



CO-CREATIVE PROCESSES IN CCE

PERSPECTIVES ON INTERPLAY AND PARTICIPATION

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PH.D. RESEARCH QUESTION AND INTERESTS

How can experiments and reflections concerning children's, pedagogue's, and artist's co-creative activities in early childhood education settings contribute to support children's aesthetic experiences and interests?

Aesthetic experiences

Possibilities for adult's and children's **participation** in CCE, research and activities (3 levels)

Adult's approaches and facilitation

Childrens approaches and play culture

Interplay between adults, between adults and children and between children



CO-CREATIVE PROCESSES INVOLVES DIFFERENT PERSPECTIVES

Blurry

Messey

Frustrating

Creative

Open and plastic approach

Insight, experiences and learning

TO DISTURB THE FIELD

Actions, reflections and co-creation between professionals disturb the field:

Putting a stake in the ground!



DEFINITION OF PARTICIPATION

”In its basic definition participation concerns collective actions that form something larger so that those involved become a part of it and share in the entity or effects created” (Kelty et al., 2014, 5)

I differ between three types of participation in our co-creative process:

1. Participation in CCE
2. Participation in research
3. Participation in the activities/actions

1. PARTICIPATION IN CCE

Participation in a development project with top-down and bottom-up possibilities

Acceptance of visions, goals, charter and method (action learning)

Participation in CCE-conferences and in CCE initiatives and suggestions

Participation between artists, pedagogues, pedagogical leader, artistic leader, project leader, leader and employees at Kulturprinsen, researcher and colleagues from other countries

Anything else?

2. PARTICIPATION IN THE RESEARCH PROCESS

PARTICIPANTS AS CO-RESEARCHERS

Ethnographic action research

Who? Pedagogues, artists, pedagogical leaders, children, project leaders

Meetings and presentations at CCE-conferences:
Slides, field notes

Workshops: Field notes, video (sensory ethnography, Pink), my presentations

Actions and reflections: Field notes, video, voice-recorder, photos, collective analysis and material collected by the pedagogues (photos, I/pad filming etc.)

Interviews: Adults: Voice-recorder and drawings
Children: Video, drawings and artefacts

Reflection circles

Who? Pedagogues, pedagogical leaders, project leader, artist

Reflections: Invitation + reports/run-throughs, video, mails and material collected by the pedagogues (photos, I-pad filming etc.), my presentations

A PIECE FROM THE COLLECTIVE ANALYSIS:

Maja (ped.): We can include/accomodate/embrace that the children have a different approach to the music activities ... some are really interested ... and some are working hard ... and they have to be in it in different ways

Henriette: Yes, ... participation – what is that? Is it to be participating from A to Z?

...

Maja: You can say, that a boy like Morten maybe hasn't participated that much, but then you can nevertheless SEE that he is occasionally, and it's growing. ... I could have demanded: You simply have to participate and do it like this! ... But I let him come along ...

Heidi (ped.): He's done his best

Maja: He's in it in his own way

3. PARTICIPATION IN THE ACTIVITIES/ACTIONS

Interplay between: Pedagogues, artists, children, researcher

Children's perspectives:

- The play-perspective

Adult's perspectives:

- How to frame? The ladder of participation
- Goals?

The researcher's perspective:

- To participate **and** observe

PARTICIPATION AND INTERPLAY

The participation takes place within a sensitive mode:

- sensitive awareness to subjects and objects
- openness to the world, the processes not the outcome,
- to meet the child and to grasp the children's perspective (play),
- creating and supporting a sensitive and exploring atmosphere

The participation makes many ways possible: To contribute in your own way!



INTERPLAY

To play and to be the playful: A non-normative approach (Guss, 2016)

Being together

To explore

Process

Important in itself (no goal)

Aesthetic: Sensitive approach to artefacts, surroundings and persons. To meet the other. To contribute in your own way (to listen, to absorb not only to be productive)

INTERPLAY THROUGH A CO-CREATIVE HANDS-ON PROCESS

To follow what is important

Many ways are possible (many solutions
and gestures are possible and allowed)

Non-judging

To support the children's intentions and
sayings

To participate at different levels and
intensity

To interpret the scenario and the
children's roles and possibilities of
participation

A boy, Aswar suddenly gets the impulse to go vertical with the taping. He kneels down between the pedagogue, Marie (sitting) and another boy (standing) to get closer to his work and observe it. He continues taping up and down. His face looks concentrated and focused on his task and he does not seem to be interrupted by the rather loud talk and noises around him. He smiles, his eyes still attached to the taping and then he glides his one hand up and down the tape, touching it, feeling it and begins quietly to sing. Aswar starts rolling the tape around and around a horizontal tape line. He keeps up for a while, focused. Then he raises and continues walking backwards with the tape connected to the tent. In the meanwhile, Marie holds tightly to the conduits so the tent doesn't tip over, and she observes his moves. A long piece of tape is rolled out by his act and then he returns and fastens its end to the top of the tent. He turns towards Marie and says smiling: Now I've finished! Marie looks straight at him and replies: Are you finished? (not judging, open in her attitude and voice). Aswar: Yes! He turns around and leaves the tent area for a short while. Then he returns and continues. (Kindergarten B, May, video, minute 12:34-14:18)

WHAT IS INTERESTING HERE?

Something seem of importance for adults and children

Experiments with the sensitive approach towards material and eachother

The boy interprets the limits of what is possible with the tape (many ways are possible)

The pedagogue doesn't judge his doings and interpretations (she follows and supports his initiative)

Despite the boy claims to be finished (*Now I've finished!*) he returns shortly after and continues.

Interplay: To be the playfull, being together, to explore, focus on the process, somethinhg is valuable and important in itself (no goal)

1. *Later, in the same tent activity, another boy, Theo, has troubles with the tape and Nille helps him. Then he returns to the tent and Marie addresses him: Then you're ready again, Theo? Theo: Yes (looks at the tape). Marie: It's so good, yes! Theo looks at her, smiles, fastens the tape on the tent and walks along the sides, round and round. Two other children are also doing their tape-work while they walk around the tent. The children look at each other, follow the moves of each other and are aware of their distance between them. Marie addresses the girl: Now you are being caught up by Aswar, he? The girl smiles. Then she turns to Zarus: Zarus, please come over here at the other side of me. Zarus changes his place. Theo (glides his flat hand over the cling-wrap surface on the tent): Wow, try to feel it! Try to feel this (his head is turned towards Marie who sits further away). Try to feel it! (Then he faces Zarus beside him). Zarus looks at him. Theo glides his hand again over the cling-wrap. Zarus looks at him with a surprised attitude and glides his hand over it, smiles and says: O la la! Then he turns to his task. (Kindergarten B, May, video, minute 23:25-23:50)*

WHAT IS INTERESTING HERE?

The pedagogue is not instructive, but interprets the scenario and the children's roles and participation. She guides and comments on the children's possibilities for aesthetic interplay and participation:

Then you're ready again, Theo? ... And: Now your'e been caught up by Aswar! ... And: Zarus, please come over here at the other side of me

She lets in the children as participants by noticing when they're going in and out and welcoming them back. She moves to positions from where she can support the children's intentions and doings

The interplay is possible due to the open, but still targeted framing, where everyone participates at different levels (some holding, some taping, some sitting, some standing)

TRUST IS A KEY RESSOURCE IN ORDER TO LEARN AND MAKE CHANGES

Trust among pedagogues, artists, leaders, facilitators etc. is a key ressource for establishing the kinds of professional learning partnerships that involve educational change (jf. Edward-Groves, 2016, 375)

*”Participants need **to build relational trust in their day-to-day social exchanges** ... building and maintaining trust depends on **repeated social exchanges** (Bryk & Schneider, 2003). Through these repeated exchanges, participant’s words, actions and ways of relating with one another display their expectations, obligations, intentions and commitments. **Trust grows over time through interpersonal exchanges** in which the words, actions and ways of relating validates these expectations, obligations, intentions and commitments”*

(Edward-Groves et al., 2016,375)

FIVE DIMENSIONS OF RELATIONAL TRUST IN BLURRY PROCESSES

1. Interpersonal trust
2. Interactional trust
3. Intersubjective trust
4. Intellectual trust
5. Pragmatic trust

(from Edward-Groves, Grootenboer & Rönnerman,
2016)

**Communication: In e-mails, in reflections, in
actions, in speak and body language**

RELATIONAL TRUST IS MULTILAYERED AND MULTIDIMENSIONAL



1. **The interpersonal dimension:** To demonstrate empathy, relate to, respect and engender confidence in teaching peers

2. **The Interactional dimension:** To be open and sustain safe spaces for collaboration and democratic dialogues

TRUST CONTINUED...

3. The intersubjective dimension: To demonstrate "witness" and collegiality through participating in shared language, activities and community

4. The intellectual dimension: To convey self-confidence, professional knowledge and wisdom regarding developmental work

5. The pragmatic dimension: To lead and be in change that is practical, relevant, realistic and achievable