

Develop a position paper where you define why the arts are vital to your museum and the families you serve. What place does a studio have in the life of a two year old? This paper can serve multiple purposes, it can:

- Help make your broad mission statement specific to a single topic.
- Serve to train new employees and get them to understand more of the why and what.
- Reenergize and renew your own thoughts and feelings about your work.
- Help develop new spaces and activities as you have an agreed outcome to work towards.
- Make it public! Share with families your beliefs and the intentions that go into your museum!

Not sure where to start? Take a favorite quote, statistic, or area you are the most passionate about and go! Look at some examples (and pictures never hurt to help make a point).



“...understimulating infants and young children by depriving them of rich and varied experiences available in caring family environments – the world over – impairs their development. The more extreme and longer lasting the deprivation, the harder it is to overcome with later enrichment.”

Laura Berk,

*Infants, Children, and Adolescents*



“Literacy involves unlocking a system of symbols and codes... The wider world of symbolic representation extends into the visual arts, and adding a range of materials to explore these will encourage children to understand and express themselves using art...”

Deb Curtis & Margie Carter  
*Designs for Living & Learning*



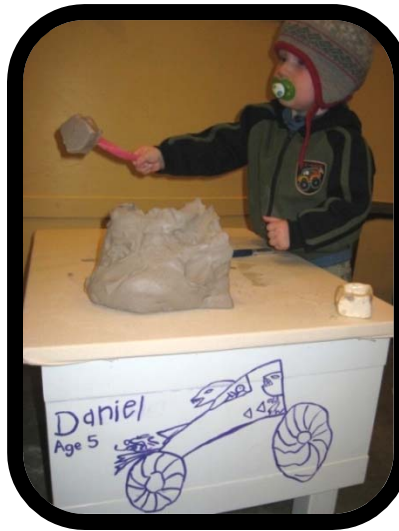
“Imagination is more important than knowledge.”  
Albert Einstein

*"Scale is the proportion of an object relative to its surrounding. The most significant objects to consider as reference points are people."*

Jim Greenman, *Caring Spaces, Learning Places: Children's Environments That Work*



In creating spaces for both adults and infants/toddlers, balance between the needs of both must occur when laying out the space. Infants/toddlers work on lower **levels** while full grown adults work at higher **levels**; the secret word to this dilemma being "**levels**." Having a variety of working **levels** can help accommodate a wide range of physical needs.



*"Environments should provide opportunities for children to feel the power of their bodies and ideas."*

Deb Curtis & Margie Carter  
*Designs for Living and Learning*

Using our newly redesigned infant/toddler clay space we noted the inverse proportion of size of body to size of material. The smaller the child, the larger the block of clay they choose. While still developing fine and gross motor skills, tiny hands cannot find success in tiny materials.

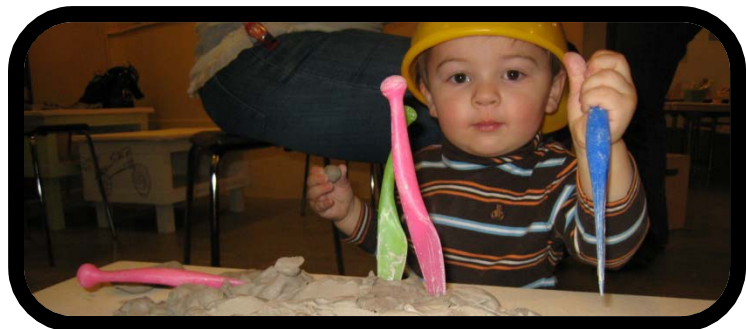


Creating scaled spaces for children help them to get lost in play and learning.

It is our job to find ways that pair the skill sets of adults and young children together to create successful environments and programs. So, how can we create *programs designed with four hands in mind*?

*"Babies are not like us."*

Jean Jacques Rousseau



As much as we focus on the children in our art studios, we cannot forget about the adults that are with them. We have to ask "How do we want the adult to make use of this space?"

- Are they an active participant?
- Are they dropping off and observing?
- Are they initiating the activity?
- Are they supporting or enabling the activity?
- Are they learning something?
- Are they engaged/invested in the process?



Caught up in busy lives? Look for opportunities to engage caregivers to support and encourage them to connect with their children as co-learners and studio helpers.

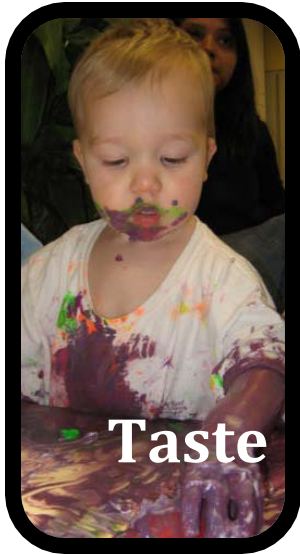
*"What does it mean to be small? What does it mean to be big? How do big and small things go together? And how do big and small people go together?"*

Fred Rogers & Barry Head, *Mister Rogers' Playbook*

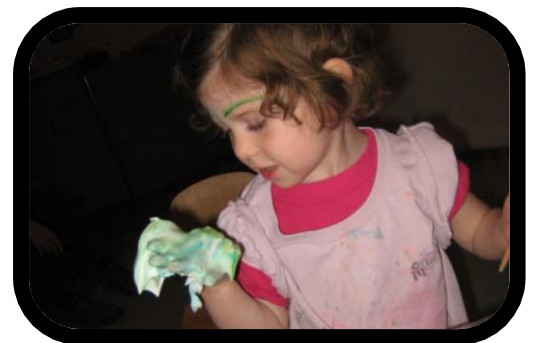
# Learning Through Playful Inquiry & Multi-Sensory Experiences

The arts offer a great opportunity for young children to grow and develop physically and mentally. Art studios allow children to have a safe environment where they can experiment with a variety of materials and all of their senses. Environments that are diverse in sensory rich materials support inclusive practices in your museum.

- How can a child who has a sensory impairment navigate and find value in the activity?
- If one sense is removed, is there still opportunity to use other senses to engage and interact?
- What are any sensory obstacles preventing engagement with the materials?



“Being sentient more than conscious, [infants & toddlers’] bodies soak up the rhythms and patterns of sound, light, movement, temperature, texture, and form around them. Life is experienced through the body, as a whole.”  
Anita Rui Olds, *Child Care Design Guide*



In having a process driven environment children are able to work at their own pace, freely experiment, develop their own questions, and come up with their own answers! Through all of this exploration children are able to develop their motor skills, improve their ability to observe, reason and problem solve, and communicate with other children or adults.