work examines the complexities of experiences and perspectives of children, families and teachers in cultural institutions, currently in collaboration with the Museum of Contemporary Art, Australia, exploring how very young children encounter contemporary art in a gallery space, and how rich pedagogy might emerge from these encounters (see *Art & Wonder: Young Children and Contemporary Art* at: <https://www.mca.com.au/learn/early-learning/research-project/> Email: clare.britt@mq.edu.au

Martin Langdon (Waikato-Tainui, Ngāti Whawhākia, Ngāti Hikairo, Kai Tahu) is Museum Education Specialist – ECE and Families at The Museum of New Zealand Te Papa Tongarewa. Drawing on his own formative experiences of Kōhunga reo and mainstream learning institutions, Martin has been able to prioritise shared learning experiences where whānau can develop understanding together in the museum programmes that he develops and facilitates. He works holistically in parallel with Te Whāriki curriculum and draws on holistic principals to help support 'our youngest learners' engage with Taonga in the Museum collection. Martin is also a practising artist/curator, and co-director of a South Auckland social enterprise 'The Roots: Creative Entrepreneurs'. Email: Martin.Langdon@tepapa.govt.nz

Amanda Palmer is Early Learning Coordinator at the Museum of Contemporary Art Australia. Before coming to MCA, Amanda developed and delivered family programs at Penrith Regional Gallery & The Lewers Bequest. In her current role, Amanda coordinates the *Art & Wonder: Young Children and Contemporary Art Research Project*, in collaboration with colleagues from Macquarie University, Mia Mia Child and Family Study Centre and

Blacktown City Council. She works alongside MCA artist educators, young children and early childhood educators to establish meaningful connections with contemporary art, culture and ideas via creative learning experiences that encourage experimentation and collaboration. Email: Amanda.palmer@mca.com.au

Dr Sarah Rusholme is responsible for ensuring that children and young people feel welcomed, included and important whenever they encounter one of Experience Wellington's six cultural institutions. She is Director, Children and Young People, at Capital E – New Zealand's centre for children's creativity. Sarah has twenty years' experience in the UK and New Zealand science and cultural not-for profit sector, and is a research associate at Victoria University of Wellington's Museum and Heritage Studies programme, with particular interest in the ways that learning experiences in cultural institutions can effect change for our tamariki, rangatahi and their communities. Email: sahr@experiencewellington.org.nz