Teacher educators work in collaborative, creative, and innovative ways to facilitate pedagogies in higher education

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Abstract

Academics' capacity for collaborating when managing and developing education products and services required by Higher Education (HE) systems is both complex and challenging work (Grant, 2021; Dougherty & Natow, 2019; Barnett, 2018). Accordingly, this situation results in tensions and opportunities for academics trying to navigate their teaching, research and other duties alongside burgeoning expectations and accountability driven university systems (Krause, 2020; Shumar & Robinson, 2018; Marginson, 2016). Leonard and Roberts (2016) and Alden Rivers, Nie and Armellini (2015) signify a gap in the research around collaborative practices that support ways academics work within these complexities, which include certain attributes of creativity and innovation.

My research generates insight into the way creativity and innovation influence pedagogy and the opportunities for academics' collaborative practices in initial teacher education (ITE) programs. ITE programs are complex spaces within HE where academics work in preparation of new skilled teachers, administration, developing programs, research, and meeting expectations of education and innovation policies of universities, schools, community, and government demands (Marginson, 2018; Turk, 2017).

My study contributes to work revealing academics' experiences of space, voice, and agency in their potential to contribute meaningfully within and to HE systems. My research addresses the value and potential of collaboration, creativity, and innovation practices, reflecting the relationship between academics and the HE environment, not from the whole university perspective, rather the phenomena of spaces within the system. The key understanding is collaboration, creativity, and innovation are fluid, dynamic practices, superseding methods for academics' professional participatory and policy compliance. They are key acts and experiences for navigating the shifting and complex spaces of universities. These spaces, rather than atomising academics' viability in the workforce, positively

influence workplace relations, identity as academics, scholarship, and agency, to result in universities as a good place to work.

To understand academics' potential for collaborating and applying certain attributes of creativity and innovation when developing contemporary education programs, I sought a pragmatic, reflexive, and reflective methodology. Thus, my methodology largely situated a pragmatic worldview, which on occasions moved to an interpretivist and constructivist lens (Mertens, 2019; Alvesson & Sköldberg, 2017). Using informal survey and semi structured interview data, academics' experiences were analysed through linguistic methods applied to empirical phenomenology and sequential qualitative (QUAL→qual) approaches to multi methods (Schoonenboom & Johnson, 2017; Morse, 2010).

These methods explored relationships between phenomenology, reflexivity, and creativity, to reveal layers of meaning from the dialogue (Fetters & Azorin, 2017; Holmes 2007). I analysed these layers with a framework of pragmalinguistic and meta-text analysis to identify conceptual themes (Esenova, 2017; Witosz, 2017). The findings and interpretations demonstrated social, psychological, and political factors of phenomena academics experienced and valued in their work. Including approaches for academics to navigate complexities and change in HE. These findings contribute knowledge for university policymakers and managers, when designing academics' workloads and communities of practice, to be inclusive of time and spaces for authentic opportunities for genuine collaboration and connectedness within social ecologies of HE.
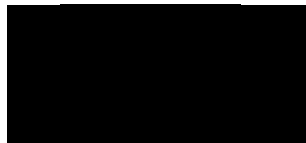
Keywords: higher education, collaboration, creativity, innovation, teacher education, pedagogy, qualitative methodology, phenomenology, pragmalinguistic analysis

Doctor of Philosophy Declaration

'I, Ingrid Halina Lee, declare that the PhD thesis entitled Teacher educators work in collaborative, creative, and innovative ways to facilitate pedagogies in higher education is no more than 80,000 words in length including quotes and exclusive of tables, figures, appendices, bibliography, references and footnotes. This thesis contains no material that has been submitted previously, in whole or in part, for the award of any other academic degree or diploma. Except where otherwise indicated, this thesis is my own work. I have conducted my research in alignment with the Australian Code for the Responsible Conduct of Research and Victoria University's Higher Degree by Research Policy and Procedures.

All research procedures reported in the thesis were approved by the Victoria University Human Research Ethics Committee (VUHREC), Approval Number 0000025036.'

Signature

Ingrid H Lee

Date 23 February, 2022

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Chapter 1: Introduction to the problem

'My hope is to reawaken concern for and belief in a humane framework for the kinds of education required in a technological society' (Maxine Greene, 1988, p. 17).

Thirty years on, and the pertinence of Greene's (1988) concern for an education system that values the humane in contrast to human capital, alongside balancing technology, and student experience, is still relevant. Higher Education (HE) and university systems are complex and challenging spaces (Olalere, 2015). This is especially the case for the work and experiences of those academics who contribute to the development of education products and services within these systems and spaces. Tensions exist in the relationship between academics, their work, workloads, and the HE system's expectations and operation. The current operation of the HE and university systems accentuate these concerns, as to whether a humane framework for academics is possible (Grant, 2021; Renwick, Selkrig, Manathunga & Keamy, 2020; Norton & Mackey, 2018; Marginson, 2016).

The global pandemic of COVID-19 (Goedegebuure & Meek, 2021; Ross, 2021) has crippled economies, and changed the way work, place and space are practised and experienced across many industries. Additionally, the impact of the COVID-19 outbreak contributed a further set of complex issues for the HE sector, particularly universities. While data for my research project was collected before the COVID-19 pandemic, emergent literature has surfaced, reinforcing the complex and challenging spaces of academics' work and agency during this profound change. Due to the global pandemic, academics, students, and universities are living in liminal space with an uncertain future. My research offers approaches which strongly connect to the ways academics collaborate, to develop creative and innovative pedagogies, and how they have adapted to complexities and change.

According to Olalere (2015), bureaucratic structures of HE is accentuated by the burgeoning focus of economic rationalist solutions for improving fiscal viability of

universities, which has seen a radical restructuring of academic work and scholarship to corporatisation and academic capital (Krause, 2020; Dougherty & Natow, 2019; Turk, 2017; MacLaren, 2012). For universities to deliver education products for example, which are financially and competitively viable, there have been various frameworks driving the change of HE. Den Hollander (2015), Olalere (2015), and Marion (2008) assert that the mechanisms and culture that drive complexity of and for change, manifest in the generation of creativity, new ideas and innovation. None more so than the current context of operationalising university products and services during a global pandemic. Moreover, Grant (2021), and Stuart and Shutt (2019) put forward that universities should have more fluid relationships with society to deal with unpredictabilities of our time (for example, global pandemics). Grant (2021) recommends that universities should concentrate on developing 'learning, research and social responsibility' through 'empowering the students it educates, enhancing the lives of the beneficiaries of the research it undertakes and working together with the communities in which it resides' (pp. 30-31).

In this context, the humane framework that underlies these tensions and challenges can also be a context connected and supported by certain attributes of creativity and innovation. The HE framework of academics' work is more than just viability, productivity and navigating the intersection of economic accountability, bureaucracy, and cultural change. The shifting space of HE requires frameworks for seeking *what is possible* within these spaces, and not reducing academics' work to mere human capital. In this consideration, a space for understanding the characteristics and vocabulary of the humane framework, which works and transforms within the system is required, to result in 'good places' to do that work (Grant, 2021; Barnett, 2018).

To understand the phenomena of *what is possible* within the shifting spaces of HE and characteristics of the humane framework of academics' work, I examined the indirect and direct experiences of academics. In particular, I focused on academics who work in ITE programs, as their pedagogic practices are more attuned to involve reflective critique of

education systems, and ways to navigate through them (Sadler, Selkrig & Manathunga, 2017; Selkrig & Keamy, 2015; Pareja & Margalef, 2012). ITE programs illustrate one space in the HE system where academics manage and develop education programs, or products and services for the university. ITE programs contain those mechanisms described by den Hollander (2015), Olalere (2015) and Marion (2008) which are also complex and challenging spaces.

Specifically, academics' work in ITE programs involves preparing new skilled teachers and education programs to meet the professional accreditation of education and innovation policies of universities and government (TEQSA, 2019b; Marginson, 2018). Additionally, academics' work in ITE programs involves other duties such as accountability-driven administration, research, and scholarship (Barnett, 2018; Turk, 2017) which could be individual work, collegial and collaborative.

Leonard and Robert (2016), Alden Rivers et al. (2015) identify that those collaborative practices which involve creativity and innovation are a way to support academics' work. They also claim there is little research to address the features and experiences of these practices, or the way that collaboration involves certain attributes of creativity and innovation. My research has generated insight into the way certain characteristics of creativity and innovation influence pedagogy and the opportunities for academic's collaborative practices in ITE programs.

Additionally, my research positions an inquiry about the possible opportunities for certain attributes of creativity and innovation in HE as key factors in addressing Greene's humane framework. By revealing the work experiences, voice and agency of academics involved in my research project, my view presented here is that creativity and innovation are more than an opportunity or method for academics' participatory and policy compliance. Certain practices of collaboration, creativity, and innovation are key factors in ways academics navigate within the challenging spaces of ITE programs in HE. These factors offer approaches illustrative of the humane frameworks supporting the way academics work

in HE. In this way, my research elaborates on how these complex changing systems influence personal education philosophies, practices, sense of community, the creative potential of academics, and the HE environments that support these approaches.

Background to the study

The globalised nature of HE reflects the ways governments and universities value certain attributes of creativity and innovation considering socioeconomic, knowledge capital and policy constraints (Stuart & Shutt, 2019; Norton & Mackey, 2018). These values are largely influenced by globalisation, mediatisation, technologies including digital technology, and the prevalence of neo-liberal rationale. From this perspective, these values contribute to cumulative attribution to standardising policy and complexity of operations, privilege of certain features of knowledge and innovation and creativity in HE (Blackley, Luzeckyj & King, 2020; Barnett, 2018; Costigan & Grey, 2016). Hughes, Stocks and Trevitt (2020) contend these conditions influence academics' work and pedagogic practices and the creative capital of universities (Norton & Mackey, 2018; Olalere, 2015).

Additionally, Krause (2020), and Shumar and Robinson (2018) explain that commoditised knowledge is an education product transferred from faculty to student to maximise the profitability and efficacy of teaching. This knowledge transmission model supplies the support for university capital and replaces 'co-constructed knowledge based in debate and collaborative work' (Shumar & Robinson, 2018, p. 36). Nonetheless, there is a shifting pedagogic paradigm for navigating the complexities of HE (Grant, 2021; Barnett, 2018), which reflects more than responses to political and economic viability. This shift reflects the potential capacity and space for academics to generate opportunities for collaboration to be creative and innovative in HE settings, especially when navigating uncertainty, and maintaining relevance during accelerating change (Emerson, 2020).

Having set a brief background for my research, in the remainder of this introductory chapter, I articulate the significance and contribution to knowledge of my study. The details of the research question this study follows, and lastly a summary of the thesis provides an outline of the overall structure.

Significance of research and contribution to knowledge

My research articulates certain attributes of collaboration, creativity, and innovation in HE, generating insight on the way creativity and innovation influence both pedagogy and the opportunities for academics' collaborative practices in ITE programs. I explore the notions of academics' experiences of space and voice within ITE programs, and their potential to contribute meaningfully within and to that system. I assert that deeper understandings about the impact of certain attributes of collaboration, creativity and innovation practices can impact practices of pedagogy and curriculum development, and the spaces made available for these opportunities (Blackley et al., 2020; Barnett, 2018; Silius-Ahonen, 2013; Kandiko, 2012). Additionally, these understandings reveal the types of collaborative approaches designed for student engagement of teaching and learning including opportunities for academic and student shared inquiry (Peseta & Bell, 2020; Dollinger, Lodge & Coates, 2018; Bovill & Felten, 2016).

Furthermore, the value and potential of creativity and innovation needs to reflect a vision of the relationship between academics and the university environment, not from the whole university perspective, rather the phenomena of spaces within the system. From this view, my research reveals the ways academics experience these phenomena, reflecting types of creativity like curiosity, inclusivity, collaboration, and innovation in shared problematising, and solution finding and knowledge creation. Sadler et al. (2017) contend that successful and meaningful academic experiences involve a culture of risk taking and co-creation of knowledge and reflection. My research examines the intersection between

these notions, involving the different ways academics experience creativity and innovation practices in ITE programs. While government and university policy are the driving forces directing the development of education products and operations of HE, such as those in the current pandemic climate, I propose that certain attributes of creativity and innovation practices are collaborative and contribute to key factors for academics navigating the complexity and challenges of working in HE.

My research builds on and contributes to the shifting practices and organisation of university institutions and HE (Grant, 2021; Krause, 2020; Dougherty & Natow, 2019; Barnett, 2018; Probert, 2015), and the experiences of academics during this change (Shumar & Robinson, 2018); especially when working in ITE programs (Hughes et al., 2020; Sadler et al., 2017). In the next section, I outline the impact and significance of this project at a personal level regarding professional knowledge and practice as an academic. This follows my contributions to the context of academics' work, and the phenomena of work in ITE programs also contributing to institutional level policy and practice. Lastly, my research contributes to methodological innovation regarding interview techniques, data analysis, and qualitative research methods.

Personal significance

This study was an emerging process of my previous research in the field of pedagogy and creativity, further building on my interest in this area. I developed deeper understandings of the experiences of academics in Australian universities, contributing to my professional and practical knowledge of transformational pedagogy in HE and leadership management in those areas. These perspectives also included approaches to making progress in meaningful work, while navigating complexities and challenges of working in HE and university settings. This research had a direct professional impact on my approaches for creating opportunities for collaboration and supportive environments when working with other academics. As such, this research has contributed to my professional

knowledge about the relationship between collaboration, pedagogy, teaching and learning in preservice education, approaches for modelling the adaptive, and flexible pedagogic practices and skills required for preservice teachers in their future careers.

Academics' work and personal practices

In the literature reviewed for this study, Leonard and Robert (2016) and Alden Rivers et al. (2015) claim there was an absence of deep understandings connecting the ways collaboration affects creativity, innovation in university settings. For example, academics' perceptions of collaborative approaches applied when working, planning, and researching; or designing programs for improving student engagement with peers when working online and face to face; and opportunities for academic and student shared inquiry (Blackley et al., 2020; Dollinger et al., 2018; Bovill & Felten, 2016). More to the point, studies by Leonard and Robert (2016), Alden Rivers et al. (2015), and Keats (2014) highlight specific gaps in the literature about how academics conceptualise the phenomena and the value they attribute to collaboration, pedagogy and innovation in universities. These gaps are significant, as the shifting interdisciplinary aspects of academics' work in universities require agile and creative skills (Bolton, 2017; Swirski, 2013) in order to navigate these tensions of professionalism, identity, productivity, and collaboration (Emerson, 2020; Silius-Ahonen, 2013; Kandiko, 2012; Walker & Freeze, 2011).

My research views that academics with a background in the Arts can make meaningful contributions to understanding the meaning potential and practices when creating, collaborating, and developing innovative pedagogy (Dollinger et al., 2018; Moyo, 2015; Kiukas & Silius-Ahonen, 2013). My research responded to this notion, contributing knowledge about the connections between the certain attributes of creativity an academic might require when working in the current climate of universities; and how this affected their potential for innovative, intrapreneurial and collaborative practices in HE.

The idea of intrapreneurialism was important in understanding the nature of academics' work. Briefly, intrapreneurialism describes the change initiatives employees take in response to the requirements or demands by the people working in that organisation (Hisrich, Peters & Shepherd, 2016). In contrast, the entrepreneurial university both itself functions entrepreneurially and works to boost an entrepreneurial or market economy through performance management and quality assurance measures (Barnett, 2018; Marginson, 2016). My study contributes knowledge to ways academics work within this entrepreneurial space, reflecting agile and intrapreneurial approaches to navigating complexities of university systems. My focus was on academics' creativity potential, and capacity to be innovative, agile and intrapreneurial; and how they worked with others to achieve those practices in ITE programs. To inform these premises, my study researched academics from a variety of academic levels (including Professor, Associate Professor, Senior Lecturer and Lecturer) with a background in the Arts who worked in ITE programs.

While participants of this study were experienced within the field of the Arts (visual, music and performing), my inquiry was not an examination of the discipline and its pedagogic practices. Rather, the expressed focus was to develop deeper understandings about the way academics whose background was congruent in processes of creativity and innovation (Dollinger et al., 2018), practised and valued collaboration. While other disciplines can produce creative output in universities, they respond to the need for innovation via creative process. Thus, while the notion of creative output could apply to any discipline (Amabile, 1998), people with an Arts background work in a way that is already congruent in creative process, due to the nature of their specialisation and practice. It is not just to use creative thinking to respond to the need to innovate, as motivation is typically derived from the process, not the end product as found in other disciplines (Amabile, 1998).

Institutional significance

According to Dougherty and Natow (2019), Griffin (2014), and Shergold (2011) there is a considerable gap in the influence of policy practitioners and the potential of academics to act as knowledge brokers in the development of public policy and university change. From this perspective, consideration of the challenges regarding academics' workload, scholarship, and agency, significantly influence academics' potential to respond and act upon policy drivers of universities. Furthermore, these considerations reflect how academics produce knowledge either as forms of research or education for example, that meet the needs of the university and public policy interest or demands; all of which have seen a change to the structure and operation of university and HE systems.

My research responded to this gap, informing the ways academics at different levels of leadership and management navigate the increased pressures for universities to change. My research findings highlighted academics' experiences that contributed to the university's role in the knowledge capital economy, and maintaining stakeholder interests including students, future employers, academics and so on (Stuart & Shutt, 2019; Shumar & Robinson, 2018) and was of establishing relevance amid accelerating change (Emerson, 2020). Additionally, by researching cultural values and mindsets of academics, considering relevant policy of Australian universities, the findings generate deeper understandings and possible opportunities for collaboration, creativity, innovation, and pedagogy. My research also contributes knowledge for university policymakers and managers, when designing duties and performance indicators of academics to be inclusive of time and the type of spaces for collaboration and intrapreneurship.

Methodological significance

My research also builds on and contributes to research approaches related to qualitative methods, and pragmalinguistic and meta-text analysis. My research design applied qualitative sequential multi-methods (Schoonenboom & Johnson, 2017; Morse,

2010), empirical phenomenology (Schutz, 1962/1982) as well as approaches to applied and cognitive linguistics (Luodonpää-Manni, Penttilä & Viimaranta, 2017). In this consideration, sequential multi methods contributed to understandings of the participants' dialectical processes from an applied and cognitive linguistic perspective, giving insight to the notion and practices of collaboration, creativity, innovation, and pedagogy in ITE programs.

I sought to understand academics' experiences of reality, not as narrative inquiry, rather as connections of the meaning potential of language regarding a cultural psychological creativity (Glăveanu, 2010). Here, I explored phenomena, and co-creation of dialogue (Carter, 2016) to reveal the mental models of epistemic communities of knowledge in HE. These notions were framed alongside other research literature to establish space, voices, and ecologies of practice and collaboration most impactful on academics' work in ITE programs, to offer possibilities for navigating the super-complexities of HE.

The design feature of language was important to this approach, both on an analytical level and method for retrieving the data. Thus, I designed a strategy of inquiry, integrating both theoretical and philosophical dimensions (Fetters & Azorin, 2017; Greene & Hall, 2010; Greene, Caracelli & Graham, 1989) as influenced by research in creativity, language functions, dialogics, and space to make meaning of the participants' phenomena. Findings from participants' experiences were analysed to address my research question, extending on research by Greene (2015; 2005), where dialogue has points of meta-narrative to actualising what participants want to realise. I applied an interview tool that expanded on the work in empirical phenomenology by Patrik Aspers (2009) to make the space in dialogue possible and realised. This interview tool enabled the process for exploring participants' notions and meaning structures in interviews, thus devising an innovation on interview design outlined in Chapter 3.

My methodological approach focused on the relationship between phenomenology, reflexivity, and creativity, to reveal different layers of meaning as the experience emerged within the dialogue of the data (Fetters & Azorin, 2017; Holmes 2007). To analyse these

different layers, it became apparent that a framework was required to guide the theoretical applications of pragmalinguistic and meta-text analysis (Esenova, 2017; Witosz, 2017). This approach resulted in interpretations for understandings of the social, psychological, or political factors of the phenomena experienced either directly or indirectly, from writing and speech that informed participants' responses (Galetta, 2012; Baxter, 2010).

While studies in discourse analysis by Galetta (2012), van Dijk (2014; 2012), and Jørgensen (2002) examined approaches to identifying conceptual themes, there was a gap in research that had not explored a systematic reflexive framework to capture the dynamic nature of interaction (Litoselliti, 2010). My research contributed to this gap, a reflexive framework that considered the researcher's complex role in the co-creation of meaning with the participants during and after the data collection and data analysis process. I addressed this gap in my design of a Reflective and Reflexive Structural Analysis (RRSA) framework, which also contributed to the research in reflexive analyses by Alvesson and Sköldberg (2017). My work focused on the systematic process of reflexivity of the phenomena experienced, understood, inferred, and theorised from the data. This process enabled me to review the dependability of themes and meta-analyses in relation to meanings around collaboration, creativity, innovation, and pedagogy in ITE programs throughout each phase; and later, the connections to the literature for the discussion of findings.

Research question

The main question of this study was:

What are the meanings, experiences and interactions of academics when engaging in the key concepts of collaboration, creativity, innovation, and pedagogy in ITE programs?

During the initial stages of this research, I mapped the following guiding questions to assist in establishing the context for the aims of inquiry:

1. What are the frameworks for creativity, innovation, and collaboration (physical, cognitive, professional, practitioner, collegial) used by academics in Initial Teacher Education (ITE) programs?

2. What are the challenges influencing collaborative practices and values of academics, and do they affect pedagogic practices?

3. In what ways do universities prioritise the space and opportunities for collaborations of academics, given the complexities of curriculum, workplace responsibilities, accountability, and policy?

4. Given the nature of discipline diversity in universities, are academics in the Arts collaborating in other pedagogic practices or disciplines; and does a background in the Arts influence these collaborations?

The discussion or conclusions of this research did not specifically address these guiding questions; rather they became fluid themes throughout the analysis process.

Thesis structure and chapter organisation

The structure of my thesis is organised into seven further chapters, the final chapters including References and Appendices. In the next chapter I position my research within fields of knowledge. Chapter 2 is organised in two sections: Current context and landscape of HE, and Imagining ways of knowing, doing, and learning. The first section presents stakeholder perspectives that shape universities, and the language used to frame our understandings and epistemic knowledge around the shape-shifting university. This also includes a review of the academics' work, the expectations of their work and agency, and challenges considering the pressures for universities to change and meet external quality assurance measures. Lastly, how do these contexts of HE affect the development and innovation of university teaching in ITE programs when preparing future teachers.

In the second section of this chapter, I review the literature when imagining ways of knowing, doing, and learning with an examination of the characteristics and vocabulary of creativity and innovation and the relevant applications to HE. Next, a review of organisation discourse in universities and language used in that context gives rise to the shaping of HE settings. A key concept explored in the literature reveals how a disciplinary background of the Arts influences academics' practices, as this was a required background of participants for my data collection. The next concept associated certain attributes of creativity and innovation with intrapreneurship and fostering a collaborative workplace in HE. The theories explored in this section review the connections between creativity, phenomenology, and language to inform the philosophical underpinnings of my research.

In Chapter 3, I outline the methodological approaches undertaken for my research. The methodological approach includes empirical phenomenology and sequential qualitative (QUAL→qual) multi-methods, analysed with a Reflective and Reflexive Structural Analysis process and approaches to pragmalinguistics and meta-text analysis. A review of the methodology literature regarding applied and cognitive linguistics, cognitive and situated creativity explore the philosophical insights to the framework of the research design. I also discuss methods for finding meaning through discourse between participant and researcher, space in discourses, and approaches to applied and cognitive linguistics to inform the design of data finding tools and analysis.

Following sections in this chapter describe identification and selection of participants for the study. I then outlined forms of data collection including Online Surveys, and Semi structured interviews. The processes of analysis aided in conceptualising how creativity and language were constructed, considering the participants' experiences and understandings of the phenomena. Lastly, in this chapter I outline the trustworthiness of research methods, ethical considerations and risks.

Chapter 4 presents five sections: Micro analytical approaches; Empirical materials; Signposting basic themes from empirical materials; Expansive inferences for dialogic

analysis and lastly, Analysis for Framing Experiential meaning of emerging fluidity. I contextualise the application of research procedures and generation of findings alongside the research question for my study through the detailed processes of RRSA. This chapter elaborates with detail, the pragmalinguistic and meta-text analyses for framing experiential meaning across two analytical processes. Here, I explain the systematic processes and methodological rationale as designed for micro analytical approaches of the online survey data, Researcher field notes and Semi-structured interviews.

This follows the findings for the empirical materials presented as a sample summary of inferences that inform later analyses. Next, I provide a detailed explanation of the application of basic signposts from the micro analysis to the macro analysis and RRSA of the semi structured interview data. Here is a sequential description for the signposting of basic themes, which include summary points for each of the previously mentioned main ideas. These summary points inform the analysis at a macro level of expansive inferences to frame the experiential meaning of fluidity of themes for the findings.

In Chapter 5, I discuss findings from my innovations of the research design and RRSA tool, with connection to the literature. In Chapter 6, I present findings and discussions of interpretations of this study, in two sections. I interpret the findings of the personal models and then social ecologies for collaboration, creativity, and innovation in ITE programs, with connections to issues pertaining to pedagogy and practice. Next, in Chapter 7, I discuss the conceptualisations of findings from Chapter 6 that form a framework of academics' epistemic values in ITE programs and connections to relevant literature.

The conclusions of this research are drawn in Chapter 8, to address the main research question and reveal insight into the ways certain attributes of creativity and innovation impact pedagogy and the opportunities for academics' collaborative practices in ITE programs. This chapter assembles the indirect and direct experiences of academics in ITE programs, offering deep reflective critique of higher education systems and ways to navigate the complexities and values of creativity and innovation. These final summaries

draw together the conceptualisations of space, voice and agency of academics and their potential to find humane and meaningful ways of working within the super-complexities of HE systems. Importantly, as the nature of my research has clear connections to the current context of universities and academics navigating uncertainty and change in response to the global pandemic, I suggest possible follow up studies and approaches that could support these contexts. I also make conclusion and recommendations regarding the application of my innovation of a systematic reflexive framework that captures the dynamic nature of interaction via RRSA, and sequential qualitative (QUAL→qual) multi-methods.

Chapter 2: Literature review

This literature review explores the various perspectives influencing the corporatisation of universities, including the main influences shifting values of traditional Western HE models. Some of these values include the relationship between academics, the HE environment, and available spaces influencing and challenging both viability of workforce and academic identity, scholarship, and agency. In this review, I draw these perspectives together to inform paradigms around notions of knowledge, creativity, language, innovation, and pedagogy in ITE programs. Before continuing this review, it is important to note the greatest change and challenge to the landscape of HE, operating in a worldwide pandemic. These unprecedented events continued to unfold during the COVID-19 corona virus pandemic, after my data collection. This pandemic immediately reshaped the way academics work, job security, identity of universities, and the economic future of universities worldwide (Goedegebuure & Meek, 2021; Grant, 2021; Ross, 2021; Davies, 2020, Kunkler, 2020). The contexts explored for the literature review are now exacerbated by the resulting conditions of the COVID-19 pandemic, and I weave into these contexts those attendant and supplementary conditions which have furthered the challenges of academics in HE and teacher education

This literature review contains two main areas; the first examines the current landscape of HE. This context connects the various positions around neoliberalism, globalisation and corporatised universities in their approaches to gain market share and entice student enrolments, including a focus on the language used to describe and contextualise this phenomenon. As such, this review considers the changing role of academics' work and the tensions between expectations and personal agency within the HE system. Next, is a review of the organisational discourse and language used in university settings that influence the ways academics work, and the mental models held that shape

HE. Lastly, this area exemplifies the ways ITE programs prepare future teachers and their ongoing learning. Characteristically, I review notions of credentialing, regulation, design, and academic governance within the programs.

The second area discusses imagining ways of knowing, doing, and learning, focussing on concepts of creativity, innovation, pedagogy, collaboration, and language in broader spaces and ITE programs. By establishing the characteristics and vocabulary for creativity and innovation, it is possible to draw preliminary connections between creativity, phenomenology, and language, and how these inform organisation discourse and epistemic knowledge of communities in HE.

These understandings set the philosophical underpinnings for the language of collaboration and engagement and its contribution to academic scholarship, agency, and governance. They also contribute to the discourse around the different understandings of collaboration and its influences on shifting pedagogic paradigms of traditional Western HE models. On this view, I look at how a disciplinary background of the Arts could contribute to the ways academics collaborate, create, and innovate while navigating the shifting shape of HE and its workplace. Lastly, the theories reviewed in this area examine the connections between creativity, phenomenology, and language to inform the philosophical underpinnings of my research. These understandings inform the relationship associated with innovation and creativity, with a focus on agility of academics, and intrapreneurship for developing informed creativity focused workplace in universities.

The current landscape of higher education

While neoliberalism is a major influence on technology, accountability of products, national economies and performance, academics and institutions must find spaces within these challenges to navigate security, agency, and meaningful work. Marginson (2004; 2000) claims that the end-product driven market economies are driven by neoliberal

technologies designed to shift individuals' performances toward higher levels of flexibility and productivity as human capital, reflecting global market and domestic economic objectives. On this view, HE is reconstituted as 'a market in which private clients purchase private goods for private benefit' (Marginson, 2000, p. 19). Marginson (2016) claims that hyper-competition drives investment in private educational goods, resulting in inequitable distributions of universities' power. These inequities further stratify access and voice, resulting in a failure of universities to uphold common good (Marginson, 2018; 2016).

Additionally, Krause (2020) asserts key change vectors including universalisation, technology as disruptor and enabler and national policy and legislative frameworks are influential on undergraduate curriculum and university responses to these changes. This brief introduction highlights a very clear narrative around the main constraints permeating universities and HE over the past 20 years, the role and agency of academics, and the expectations and accountability of their work in Australian and most universities operating in a neoliberal context (Grant, 2021; Barnett, 2018).

The context of Australian university and HE systems is important to establish, as my research situates ITE programs that operate from these systems. In Australia, during The Dawkins Era (1987-1991) led by then Labor Education minister, there was a series of Australian tertiary education reforms contributing to become the dominant neoliberal template for Australian universities to date (Costigan & Grey, 2016; Marginson, 2016). Dougherty and Natow (2019) confirm the primary role of neoliberalism in this context emphasises the role of self-interested organizations and material incentives in motivating them to 'withdraw from attempting to reform society in the name of equality and social justice' and 'ideas have profoundly shaped higher education policymaking worldwide' (pp. 2 - 3).

These reforms 'emphasised deregulation, corporate autonomy, and diverse responses to diverse markets,' while the government managed to establish 'rules, incentives and formulae' (Marginson, 2016, p. 209). Australian universities are mandated to meet set criteria from the Commonwealth Government Provider Category Standards

enforced by Tertiary Education Quality and Standards Agency (TEQSA) (2019b) to maintain their operation (Department of Education and Training [DET], 2019; Norton & Mackey, 2018) including research and courses at all HE qualification levels. TEQSA is Australia's national and independent quality assurance and regulatory agency, protecting student interests and competitiveness in the HE sector (TEQSA, 2019b). Essentially, HE providers are registered with TEQSA, enabling them to legally issue qualifications ranging from diploma to doctorate. Dougherty and Natow (2019) claim universities strive to a 'teaching-research nexus' and maintain mutually beneficial functions within one institution (p.13). While most HE students in Australia attend universities, there are also 127 non-university HE providers (Norton & Mackey, 2018, p. 9). Most non-university HE providers do not conduct research, whereas for universities, research is a legal requirement.

Research by Hughes et al. (2020), and Norton and Mackey (2018) continues to acknowledge inequities of power, and academic freedom across many university systems, prompting negative positioning of HE considering neoliberalism, marketisation, mediatisation, globalisation, and technologies. Even so, growing commentary in the literature (Grant, 2021; Krause, 2020; Barnett, 2018; Bengtsen & Barnett, 2018; Connell, 2013; Silius-Ahonen, 2013) offers insight into some potential for change within those constraints.

In the following subsections, I explore the core ideas that are shaping the HE market, the area of the academic community, expectations, and agency. Next, I review the approaches academics adopt when working with others in HE and university settings, in ways that are collegial or collaborative, and how these connect to agency within the system. This follows a focus on the ideas and organisational discourse, and language influencing the shape-shifting university and potential for change. Lastly, this area explores how innovation of ITE programs challenge or actuate the context of the shape-shifting university, especially when preparing future teachers.

Marketisation

The marketisation of universities in Australia and other Western countries facilitates change in operational and program product developments, adding another layer to functions of HE. Indeed, the increasing financial viability of universities to Australia's export industry has been significant considering greater participation in HE. According to TEQSA (2019*a*) statistical report 2018 - 2019, Australian universities had total revenue of more than $36.5 billion, an increase of $2.8 billion, or 8.2 per cent on 2018 due to a boom in international enrolments. According to Davies (2020) the flow effects of the COVID-19 pandemic lockdowns collapsed these revenues up to 40% for some institutions, resulting in projected sector losses at $16 billion through to 2023 (Universities Australia, 2020*a*).

According to Goedegebuure and Meek (2021), and Kunkler (2020), the hardest hit by this financial crisis was the casualised workforce of sessional academics and other insecurely employed staff, potential tenured staff redundancies, and reduced sources for research funding. While the government supported industries affected by COVID-19 pandemic income losses, universities received no wage subsidy due to their registration as non-profit organisations. All the while neoliberal policy treated universities as businesses competing for million-dollar marketing promotion budgets and supporting an extravagant executive class of administrators (Kunkler, 2020). Despite Kunkler's observations, some university executives and senior management teams opted to take pay cuts up to 20% to help reduce the impact to university budgets (Kunkler, 2020; Ross, 2020).

The Australian HE landscape as a marketable enterprise has considerably changed with increasing finance from enrolments of international students. According to Blackley et al. (2020) HE degrees are valued by careful framing as a marketing concept, whereby creativity and prestige reflects an economic rationalism that 'views students as customers and their degrees as commodities' (p. 1). International student fees fund a large amount of Australian universities' expenditure, leaving 'just over a third of research expenditure [being] financed by Commonwealth research grants' (Norton & Mackey, 2018, p. 3). Meanwhile,

international policy borrowing supported by globalised capital - both financial and knowledge based, reflect an intermingling of neoliberal and globalisation demands (Barnett, 2015; Leonard, 2012).

Additionally, Murphy (2015), and Griffin (2014) highlight a significant factor of university corporatisation is increasing prominence of grant funding from private enterprises, influencing the directions of research and innovation and its adoption by governments (Griffin, 2014). Moreover, Dougherty and Natow (2019) concur this type of funding, performance-based funding (PBF), is a major example of neoliberal policy making that supports university accountability and quality assurance pressures. These motives converge with those of government officials, resulting in the belief of many HE personnel and institutions, 'that PBF provides them with a new way to legitimate themselves in the eye of government officials and the public' (Dougherty & Natow, 2019; p. 7).

Kuhl (2014) warns that university administrations require informing about resulting effects of economic management and quality assurance processes applied to the corporate world to understand possible impacts on HE. In the Committee for Economic Development of Australia (CEDA) (2015) report, den Hollander (2015) explains:

> until recently, Australian universities only faced competition from other
> universities, but today they compete with many privately funded providers,
> public vocational colleges and of course, international institutions that see
> Australia as an interesting market, perhaps as a time zone friendly launch pad
> for their operations into the wider region (p. 226).

While den Hollander (2015) highlights the opportunity of free market potential in the 'zone' for Australian universities, she also notes that the demand-driven funding model in Australia has not shown its full impact on HE, resulting in some state universities losing more market share (den Hollander, 2015). On this view, Marginson (2016) asserts an approach whereby state governments 'need to foster higher education as an opportunity framework- broadens political legitimacy of policy' (p. 38).

Some solutions for approaches to networked learning by Hodgson and McConnell (2019), and Ponti and Hodgson (2006) reflect many dimensions inclusive of collaborative, creative and innovative practice, such as accountability for shared learning between students and teachers; time to build relationships; situated and collaborative learning; critical reflexivity and social discursive practice for co-construction of knowledge, identity, and learning. According to Networked Learning Editorial Collective (NLEC) (2020), networked learning focuses on human relationships and the capabilities required for shaping a world worth living in. Arguably, Grant (2021) contends that network organisation models are less effective due to merely articulating complex approaches to existing infrastructures within university systems, and a lack of genuine contribution to diverse communities and organisations.

The underlying constraints of economic viability and marketisation of university and HE institutions is clearly shaped by influences of demand-driven funding, whereby a large portion of international enrolment funding and overall participation in HE contributes to competition between universities. This context is presently expounded by the impact of the global pandemic affecting Australia since 2020. However, Emerson (2020) argues that universities were struggling to maintain relevance in midst of global changes prior to the COVID-19 outbreak. In this consideration, Emerson (2020) posits that relevance of universities lay in their capacity to be accessible to students throughout their careers, whereby academic institutions offer lifelong admittance, paid for on a subscription basis, and seeking ways to build ongoing relationships with workers. For example, in the United States a program called *Stanford 2025* trialled Open Loop University, where students could spread their education over six years' worth of study to be used over a lifetime (Emerson, 2020). The next section demonstrates some of the impacts of marketisation on HE, with significant regard to consequences of losing market share, course development, course development and innovation, quality assurance and performance.

Impact of marketisation

Market share

The fear for universities losing market share is not new (Ernst & Young, 2012). Competition and demand-driven funding approaches shape and influence the viable presence of universities, and their survival capacity as a system to maintain university world rankings, degree inflations and credentialing. The global restrictions on travel to manage the spread of corona virus, exposed universities' reliance on international student enrolments, resulting in loss of income and redundancies of staff worldwide (Kunkler, 2020). While the federal government made changes to visa arrangements for existing international students (Universities Australia, 2020*b*), these grants did not immediately equate to enrolments as restrictions to borders remain (Ferguson & Love, 2020). According to Universities Australia (2020*b*), around 22% of international university students remain outside Australia due to border closures this figure continues to grow as almost half of incoming international students commence studies in Semester 2 and beyond. Additionally, Ferguson and Love (2020) argue that loss of international student income is not the only significant factor contributing to universities' financial stress. There was significant spending required for universities providing online learning and student support, as well as domestic fee income and investment losses (Ferguson & Love, 2020).

The impact of neoliberal values of education as a commodity for the global market has also prompted universities to identify and seek new niche markets and opportunities, such as direct university to business opportunities to fund research and internships (Goedegebuure & Meek, 2021; Renwick et al., 2020; Davies, 2020; Universities Australia, 2020*c*). In doing so, universities responded by innovating their programs and offerings of wholly online micro credentialing courses such as those offered at Technical And Further Education Queensland (TAFE Queensland) (2021), and Griffith University (Hill, 2020). These micro credentials are steppingstones into larger degrees when international students can resume travel, improving cash flow back into the university coffers (Davies, 2020).

Another view reflects how market share climates encourage universities to hire accountability experts for auditing faculty 'products' of teaching and education programs (Barnett, 2018). This ensures efficient and profitable teaching to attract and maintain student enrolment to maintain the economic focus of universities (Shumar & Robinson, 2018). Furthermore, Shumar and Robinson (2018) argue that these auditors often have 'no experience in teaching and research' yet claim no interference with teaching content and faculty defined learning and program outcomes (p. 37). However, these auditors have little understanding of collaborative and generative nature of knowledge production and consider knowledge as a 'thing' that can pre-identified, and its transmission can be measured (Shumar & Robinson, 2018, p. 37).

Pre and post pandemic online products and services

The commodification of courses for maintaining market relevance (Emerson, 2020) and addressing the impact of the current pandemic to resulted in the Australian federal government redistribution of funding. Specifically, they realigned course fees, increasing costs for humanities courses, and making cheaper, courses such as nursing, and Science, Technology, Engineering and Maths (STEM) subjects (Davies, 2020) and the operationalising of emergency remote digital virtual delivery. According to Unger and Meiran (2020), the point of differentiation for online learning and emergency remote or online learning, indicated the emergency response for the COVID-19 pandemic, resulting in lockdown periods and closure of access to campuses or travel restrictions both domestically and internationally.

There was a reluctance for many academics to embrace online learning (including asynchronous and synchronous modes) prior to the COVID-19 pandemic (Fatani, 2020). In this context, there appears to be a shifting supply of and demand for online HE products resulting in another complexity of re-training and staff willingness to adapt to new ways of working to consider. In this sense, as academics become responsible to develop online

content and enhance online learning resources to support this online learning, academics require ongoing training in technological expertise, skills and knowledge when designing and working in big data systems or online learning content management systems (Huda, 2018).

While all universities offered a Learning Management System (LMS) platform of operation pre-pandemic, blended models were still reliant on face-to-face deliveries supported by online modules. After a few semesters of delivering emergency virtual programs, and massive, rapid retraining and upskilling of academics, there are still conflicting views about the value of delivering only online, or preferences to return face-to-face, and online real time models (Fatani, 2020; Nugroho, Basari, Widya Suryaningtyas & Prasiyanto Cahyono, 2020; TEQSA, 2020). Either way, universities are prioritising their delivery offerings to reflect student needs and values, not those of the academics. Additionally, the complexity of online products has an impact on academics' skill sets and expertise, a psychological impact, a cost in training both financially and for workload time regarding ongoing training, all as a result of marketisation of HE learning (Unger & Meiran, 2020; TEQSA, 2020).

Another impact of marketisation in pre-pandemic delivery modes of HE, was the displacement of teaching academics by software designers during the development of online education, to reduce staffing costs and maximise profits (Marginson, 2016). This context continued to impact academia during the current pandemic climate, whereby a surge in digital transformation has occurred to boost offerings, retain students, and maintain programs resulting in a further rise in the demand for instructional digital designers (Decherney & Levander, 2020; Gacanovic, 2020). In contrast, Grant (2021) suggests that the development of content and learning products of academics with learning designers reflects a team-based approach, reflecting new values for universities establishing relationships and collaborations.

There is contrasting research regarding the efficacy of online learning by Way, Burrell, D'Allura and Ashford-Rowe (2020) and NLEC (2020), while Castro and Tumibay (2019) recommend well-planned, well-designed courses and programs, and the active role institutions play in providing support structures for educators and students. For example, Way et al. (2020) acknowledge that online mimetic simulations for improving authentic assessment have positive implications for student learning. Thus, faculty expenditure for high quality products is not necessary and suggest instead adopting online mimetic simulations using university LMS functionality, which can adopt key elements of authentic assessment design (Way et al., 2020).

While there is economic success in growing markets for online education including Massive Open Online Courses (MOOCs) and forms of blended learning (NELC, 2020; CEDA, 2015; Brennan, Broek, Durazzi, Kamphuis, Ranga & Ryan, 2014) these supply developments for HE teaching and learning present challenges, including the efficacy of education products and their value to students. The NELC (2020) contend that today's students experience a complex social-material-digital world, thus the spaces for learning affect their learning ability and relationships, reflecting networked learning.

If education is to move forward, networked learning is a way to practice the phenomena of Human/inter-personal relationships, Technology, and Collaborative engagement (NELC, 2020). According to Norton and Mackey (2018), Marginson (2016), Brennan et al. (2014), students prefer interaction with their teachers and with each other. Therefore, the response to online deliveries in HE requires the effective use of synchronous breakout rooms for academics to rove through, and not simply rely on pre-recorded lectures and asynchronous documents or videos embedded with questions or examinations (Castro & Tumibay, 2019).

Academic capitalism and gaming the system

When considering the impact of marketisation on HE and university institutions, a form of academic capitalism has taken shape, where performative culture or learning

analytics and auditing contribute to the tensions and work of research and teaching, to reflect profits and commodity value of the HE sector (Barnett, 2018; Marginson, 2016). Seen from this perspective, Griffin (2014) confirms that universities will receive 'performance funding' rewards if the agreed targets of 'teaching and learning missions' and 'performance targets relating to national participation objectives' are met (p. 242).

To this end, Dougherty and Natow (2019) claim that while neoliberal theory argues that these performance management incentives are to prevent academics and leadership from evading their work, they result in 'gaming' the system instead. The 'performance-based audit society' in Australian universities is stimulating strategic approaches to 'gaming' of performance measures (Woelert & Yates, 2015, p.176; 185) affecting the data reported to their government and trust in the system. Especially significant is the fact that Governments use HE policy and learning analytics performance to build on political capital (Marginson, 2016; Brennan et al., 2014) and inform choices made by fee-paying international students (Grant, 2021).

Woelert and Yates (2015) point out that universities attempt to 'disguise' unfavourable performance results to be more attractive for government funding, by reducing course and programme demands so students can pass courses more easily (p. 10). Not surprisingly, this notion of 'gaming' is pervasive, as universities themselves are gaming their own system. For example, various online news media reveal that some universities bribe students with free iPads and discounted accommodation, and a drop in entry requirements (Morris, 2018), unconditional university offers (Turner, 2019; 2018), or early admission to post-secondary qualifications (Baker, 2019); in attempts to maintain and gain enrolments and market share. These ideas present a challenge regarding the value of assessments in HE. Are they measuring student learning and skill development, or personal development, or are they part of a measuring tool for neoliberal requisites of commodity acquisition and entry?

Barnett (2015) offers a contrasting view to this notion of gaming, suggesting universities need to become a 'player' (p. 31). For the university to continue to expand, live, change, and thrive in the age of supercomplexity 'it has itself to be a player, and preferably the key player, in helping continuously to widen and deepen supercomplexity' (Barnett, 2015, p. 31). In the current pandemic climate, Ross (2021) asserts that Australia's top universities may alleviate lockdown losses from 2020 by poaching domestic students from lower-tier universities in face of sectoral failure. On this view, a new game of poaching students by offering varying delivery modes in response to containing the spread of coronavirus (Ross, 2021) and lowering fees (Patty, 2021). A review of delivery modes for Australian universities indicates varying approaches that prioritise health and safety for students and staff. Such approaches include, dual delivery (mix of face-to-face and remote learning), online, and campus based (Australian National University, 2021; Torrens University Australia, 2020; University of Melbourne, 2021; University of Sydney, 2021). While lower tier universities plan for either gradual or staged returns to campus with digital and online real time remote mode (Victoria University, 2021) or dual delivery only (University of Wollongong, 2021).

There is speculation that top tier universities may see 'modest expansion' of domestic enrolments, with little impact on other universities (Ross, 2021). Entry admissions to universities have changed in response to the impact and disruption of learning conditions on secondary school leavers during the remote deliveries and lockdowns of 2020. Meanwhile, some universities are 'disguising admission of school leaver ATAR results' or disregarding them altogether (Ross, 2021). For example, Swinburne University (2020) offered an ATAR Free Pathway for prospective students, while Australian National University lowered their entry requirements (Twyford, 2020). Indeed, universities and students face unique challenges in returning and commencing study during this pandemic environment. Thus, university offerings to improve students' opportunities accessing tertiary study, regardless of their ATAR, raise the question of the validity of tertiary entrance overall,

and those assessments designed for this system. The next section discusses the general ideas around influences that shape the HE market, with a focused example from Victoria University's Block model initiative.

Shaping the higher education market

The past several decades has seen a transformation shaping what universities are and what they want to become, considering social and economic changes. These new shapes and tensions are arguably affected by factors of government and institutional policy, bureaucratisation, and new managerialism (Grant, 2021; Krause, 2020; Marginson, 2016; MacLaren, 2012), globalisation, mediatisation, and technology phenomenon (Crosling, Nair & Vaithilingam, 2015; Marginson, 2004) as well as neoliberal economic and socio-political reform (Berman, 2020; Dougherty & Natow, 2019; Turk, 2017; Ingleby, 2015). There is also the personal drive of the individual to gain qualification from HE institutions due to aspirations for social position, intellectual discovery, and economic security (Marginson, 2016; Murphy, 2015). It is clear from this list, there are many factors influencing the changing face of HE, contemporary public policy, and private practice (Stuart & Shutt, 2019; Griffin, 2014; Rowlands & Rawolle, 2013) additional to the current COVID-19 impact on universities (Goedegebuure & Meek, 2021; Ross, 2021; Davies, 2020; TEQSA, 2020).

Approaches to managing supercomplexities of university systems

Barnett (2015) asserts that universities are operating in a world of supercomplexity, everything inside and outside the university system is challenged including the 'fundamental frameworks of knowing, being, and acting' (p. 31). This awareness of the university system and the system itself are challengeable, it leaks spaces for instability and insecurity for the employee and academic, knowledge capacity, relevance, and creation, teaching and learning and even the function and sustainability of the university itself (Ross, 2021; Berman, 2020; Krause, 2020; Bengtsen & Barnett, 2018; Marginson, 2016). Additionally,

Stuart and Shutt (2019) propose a permeable university, one which 'seeks to remove barriers and blocks to interaction, both within the institution and all around it' (p. 150).

In this consideration, Murphy (2015) contends that despite the competitive approach to corporatisation of HE, there is no clear evidence of an increase to research discovery or improvement to teaching. Nevertheless, three years later from Murphy's publication, an Australian university undertook the challenge in 2018 to transform its pedagogy, focus, operation to be competitive in this climate (Victoria University, 2019) and become a 'player' to seek stability in the face of financial uncertainty and to create a competitive education model in the HE market.

In contemplating the impact of marketisation and neoliberal accountability on the HE landscape, Australia based, Victoria University (VU) shifted their shape and entire operation to a new focus and delivery of education products. This strategic initiative was an attempt to improve financial budgets, economic viability for external funding, maintain its presence in the HE market, as well as improve high attrition rates and low-quality educational ratings (McCluskey, Weldon & Smallridge, 2019). The motivation also reflects the VU mission statement which expounds a strong 'moral purpose to provide vocational (VET) and higher education (HE) that transforms the lives of students and the communities it serves' (McCluskey, Smallridge, Weldon, Loton, Samarawickrema & Cleary, 2020).

This initiative called the VU Block Model was introduced in 2018 as a whole university innovation of course design and student engagement, called '*The VU Way'* (McCluskey et al., 2019). Then, in 2019, the next brand revision of the Block model promoted '*The New way to DO Uni'* (Victoria University, 2020*a*). In The Australian (2019), the VU Block Model was reported as 'the first of its kind in Australia, only one subject is taught at a time, in four-week blocks and classes of about 30 students, so students received individual attention from academics' (Powell, 2019). Therefore, each class had a dedicated teacher throughout, resulting in a more immersive, collaborative learning environment (Victoria University, 2020*a*). McCluskey et al. (2020) claim this reflects the desired

outcomes for 'improved student engagement, satisfaction, results and overall retention and enable students to successfully transition into active and life-long learners' (p. 62). The VU Block model was an approach to supporting and engaging retention of first year students, from non-traditional, diverse linguistic, cultural, and generally low socio economic and first in family education backgrounds (McCluskey et al., 2021). VU online marketing (Victoria University, 2020*a)* claims that:

times have changed – and so have industry and employer needs. Students are expected to graduate with practical, real-world skills, able to handle the stresses that come with everyday working life. That's why we developed the VU Block Model – with student success in mind (2020*a*).

The previous VU Vice-Chancellor Professor Peter Dawkins claimed the VU Block Model aimed to lift student success while maintaining rigorous academic standards (Victoria University, 2020*b*). The evidence promoted on VU's online news highlights that 'overall pass rates for Block Model students are up 7.9 percentage points to 83.9%...Students receiving distinctions jumped 6.8 points to 26.7%, while high distinctions jumped 6.6 points to 22.2%' (comparative data 2017 to 2018) (Victoria University, 2020*b*). When considering teaching academics, the block model proposes the benefit of delivering focused intensive learning (Victoria University, 2020*a;* McCluskey et al., 2019) rather than multiple units at the same time, and the opportunity to provide deeper connection to community and environment or field-based learning (QUEST University, 2018) for that learning experience without clashing with other timetabled programs.

While results of this innovative, large-scale transformation to the university are promising, there was little research in my review of the literature from VU or other universities in Sweden, Canada, or United States, who also offer Block or intensive models of learning, to reveal impact on academics, staff morale, workload, and employment retention during massive institutional overhaul for such programs. Additionally, there was little data reported regarding academics' perspectives of the efficacy and sustainability for

work experiences and management, and planning and delivery for intensive learning models to meet policy driven workload requirements.

Service learning and community engagement

Universities attempt to provide service learning and participation in organised community experiences. For example, VU promotes service to community and sustaining students' lifelong learning, whereas Penn University's approaches reflect 'a social undertaking to create a social good' (Gutmann, 2020). As universities attempt to find new niche markets it appears contestable whether these approaches are altruistic despite fiscal and policy demands. While the place of universities is to enhance academic, service, and real-world learning for contributing to social change within society (McCluskey, Samarawickrema, Smallridge & Dempsey, 2021; Europe Engage, 2017), Grant (2021) argues that such 'laudable initiatives'' and commitments to community reflect a power tension and 'tinge of self-interest paternalism' (p. 134).

In this consideration, Grant (2021) proposes the notion of New Power Universities which become an 'indispensable partner in a civic ecosystem' (p. 161) enabling social cohesion, relationship and contribution to community and business. Grant (2021) affirms his approach alongside Halpern's (2005) concept of social capital 'it's about how people are connected with one another' (p. 260), suggesting a human focus for the work of academics and the relationships they build with students, community and beyond.

Likewise, Jakobi (2019) contends inauthentic approaches to Aboriginal self-determining and sovereign practices in teacher education are replaced and reshaped by university market demands 'to be self-managed and an innovative trader of the other' (p. 107). For example, these 'innovations' are a 'whitestream model of organizing the extraction of "raw materials"' (Jakobi, 2019, p. 107) reflected in 'rushed through core "package-deals," the obligatory and increasingly compulsory Aboriginal subject to be completed before 'moving on' to 'study' something else (pp. 108-109). From these perspectives, the notions

for social capital and community are also inclusive of commodification by ways of shaping 'colonial trading of the other' (Jakobi, 2019, p. 107), rather than how people connect with each other and knowledge and knowing, in authentic ways.

Another perspective regarding lifelong learning is Grant's (2021) focus on 'world readiness' rather than job readiness, employability, and lifelong learning- albeit as an alumnus or a returning customer of the university. Grant envisages that university education results in people and ideas contributing to the social good, 'including being able to contribute to whatever line of work they pursue' through 'a form of credit-bearing experiential learning where students participate in organised community activity. This notion of New Power learning focuses on individuals' real-world readiness, resulting from teaching and learning experiences contributing to social good rather than fiscal monopoly (Grant, 2021, p. 40).

Contrasting these situations described so far, the impact of marketisation on HE is not without the student perspective. There is a flow on effect where the labour market stakeholders (employers) influence the expectations of credentials and course content of HE courses. For example, growing demands for employees' ongoing learning requirements to maintain certification and employers' expectations, alongside mid-career changes (Ingelby, 2015; Griffin, 2014). Hence universities seek to meet the demands of both prospective students and future employers and or industry, alongside government regulations where applicable - yet another supercomplexity. Additionally, this affects students in varying ways: delaying studies for travel or other work experiences or not study at all; on campus non-academic aspects of university life and support; anxieties about future employment prospects; and finding HE approaches that suit their learning needs (Brennan et al., 2014). Lastly, the impact of these decisions for managing the present pandemic, result in various student perspectives reflecting broad spectrums of satisfaction and access (Fatani, 2020; Nugroho et al., 2020; Unger & Meiran, 2020).

In summary, neoliberal business models of quality assurance for products and progression of learning in HE, against an objective measurable standard, are most influential on change (Turk, 2017; Ingelby, 2015). These business models test the response to the global pandemic, resulting in major changes to university identity and operation. As discussed, these corporate influences undermine the credibility of HE (Morris, 2018; Woelert & Yates 2015), shaping the ways the public, educators and universities understand and value high quality education. It is important to note that the implementation of 'highly interventionist policy' (Griffin, 2014, p. 239) and performance (Dougherty & Natow, 2019) creates a culture of metrics of learning, productivity, and research, shaping the academic community and its strategies to manage these challenges during these super complex times (Barnett, 2018).

Likewise, these super complexities can drive the success for the longevity of universities, as discussed with the VU Block model approach and the imminent considerations of universities due to the global pandemic. However, one distinction is apparent - this success can only be successful at the human level, which I will elucidate in the coming sections of this chapter. Whether the university functions as a player or a gamer, what is clear from these positions in the literature so far, is that the landscape and power of the university has shifted, re-shaped, and there are also moments of burying and finding and playing the sand regarding policy and practice.

Within spaces of fiscal and competition guides, and rather than being reactionary, in-between the games universities play, there could be a space to create Greene's humane framework. When academics and leadership solve the problem together and have agency, instead of as hierarchical compliance, this is the human level of freedom in the HE and university system. This relationship itself is a supercomplexity within the university, hence the need for understanding the ways academics at all levels collaborate to become innovative and creative in their work to support the way universities move into the future. The next discussion of the literature explores an element of this super complexity:

academics' work and the expectations of working in HE and the possibility of academic agency in HE.

Academic expectations and agency

Expectations

The role and agency of academics in HE reflect the constant juggle between tenuous labour relations of academic jobs including adjunct and sessional labour (Grant, 2021; Al-Mahmood, Papalia, Barry, Nguyet Nguyen, Roemhild, Meehan-andrews, Julien, Holt, Bester, Bruce, Miles, Neilson and Louie, 2020; Turk, 2017); and the expectations and accountability of their work reflecting these tensions and constraints (Blackley et al., 2020; Selkrig & Keamy, 2015; Barkhuizen, Rothmann & van de Vijver, 2014). For example, the expectations of academics in ITE programs appear to increase as the education and innovation policies of universities, schools, community, and government demand more than just the preparation of skilled new teachers (Silius-Ahonen, 2013).

From this perspective, Roxå and Mårtensson (2017) discuss impacts of policy, highlighting the instability of university systems that are constantly reshaping and reconstructing to meet expectations such as 'e-learning, internationalisation, equity, quality assurance, and accountability' which impact academics and their teaching (p. 96). Such impacts of policy became apparent during the response to the challenges of the COVID-19 pandemic. In this consideration, a rapid overhaul of program and practice needed to shift to online learning, virtual professional development and conferences, restrictions to working from home, reimagining pedagogy, curriculum and practice, and redundancies of permanent staff in response to spiralling university debts (Fatani, 2020; TEQSA, 2020; Unger & Meiran, 2020).

To transcend these tensions, Roxå and Mårtensson (2017) suggest universities 'release policies' thus shifting the balance of power from the intricate symbols that make up policy, that is, frameworks of what should happen and who subscribes to the organisational

requirements of the university. Thereby academics are more than practitioners being produced by practice, hence they can realise some agency regarding what happens in their work (Roxå and Mårtensson, 2017, p. 100). What is clear is agency and voice is imperative to motivation and willingness to take risks and move forward in the change. Likewise, Whitchurch (2015) proposes a third space in reconstructing identities in HE, where spaces for agency are discursive spaces neither ideologically nor managerially constrained. Even so, while policy normalises and frames academics' work, and challenges identity (Alvesson & Sandberg, 2013), the space for reflexivity (Malthouse, Roffey-Barentsen & Watts, 2014) and reflective practices (Al-Mahmood et al., 2020) are key to working within this framework, rather than focusing on policy release. For example, academics' responses to the changes of workspace and place during the global pandemic, provided an opportunity for those with expertise in e-learning and planning to rise up and support colleagues and programs strengthening the intricate web of policies, empowering academics, and shifting their identity (Variyan & Reimer, 2021).

Revisiting the notion of supercomplexity, the expectations of academics' work and their agency strongly connect to policy and change. For this brief review, I have categorised the role of academics in four broad areas and offered some examples. These areas include research, teaching and learning, administration, and institutional and broader community. In general, academics' research roles include: supervising; innovating; obtaining funding; scholarly publishing to build university's brand and reputation; knowledge creation and capital through collaborating with other universities internationally or locally; and school-based research - all of which were challenged by time (Blackley et al., 2020; Cronin, Cochrane & Gordon, 2016; Selkrig & Keamy, 2015; Barkhuizen et al., 2014).

Briefly, the role of teaching and learning includes building and researching epistemological and pedagogic practices of teaching and learning, and the profession of teaching from own practice; teaching and designing or developing courses including online, face to face, asynchronous and synchronous, and marking assessments (Hughes et al.,

2020; Turk, 2017; Kensington-Miller, Renc-Roe & Moron-Garcia, 2015). Additionally, the administration role varies and includes managing or working with sessional or part time staff; maintaining and achieving performance metrics, national assessment, or curriculum structures; managing student results and wellbeing; planning and course meetings (Dougherty & Natow, 2019; Griffin, 2014). Lastly, institutional and broader community roles extend to presenting or attending conferences; involvement in broader education, university or school-based policy making and advocacy; collaborating with schools and the broader community to ultimately improve student learning outcomes; and issue and problem identification, developing alternative perspectives and critiques (Al-Mahmood et al., 2020; Dougherty & Natow, 2019; Barnett, 2018).

As a consequence of these tenuous workload conditions, academics are spending more time on increasingly administrative duties (Variyan & Reimer, 2021; Sadler, Selkrig & Manathunga, 2017) additional to research and teaching and other duties, resulting in burnout causing exhaustion, mental distance and reduced professional efficacy (Barkhuizen, Rothmann & van de Vijver, 2014). The juggling act of academics has resulted in burnout impacted by the pandemic including online exhaustion, absent childcare, and school, accelerating workload expectations, compassion fatigue (Flaherty, 2020; Renfrow, 2020). Not surprisingly, academics experience an increasing disconnect between their personal professional identity and the identity viewed by higher education institutions (Al-Mahmood et al., 2020; Roxå & Mårtensson, 2017; Sadler, Selkrig & Manathunga, 2017).

In contrast, Barkhuizen et al. (2014) claim that 'many academics seem to be engaged in their work,' and obtain their identity and intrinsic motivation from their jobs with a significant degree of challenge (p. 333). Yet, despite these positive experiences in stressful working conditions, the lack of resources in HE increases academics' level of burnout and disengagement. These levels of exhaustion and capacity to maintain high levels of vigour in resilience and perseverance, dedication, and absorption in their work results in the cynicism of academics' work as earlier described in this section. It is specifically intellectual climate

resources including 'low role clarity, poor supervisor relations and task characteristics (low autonomy, variety and/or learning opportunities)' which affect the personal resources (dispositional optimism) and academics' burnout, work engagement and productivity (Barkhuizen et al., 2014, p. 333). Additionally, Woelert and Yates (2015) identify this as the substantive dimension of academics' work whereby the product of knowledge is considered as 'productivity,' 'efficiency,' or 'cost' leaving the distinctive content of the activity unexamined' (p. 176).

On this view Cronin et al. (2016), and Probert (2015) assert that the lack of available spaces or opportunities for some academics to engage in creativity, collaboration, and innovation, affects academic accountability, production of research and generation of new ideas for teaching and learning. Despite these challenges, academics who challenge such tensions can subvert perceptions of academic and professional learning through arts-based practices. For example, McLaren, Welsh and Long (2021) promote their collaborative, creative and innovative practices when revisioning a first-year education unit informing academic and professional learning, whereby students devise and perform an ethnodrama.

A consequence of a university's drive to develop knowledge capital by these approaches can influence the quality of work and engagement by academics. Turk (2017) claims staffing decisions compromise academics' workload and potential quality of teaching and learning. Increasingly, faculties have reduced research as part of academics' workload due to job allocation or reduced funding. This is largely due to the fast-growing rate of teaching-only academic appointments of permanent or fixed term staff (Norton & Mackey, 2018; Sadler et al., 2017). This has three implications for the academic role in universities and higher education. Firstly, when research allocations are reduced, or no longer part of an academics' work, it is difficult to make improvements to teaching and learning practices when they are not allocated research time for this reflective practice (Turk, 2014).

Moreover, Probert (2013) asserts these changes of academic appointment unbundle teaching from scholarship (research and professional learning) and service. On this view,

Sadler et al. (2017) advocate instances where academics can challenge neoliberal agendas which 'splinter and compartmentalise teaching' highlighting that 'some academics experience teaching and research as intimately connected and mutually enriching' and as 'deeply entwined aspects of their work' (p. 182). Here, Blass (2013) offers some solutions to this problem, suggesting that academic research and teaching align as a process to curtail casualisation of academics, by reframing who can contribute to a broader scope of what an 'academic' is. Likewise, Renwick et al. (2020) advocate Boyer's model of scholarship as an approach to broadening academics' scholarship of teaching and learning, integration, discovery, and interdisciplinary conversations, through engagement with community.

Secondly, there is an increase of casualisation of academics, which is beneficial for university systems as it helps manage the flow and volatility of domestic and international student enrolments, thus attributing staffing costs to teaching only periods (Heffernan, 2018; Sadler et al., 2017; Blass, 2013). However, the implication here is also the quality of academics this type of job security attracts, potentially pushing away experienced candidates from the profession (Blass, 2013) who are seeking a tenured academic career path. As a result, casualised academics have constrained freedom to select research or teaching appointments; vulnerable to unethical author attribution practices; are at risk of exploitation by permanent staff; and have restricted life planning from financial instability (Grant, 2021; Heffernan, 2018).

Lastly, central to these notions, academics are required to participate in scholarly activities to enhance learning and teaching, engaging with and keeping up to date with advances in the field indicated by TEQSA (2018) and the Higher Education Standards Framework (Threshold Standards) (2015). This is difficult for casual staff who do not have access to regular professional development and mentoring (Heffernan, 2018). As for teaching focused academics, the challenge of ongoing professional development is due to time restrictions of high teaching workload and performative pressure (Krause, 2020;

Peters, 2013), lack of collegial spaces to reflect with staff including casuals (Selkrig & Keamy, 2015), or have the workload ability to reflect on research of programs.

Performative pressure

The pressure to perform on many levels of audits reflects the impact of complexities in academics' work in HE (Al-Mahmood et al., 2020; Hughes et al., 2020; Woelert & Yates, 2015). These neoliberal measures of accountability are driven by global ranking and benchmarking (Blackley et al., 2020; Dougherty & Natow, 2019; Skelton, 2012) and include audits of academics' practices and the education 'products' they deliver. Additionally, Selkrig and Keamy (2015), Rowan (2013), and Davies and Bansel (2005) concur that these audits include student course completions and academic success, publications in ranked articles and books, and winning of external research grants (Probert, 2013) all within academics' allocated workload hours. Consequently, an undercurrent of performative pressure reflects limitations of time and space to complete and produce increased outputs to meet these accountability measures. In this sense, Peters (2013) confirms there is 'never enough time, and academics often walk a knife edge between feeling in control and out of control in completing the tasks their institutional lives demand of them' (p. 140).

Another element of performative pressure reflects the tension between obligations to improve and enhance the quality of HE programs, complying with standards for teaching and learning (TEQSA, 2019*b*; 2018; Griffin, 2014) and student satisfaction. While TEQSA regulates higher education using a standards-based quality framework for HE policy compliance for accreditation of practice standards, these pressures affect the scope of academic freedom. To this end, Norton and Mackey (2018) and Turk (2017) argue that given this compliance consideration, academics' freedom, freedom from government, freedom from outside funders and from the university administration is at stake.

For example, an academic's freedom to teach, develop curriculum and programs, and conduct research based should reflect their professional scholarly expertise not outside

interests and affiliations (Norton & Mackey, 2018; Turk, 2017; 2014). Additionally, the notions of 'extramural' academic freedom, the ability to exercise democratic rights outside of university without recourse to an academic's position at the university can add pressure to performance and job security (Turk, 2017). Lastly, 'intramural' academic freedom, the right to comment publicly on any part of the university and be critical of the outcome without recourse are elements that should be inclusive of a collegially self-governed workplace (Norton & Mackey, 2018; Turk, 2017).

According to Hughes et al. (2020) and Rowan (2013), the balance for quality assurance and student satisfaction and engagement is a precarious tension of academic life. Rowan (2013), and Roxå and Mårtensson (2017) consider this managerialist perspective of measuring an academic's work as disempowering academics, especially those without tenure who feel pressured to tolerate academically flawed student ideals to support an agreeable classroom environment. Again, I draw attention to the notions of 'gaming' the system as discussed earlier in this chapter. Seen in this light, the game play here reflects Rowan's (2013) contention that performance of 'the good academic' leads a student to play the role of 'satisfied student' resulting in a constructed performance of 'natural' and 'normal' expectations (p. 148). On this view, Heffernan (2021) argues 'student evaluations are influenced by racist, sexist and homophobic prejudices, and are biased against discipline and subject area' (p. 1) and result in growing stress and anxiety for academics. Heffernan (2021) contends:

> Women and marginalised groups are losing jobs, failing to achieve promotion,
> and are being negatively impacted at every step where SETs [student
> evaluations of courses and teaching] are concerned, and will continue to be
> discriminated against every time SET data is collected until the practice is
> stopped (p. 9).

Jakobi (2019) supports similar findings, claiming student evaluation surveys for Aboriginal educators in universities:

focused on my 'performance' to give a 'positive' student experience, that privileges the whitestream learner, and ties me to new forms of accounting and surveillance of Aboriginal labour and productivity– where neoliberal mutual obligation replaces self-determining practices (p. 110).

Fundamentally, the instruments used to measure this game play and constructed performance are arguably simplistic (Hughes et al., 2020; Rowan, 2013), concentrating on corporate goals of the university and 'surface-level understandings' of teaching and learning. Moreover, Krause (2020) asserts that curriculum policy acts as the barometer of global ideology and economic trends, shaped by responses to waves of change, external demands and technological disruption. She contends that long-term approaches for policy and curriculum change are important considerations for practical implications resulting from macro-level factors external to universities.

While curriculum may be a vehicle for policy, my research argues that pedagogy is the framework for experience and practice, reflecting how academics create the learning space and engagement, scaffolding of collaboration and cognitive load, and modelled practices, which are most influential upon student learning. Additionally, there is little focus on the academic educator's aspects of pedagogy (Selkrig & Keamy, 2015; Rowan, 2013), especially those resulting in values that go beyond accountability. For example, Ball and Olmedo (2013) contend that student learning in university focuses on numbers over experiences, procedures over ideas, productivity over creativity. According to Roxå and Mårtensson (2017), there is an imbalance of trust and a disempowerment of the academic, rendering the power to students acting as 'consumers of education, demanding services from teachers' (p. 100). In consideration of Grant's (2021) contention for new world learning, there is little space for the student to experience practices for social good.

Considering these complexities and tensions of academic performative pressure, Woelert and Yates (2015) highlight that while academics are generally accepting of these conditions, the conditions can be counterproductive to the rationale for building good

research and teaching. Whether academics choose to act and play the game of performance accountability and measures, there is significant trust in the audits as effective instruments of governance by university authorities. This trust is without consideration to the impact on academics and their intrinsic connection to their work- whether it is teaching or research. In this sense, Ball (2003) asserts that academic 'performance has no room for caring' (p. 224). Ball and Olmedo, (2013) highlight Foucault's suggestion of reframing practices of performative practices, as practices of resistance, 'to bring to light power relations, locate their position, find out their point of application and the methods used' (Foucault, 1982, p. 211). To this end, Woelert and Yates (2015) suggest that some academics even downplay or ignore the performance management measures as an act of strategic response to performance measurement.

Whether these reactive responses or acts of resistance against the managerialist performance practice (Foucault, 1982), allay some of the tensions experienced by academics, it underestimates the significance of opportunity and space to pursue a balanced academic life. In contrast to Foucault, Arendt (1958/2018) argues that the transformation of human experience is not about changing and controlling society, it is about changing one's pattern of behaviour, not the world one moves in. If this is the case, then we change how we work, not through resistance but through our psychology and mental models and epistemic communities. The university as a whole cannot change itself, the hierarchy itself will not change unless they change as individuals and see inherent value - a shift in the pattern of behaviour. Thinking of what is possible- looking for spaces of opportunity to reshape the behaviour, reshape the pedagogy and approaches for universities to become good places to work.

In contemplating this, simply resisting the work or ignoring the feedback of student satisfaction surveys mirrors Ball's assertion that performance has no room for caring. This human element of compassion in, for and of an academic's work is noted by Al-Mahmood et al. (2020), Sadler et al. (2017), and Davies and Bansel (2005) to include the expression of

human emotion, imagination and the life of the intellect within universities. In this light, Spier (2018) suggests university policy makers adopt a culture of listening to navigate the tension of the limiting capacities that shape academics' work within institutional and structural expectations. This way policy is informed by 'the voices and experiential narratives of diverse players within higher education' (Spier, 2018, p. 110) adding value and recognition to their work, identity, lived experience, meaningful work, agency and a sense of workplace belonging. While Al-Mahmood et al. (2020) highlights the need for academics to make time for celebrating small and big successes, have respect for (dis)engagement and flexibility, and to result in praxis based on love. Thus resuscitating 'passions for creativity and "academic being" from the relentless "academic labour" of performativity' (Al-Mahmood et al., 2020, p.95) where social interdependence is acknowledged and valued.

As discussed throughout this chapter, academics are part of an organised policy-driven system, a game they participate in, and which shapes their practice and identity (Hughes et al., 2020). However, Hughes et al. (2020) contend there is a responsibility connected to the agency and power academics bring to the game of universities, asserting that 'to ignore or fail to grasp this opportunity is to exercise privileged irresponsibility' (p. 44). Additionally, Giddens (2004) maintains that all individuals have the potential to influence others by summarising a situation so that action is possible, thus indicating a type of power and agency. In this sense, all these ideas suggest that there are spaces in the HE system for academics to seek new opportunities and explore what is possible.

To conclude this section about academics' expectations and agency, many complex contexts have been raised regarding the performance measurement systems of universities and their impact on the role and work of academics in HE. This includes stakeholder and university policy expectations and the pressures they face in a dynamic industry. While government funding and policy is instrumental to current labour relations, it may not be a sustainable point that wholly influences the demands placed on academics. According to Blass (2014), universities need to plan longitudinally, in this case the vision of universities

needs to reflect this in the labour force to meet a lack of funding, but still maintain quality and integrity of courses with staff capable of working within those parameters. To this end, both Hughes et al. (2020), and Roxå and Mårtensson (2017) propose that these implications of academic development in the profession have lost its values and history, including professional judgment regarding expertise and scholarship. Therefore, affecting the power to steer the balance of drivers from universities and academics, and the spaces available for the changes to occur in super complex systems.

Spaces for intrapreneurship and the agile academic in higher education

An element of my research questions the available spaces within the HE system for academics to develop in their personal scholarship, teaching and agency, with a focus on teacher education. In previous reviews of the literature, I raised discussions regarding the challenges of working within super-complex systems and market driven forces (Krause, 2020; Barnett, 2018; Smyth & Harrison, 2015; Scott, Coates & Anderson 2008), and the tensions between the university and the academic and students (Heffernan, 2021). According to Woelert and Yates (2015), there is little recognition of the creative agency of academics. Thus, when academics seek approaches to finding the strategic ways of managing these complexities, the lack of recognition for creative agency sometimes results in undermining their intentions (Hughes et al., 2020; Roxå & Mårtensson, 2017).

While there is concern regarding academics' potential to act as knowledge brokers, developers of education products, and to contribute to the development of public policy (Griffin, 2014; Shergold, 2011), my research seeks to find what else is possible for academics' ability to collaborate, create and innovate on pedagogy. Since academics' work includes creating content for journals and university knowledge, there are many academics creating personal branding such as developing their own content via social media and online content with other professional affiliations to make space for collaborations and new

knowledge (Grant, 2021), thus extending the impact of their work outside of traditional academia.

In this consideration, spaces for academics to experience a more meaningful journey in their work (Renwick et al., 2020; Sadler et al., 2017) also seeks 'opportunities for reactivating collegiality and integrating reflective insights that inform and have the potential to evolve teaching practices and make our views visible' (Sadler et al., 2017, p. 183). One view of creating such spaces is a reimagined vision of entrepreneurship in universities that reduces the impact of bureaucratic and corporate structures and is more open to possibilities (Grant, 2021; Shumar & Robinson, 2018). This approach focuses on a university system that is entrepreneurial, boosting an entrepreneurial economy from this work (Barnett, 2018; Shumar & Robinson, 2018).

In this light, the impact of university systems increases, developing a culture and practice which fosters ideation and growth into action regardless of who created the ideas (Shumar & Robinson, 2018). To operationalise this process, Bengtsen and Barnett (2018) assert that entrepreneurial universities should operate as flexible, simple administrative systems enabling them to be creative and quickly respond to perceived needs thus reducing the stifling corporate and bureaucratized systems of the university. In this sense, the entrepreneurial university is inclusive of Barnett's (2018) ecological university, that is, a big picture focus whereby the university has spaces that are open to a process of perpetual becoming, and where engagement includes inner possibilities (2018). The ecological university is reflexively conscious and can respond to its limitations and work towards maintaining and encouraging epistemological openness, exploring possibilities for itself in both its internal workings and its external relationships (Barnett, 2018). However, this focus on entrepreneurialism still pertains to institutional practices via academics' work, rather than reflecting the ways academics work within and outside of this system. Even though Barnett (2018) concludes that academics work in multiple spaces and interconnected timeframes

while managing the juxtaposition of academia, they are invariably becoming networked professionals for the system.

In contrast, Grant (2021) refers to an 'in-between time' for possible spaces in New Power Universities to re-energise a 'different form of networked governance, structures and systems, an activist institution that is comfortable in campaigning for social good the public purpose and mission of universities into the future' (p. 14). Additionally, Whitchurch (2015) advocates 'in-between spaces' which are binary regarding academics' roles, as they are not written into organisation workloads, and may not have dedicated physical space to practice in such as community of practices. In this sense, universities reform policies to enact their social purpose such as supporting local and social enterprises and community engagement for social good and creating good places to support that work for academics.

My discussion focuses on the value of academics' work as working within and outside the system, rather than the entrepreneurialism of the university itself. Preliminary reviews of literature by Peseta and Bell (2020), Krause (2020), Griffin (2014) and Donnelly (2004) show the importance of academics exploring and modelling creative processes and innovation with their students in open, free learning spaces. Likewise, Silius-Ahonen and Kiukas (2013) discuss how academics participate in 'A Place for Space' exploring creativity and pedagogy with colleagues and students. In contrast to Barnett's focus on the system and operation of the super-complexities of the university, I draw on Arendt's (1958/2018) notion for academics to make space to 'think what we are doing' (p. 12). Arendt (1958/2018) asserts that when we confront challenging problems, and in the case of universities, economic disruption and globalisation, we need to accelerate the pace of our acquisition of understanding of current lived reality.

In this sense, the power of the academic is in spaces for reflexivity and agility within and of their role in the university, have the space to think and respond reflexively and create, not wait for validation from metrics of student data or publications. Additionally, Kharlamov's (2016) depiction of space is the affordance for the creative act to take place

and potentially a trigger for creativity. Therefore, the properties of the relationship between academics and space reflect the 'relationship itself being creative, rather than space or humans [academics] alone' (Kharlamov, 2016, p. 153). Another perspective by Malthouse et al. (2014) indicates that reflexivity enables academics the capability to shift their place in the organisational structure, rather than the entire organisation to shift as contended by Barnett (2018).

Accordingly, the expectations of academics' capacity within the university system to innovate and create the products required cannot depend on one individual (Knight, 2011). Such productivity relies on collaboration and networking; networking which may not always be feasible within one's own workplace or faculty; or, if it is within the faculty, requires a team whose work reflects certain characteristics and methods. Thus, I put forward the notion of academic agility, which enables the academic to seek opportunities for collaborations in programs such as Teaching Scholar Development Programs (TSDP) 'fostering a collegial, safe space to share ideas, professionally grow and receive mentorship' from very experienced, inspirational academics (Al-Mahmood et al., 2020). This notion extends to include developing spaces for community of conversation to facilitate a process of self-reflection among teacher scholars (Renwick et al., 2020; Spier, 2018). These agile characteristics also require intrapreneurial rather than entrepreneurial qualities, which I explain in the next section.

The agile and intrapreneurial academic

Institutional cultures can both empower and constrain the scope of an academic's agency and identity (Hughes et al., 2020; Sadler et al., 2017). According to Davies and Bansel (2005) academics require skills of adaptability to navigate these tensions and challenges. As such, this review provides additional insight into methods of intrapreneurialism and agility, reflecting characteristics that may help academics navigate

the super-complexities of HE such as collaborating with others (colleagues, students and community) in such systems.

There are many characteristics of both agile methods and intrapreneurialism, which are complementary to each other, offering more than entrepreneurship, as they are about collaboration and individual work within a system. One main difference between entrepreneurship and intrapreneurship is financial reward. Williams (2013) claims that while intrapreneurs understand the economic drivers for organisational success, they do not use it as a measure of success. In turn, they seek other methods for justification of success and value of their work, showing the organisation they are a valued asset to retain. Additionally, both intrapreneurial and agile approaches reflect iterative processes (Aghina, Handscomb, Ludolph, West & Yip, 2019; Williams, 2013) where opportunities for growth are celebrated, even if challenging and difficult.

Team or collaborative approaches to problem solving reflect agile methods, whereby solutions evolve continuously to reduce waste of resources including development time for ideas and effort; and individual talents in teams improve efficiency of achieving common goals (Aghina et al., 2019; Salza, Musmarra & Ferrucci, 2019). In this context, intrapreneurs 'think and behave like owners' (Williams, 2013) and are adaptive and agile, thus responding to changing demands, team needs, unexpected challenges, and exciting breakthroughs (Aghina et al., 2019; Peplin, 2017). According to Aghina et al. (2019), and Salza et al. (2019), intrapreneurs and agile academics, or agile teams of academics, have an iterative approach to their work, instead of an in-depth planning at the beginning of a project, and collective ownership, which contrasts with Shumar and Robinson's (2018) notion of entrepreneurialism. This process largely involves skills of ability to handle ambiguity and a high level of agreeableness and flexibility (Aghina et al., 2019; Williams, 2013).

In this sense, agile academics are open to changes and to being agreeable in requirements; they encourage constant feedback from students and stakeholders. However, this also requires spaces within programs and HE curriculum to allow active student

participation in the learning process. Active participation through activities and group-based components aimed at reinforcing concepts and allowing for exploration, self-redirection, reconciliation of differences, and setting small attainable goals (Aghina et al., 2019; Salza et al., 2019). Given the competitive culture of performance in universities, as previously discussed in this chapter, the characteristic of agreeableness and emotional stability in an agile team of academics seeks other ways to build high performance when challenges arise (Aghina et al., 2019). Some of the challenges regarding working in HE are the need for time (O'Connor, Corbett & Peters, 2018; Williams, 2013) and experience and willingness to try things differently (Aghina et al., 2019).

These challenges largely reflect the spaces made available in the organisation (Griffin, 2014) and a structure that supports the creative or innovative efforts. According to O'Connor et al. (2018) investing in the skills of intrapreneurialism requires a holistic approach across the organisation where the characteristics of agility and intrapreneurialism are career driven, not just allocated to job skill sets, and include meaningful training and development opportunities. These skill sets are recognised in HE leaders who possess skills of self-awareness, decisiveness, commitment, empathy, cognitive flexibility, diagnosis, and strategy formation (Scott et al., 2008). However, successful teams that are agile and entrepreneurial reflect team members and collaborators, not just leadership.

Challenges for preparing future teachers

In Australian HE, ITE programs are offered as undergraduate and Masters level teacher education courses, providing entry level qualifications required for teacher registration and a license to teach in schools (Yeigh & Lynch, 2017; Griffin, 2014). ITE programs have undergone various changes through ongoing reshaping and reviews by federal and state governments to meet demands of Australian public policy and 'political panic' regarding the quality of the teaching profession, and school students' standardised academic performance (Savage & Lingard, 2018). With reference to Savage and Lingard's

(2018) observation of 'public panic,' this idea reflects declining student achievements on the Organisation for Economic Cooperation and Development's (OECD) Programme for International Student Assessment (PISA). For example, according to the OECD (2019):

students in Australia scored higher than the OECD average in reading (503 points)…when considering a longer period, mean performance in reading has been steadily declining, from initially high levels, since the country first participated in PISA in 2000. Performance in mathematics has been declining too since 2003, and in science, since 2012. In reading, more rapid declines were observed amongst the country's lowest-achieving students (p. 1).

The point here is clarified by OECD (2019), Savage and Lingard (2018), and Darling-Hammond (2000) whereby teacher quality is the most important factor in determining student achievement. This notion has driven federal government policy reform of teacher education by way of a national set of teaching standards, assessment of literacy and numeracy standards, and a final teaching performance assessment. The Australian Professional Standards for Teachers (APST) developed by the Australian Institute for Teaching and School Leadership (AITSL) in 2010 (Savage & Lingard, 2018; Australian Government, 2014; AITSL, 2017; 2011) provides seven Australian Professional Standards for Teaching (APST). These standards comprise a foundation for comparing standards of high-quality Australian teacher education programs with the principles for best practice (AITSL, 2017; Ingvarson, Reid, Buckley, Kleinhenz, Masters & Rowley, 2014).

All national ITE providers are required to align with Graduate level standards, which is required for teacher registration. Briefly, in Australia, the States have constitutional responsibility for education, regulating admission processes for all courses and teaching registration bodies such as the Victorian Institute of Teaching (VIT). For example, VIT is a statutory body that regulates members of the teaching profession, to assure a highly qualified, proficient, and reputable teaching profession (Victorian Institute of Teaching, 2020).

The next hurdle for preservice graduates to pass is the National Literacy and Numeracy Test for Initial Teacher Education Students (LANTITE) (Australian Council for Education Research, 2020). This hurdle is a costly requirement for students with little evidence to support quality output for teachers (Barnes & Cross, 2020). However, it is assumed that successful completion of LANTITE ensures preservice teachers are equipped to meet the demands of teaching and increase the confidence in the skills of graduating teachers for all stakeholders of education (Australian Council for Education Research, 2020; Norton & Mackey, 2018).

The final hurdle for graduating teachers is successful completion of the Assessment for Graduate Teaching (AfGT) in their final year of study. This Teaching Performance Assessment (TPA) tool encapsulates the high-quality intellectual work of teaching in a way for pre-service teachers to demonstrate how they meet the APSTs at a graduate level (The University of Melbourne, 2020). A consortium of Australian ITE faculties or schools of education implement the AfGT.

Clearly, these policy changes for improving the quality of ITE programs and pre-service teachers reflect standards-based measures steered by an increase in national government reform. While new conditions for improving teacher efficacy have been developed, there are also emerging 'democratic and professional deficits in policy development due to growing federal dominance and a distancing of the profession from policy development processes;' such as those influenced by the OECD PISA rankings, edu-businesses, international education policy entrepreneurs (Savage & Lingard, 2018, p. 70). For example, the Teacher Education Ministerial Advisory Group (TEMAG) to the government, reports an assurance of ITE developers to include both academic and practical skills for classroom teachers to improve student learning outcomes. Yeigh and Lynch (2017) argue that devolving professional standards in this way requires clear processes for operationalising how ITE programs 'connect teacher training to student achievement at a concrete and measurable level' (p. 123).

Equally concerning is the increasing standardisation of schooling and education reflected in new accountability measures and data collection and application infrastructures that are shaping the nature of education, pedagogy, and curriculum (Barnett, 2018; Savage & Lingard, 2018; Woelert & Yates, 2015). Even so, Yeigh and Lynch (2017) contend that ITE programs, schools and other stakeholders require approaches that develop the type of knowledge and skill set required for high quality teacher education including social cohesion, individual identities, citizenship, work, and training. Again, the success of Australia's future competitiveness in the production quality of national human capital is the main determinant of government reform, reflecting standards of international benchmarks and assessments, transforming our education system into global spaces of measurement (Dougherty & Natow, 2019; Savage & Lingard, 2018; Shumar & Robinson, 2018).

Yeigh and Lynch (2017) offer another example of professional deficit, seen through management of practicum placement of ITE students by HE. They contend that authentic assessment tasks should be relevant and practical to school placement. Arguably, the current approaches of the AfGT provide a framework for incorporating theory and practice based on preservice teachers' final year of practicum. However, Yeigh and Lynch (2017), and Kennedy (2016) argue that there is a misalignment of knowing and doing between the university's theoretical understandings of teacher practice and schools' focus on demonstrating practical skills.

This notion is exemplified by Hattie's (2012; 2009) evidence-based clinical approaches to standardising effective teaching, which are heavily applied in ITE programs and departmental education models, for example High Impact Teaching Strategies (HITS) (Department of Education & Training, 2020). This can indicate that such approaches are not designed to capture or guide the broader nuances of quality teaching or the iterative nature of classroom environments and students. Nor do they examine cause and effect relationships that might exist between program elements and the AITSL standards. This

work, which Yeigh and Lynch (2017) recommend, is the 'unfinished business' ongoing in ITE development (p. 118).

Imagining ways of knowing, doing, and learning

While the narrative around neoliberalism and corporatisation of HE is tainted with largely negative rhetoric (McCartney & Metcalfe, 2018; Ingelby, 2015), Marginson (2016) asserts that universities engage 'people in mental landscapes of discourse' (p. 13) which often reinforce the inequities experienced within the system (Grant, 2021; Hughes et al., 2020). I want to establish the tone of the rest of this chapter from the position established in Chapter 1, of *what is possible?* When I ask *what is possible* about the ecology of the university (Barnett, 2018; 2015) or dealing with the fast-changing ways academics need to adapt to the new ways students learn (Turk, 2014), or understanding the transformative roles of academic governance and scholarship in HE (Grant, 2021; Marginson, 2016; MacLaren, 2012). Asking *what is possible,* situates a shift in the paradigm epistemologically and ontologically. It makes the space for a different dialectic that acknowledges the impact of neoliberalism without underestimating the value of 'people' or academics who can be curious, as emphasised in Chapter 1 by Greene (1988). It makes space for agile teaching academics to imagine *what else is possible* and create a way forward in the way they work with their students and others when developing pedagogy in ITE programs.

This next section of the literature review examines how teaching academics inform the connections between creativity, phenomenology, and language, which reflect organisational discourse and dialogic analysis in HE. On this view, my research explores academics' experiences of space and voice - their discourses within ITE programs, and their potential to contribute meaningfully within and to that system. Additionally, these understandings form the philosophical underpinnings for the language around collaboration and collegiality in the academic community and its influences on academic scholarship, agency, and governance. I also review how academics' disciplinary backgrounds of the Arts

could contribute to the ways ITEs collaborate, create, and innovate while navigating the challenges of HE workplaces.

Context for creativity, innovation, and pedagogy in higher education

Throughout this chapter, I discuss the super-complexities of HE, regarding stakeholder influences, social and economic impact, and government and university policy, all of which have shaped the ways academics work in managing, creating and innovating education products. According to Donnelly (2004) creativity is a characteristic of academics' practices which helps navigate complexity and multiple, often conflicting factors and constraints. Likewise, Crosling et al. (2015) attribute creative thinking as the 'engine and accelerator for innovation and is the hallmark of a quality education system' (p. 1156). Creative thinking and innovation is vital for developing a knowledge economy (Robinson, 2001) and the nation's competitiveness and sustainability (Crosling et al., 2015; Amabile, 1988), such as education products in ITE programs and other HE programs (Peters & Besley, 2013). However, Griffin (2014) contends that the nature of creativity and its links with innovation are not generally understood.

If creativity and innovation are integral to society norms and competitiveness, and creative thinking and collaboration (Nel, 2015; Leonard, 2012) are a hallmark of achieving them, how are universities focusing on these qualities as priorities when developing their education products? In this consideration, Isaksen and Ekvall (2010) assert that workplace environments filled with unproductive or negative tensions constrain and distract the effectiveness when meeting innovation and creativity challenges. Meanwhile, Olalere (2015) and MacLaren (2012) agree that cultural changes within HE are necessary to foster creativity. However, it is important to characterise certain creativity and innovation practices of academics to occupy a strategic and authentic focus in HE.

Therefore, HE policy, structures and management processes should be cognisant of research findings in areas of creativity and innovation, to realise the transformative potential

of education, not just focus on developing individual academics' creative potential and performativity (Kandiko, 2012; MacLaren, 2012). MacLaren (2012) calls for the 'creative imagination' of academics to be 'harnessed, rather than overspill into a more critical, open questioning of society, economy, and power relations' (p. 160). Additionally, Opie (2013) contends that a human direction is important to the way we value creativity and innovation, that is, the cultural consciousness of its role now and for humanity to come. Research findings by Kleiman (2008) support this idea, adding that 'creativity is about personal transformation and escaping from or at least resisting constraints and frustrations of daily academic life' (p. 216). While Glăveanu (2010) explains that creativity helps to achieve goals as individuals, organisations, and societies, Kleiman (2008) asserts that the transformational attributes of creativity pose a challenge to institutional systems that rely on compliance and constraint. This includes teaching and learning environments, which are standardised or offer strategic or surface approaches to learning.

So far, these are emerging ideas about creativity and innovation in connection to academic practices and how these complexities are perceived and managed affects the success of their application, development, and implementation in HE. While creativity is characteristically different from the idea of innovation, it can be conceived as a necessary condition or prerequisite for innovation (Silius-Ahonen & Wikström-Grotell, 2013; Isaksen & Ekvall, 2010). Although Crosling et al. (2015) contend that innovation emerges from creative thinking, the constraints of HE discussed through this chapter have an impact upon what it means to be, act and develop such practices in connection to pedagogy design and implementation in ITE programs.

The next three subsections review literature that establishes the characteristics and vocabulary of creativity and the culture of innovation, to set the context for these terms as applied to my research. This also applies to the understandings of how teaching academics respond to pedagogic challenges in ITE programs with certain traits of creative and innovative practice.

Vocabulary of creativity

What is judged as creative is due to the affordances of social and cultural interactions between an individual and groups in that environment (Olalere, 2016; Tanggaard, 2014; Glăveanu, 2012; Csikszentmihalyi, 2008; Craft, 2001). There is an emergence of different domains attributing cognitive and sociocultural predispositions to the notion of creativity, including community reception and acceptance within a particular domain (Carter, 2016; Harris, 2016) influencing the understandings, meanings, vocabulary, and application of creativity. There are a variety of theoretical domains of creativity including cognitive approaches (Nijstad, De Dreu, Rietzschel & Baas, 2010; Halsey, 2006); behavioural approaches with reinforcement and modelling (Cropley, 2001; Sternberg, 2003); problem solving (Weisberg, 2015; Runco, 2004; Klahr, 2000), and social psychology and motivation factors (Olalere, 2016; Amabile, 2017; 1996). When considering the flow of creativity, Csikszentmihalyi (2008; 1996) describes creativity as an ecological systemic phenomenon, connecting creativity between the individual, self and their experiences, a field or social system, and a domain of cultural symbols. Here, creativity is viewed as embedded in the social, historical, and cultural context of the individual's environment, and establishes their creativity upon existing knowledge within that domain.

It is strongly agreed upon in the literature that creativity is conceptualized in different ways, making a single definition difficult (Selkrig & Keamy, 2017; Carter, 2016; Weisberg, 2015; Kleiman, 2008). It is generally agreed upon in the literature, that a creative product or process in response to an open-ended task (Amabile, 2013) is novel, original, of value, experiential, and has an element of surprise or non-obviousness (Olalere, 2016; Weisberg, 2015; Nijstad et al., 2010; Kleiman, 2008; Boden, 2007). It is important to note that novelty and creative products can become uncreative when standards of a society value such change (Carter, 2016; Weisberg, 2015) or organisational inhibitors like workplace pressure and culture, management style, and policy come into play (Amabile, 2017; Olalere, 2016; Kleiman, 2008). Additionally, dispositional, or situational variables, elevation of mood states,

and cognitive flexibility and cognitive persistence may influence creativity (Nijstad et al., 2010), noted as a fulfilment-focused experience by Kleiman (2008).

In my previous research, I developed a framework of 'Characteristics of Creativity' (Liska (Lee), 2013, p. 37 - 38) which summarised essential features reviewed across diverse approaches to creativity research: Self-Identity and Autonomy, Non-Conformity, Flexibility, Effectiveness and Relevance, Originality, Elegance of Problem Solving, and Risk Taking; with an additional characteristic of Combinational, Exploratory and Transformational. While these elements focus on broad features of creativity as pertaining to teaching and learning, I have summarised and extended upon those characteristics and vocabulary in Table 1, which could apply to the context of academics in HE and the understandings for the preliminary contexts of findings for my research. These approaches reveal an emerging multidisciplinary field of creativity, which Glăveanu (2010) contends as the cultural psychology of creativity, whereby creativity as a fundamentally relational, intersubjective phenomenon.

Creativity expands our action possibilities, to create new affordances and exploit those existing, in new ways (Glăveanu, 2012); reflecting the 'intersection between what the person *would do* (intentionality), *could do* (materiality), and *would do* (normativity)' (Glăveanu, 2016, p. 14). Glăveanu's position contrasts Csikszentmihalyi's approaches of creativity, focussing on the complexity of socio-cultural-psychological processes and the spaces creativity can be possible within. In general, Glăveanu's approach aligns with the focus of my question underpinning this section of *what else is possible*? The spaces required regarding academics' voice and agency to contribute to and navigate the super-complexities of HE and the challenges of their work. From this perspective, the spaces for creativity are intersubjective, founded on cultural materials to generate creative products, processes and possibilities valued and evaluated as new and significant by other individuals or communities at a given time (Glăveanu, 2017; 2016; 2012). A brief review of this framework is highlighted in Table 1:

Table 1

Summary of characteristics of creativity

Characteristic of creativity	Summary of features
Self-Identity and Autonomy	Requires high self-sufficiency, passion for autonomy (Bresler, 2002), and self-conceptualising. Essential to self-identity are those collaborative experiences, which enable reflexivity of self by reflecting on perceived reactions of others (Csikszentmihalyi, 2008, 1996; Runco, 2004). Additionally, de Saint-Laurent and Glăveanu (2016) explain that reflexivity is important for creativity when developing new perspectives on reality, new potential understandings of self and its situation to 'imagine and act upon these possibilities' (p.122).
Non-Conformity	Requires excitability, risk taking where creativity is motivational, reducing fear of self-embarrassment (Starko, 2004; Yair, 2000). Simultaneous application to other characteristics of creativity could promote thinking skills which lead to production of novelty (Csikszentmihalyi, 2008, 1990; Cropley, 2001).
Flexibility	A continuous process of accommodating to new knowledge by remaining open and persistent to novelty and challenging ideas on individual and collaborative levels (Nijstad et al., 2010). Involves elaboration, development, and extending of ideas to achieve higher order thinking (Hemlin, Allwood & Martin, 2004; Halsey, 2006). Individuals must be willing to revert to beginner status, both cognitively and socially by recognizing inadequacies (Chell & Athayde, 2009; Halsey, 2006).
Effectiveness and Relevance	Sometimes determined by external systems or standards, requires societal and cultural knowledge. It is a specific physical and abstract product like memory for factual knowledge, problems, technical proficiency, and special talents (Csikszentmihalyi, 1996; Getzels, 1991).
Originality	Requires creative thinking to result in original solutions and alternatives that are productive, valuable, and worthwhile to problems that continually arise (Richards, 2007; Hartely 2006; Starko, 2004; Sternberg, 2003) to result in new perspectives like making imagination concrete (Harris, 2016). Amabile (2013) posits that creative responses must be new, not just different, and the value is determined by the domain of production.
Elegance of Problem Solving	Seeks systematic and unsystematic solutions to ill-defined problems (Nijstad et al., 2010; Klahr, 2000) or original products/novelty such as responses, ideas, solutions, or actual products. Solutions are of high quality, and productive, valuable, worthwhile (Csikszentmihalyi, 2008; Milgram, 1990); and based on knowledge or traditional expressions of intelligence (Richards, 2007; Milgram, 1990).
Risk Taking	Affected by constraints of randomness and chance (Ericton, 2003), time and flexibility, lack of opportunities for curiosity, and obstruction of exploration, surveillance yet also acknowledges uncertainty of outcomes (Harris, 2016; Sawyer, 2003; Cropley, 2001; Covington, 1998). Motivation for risk taking involves intrinsic interest or satisfaction (Amabile, 1996), and confidence (Kleiman, 2008). Collaboration enables participants to experience humility by risk taking, developing self-image and confidence (Starko, 2004).
Combinational, Exploratory and Transformational	Creativity connects to psychological processes to generate new ideas (Glăveanu, 2010; Boden, 2007). Focus on process of how creativity evolves (Boden, 2007). Combinational creativity requires generating unfamiliar and interesting blends of familiar ideas (Boden, 2007; 2000). Exploratory and transformational creativity requires existing, culturally accepted, structured conceptualisation to generate novel ideas (Boden, 2007). Both Kleiman (2008) and Boden (2007) connect the idea of surprise, bewilderment, and incomprehension to the process of transformational creativity, rendering a deep dimension of altered conceptualisation resulting in a unique generation of creativity not all coherent the previous style of thought or creation.

Note. Adapted from A pedagogic analysis: middle years of schooling and the role of creative practice, by I, Liska (Lee), 2013, pp. 37-38.

It is apparent that despite the diverse approaches to defining certain attributes of creativity, they commonly attempt to relate creativity to something from within the psychology of the person and the value of culture. In this sense, Carter (2016) and Amabile (1996) assert that creative processes and thinking must be adaptive to a changing environment and existing social conventions. Given Amabile's assertion regarding the impact of social and environmental condition for motivation of creativity (Componential Theory) (Amabile, 2013) and an individual's creative behaviour (Amabile, 2017), such an approach would greatly impact the capacity of agile and intrapreneurial academics, given the constraints and challenges of HE workplaces outlined earlier in this chapter.

Additionally, Amabile (2017) notes the importance of an individual's positive psychological experiences and finding meaningful work as intrinsic motivation for creativity and innovation in their environment or organisation. Yet, Glăveanu (2010) argues that contextualizing creative acts offers an extensive approach regarding the complexities of creativity, rather than innate abilities or personality traits (p. 7).

A common thread through all these approaches for creativity, is that institutional systems reflect those power relations that establish the socio-cultural domain, and between and within communities. Elmholdt and Fogsgaard (2016) argue that this power relationship with creativity is dependent on the way power is co-created. While the understandings around power can have negative connotations, it is also a precondition for creating collaborative acts and products (Elmholdt & Fogsgaard, 2016). Social psychological research by Slighte, De Dreu and Nijstad (2011) contends the relationship between creativity and power in organisations is reflected by managers giving opportunities for low power individuals (who view power as mobility) to attain power and encouraging more reasons for creative acts, thus motivating creative behaviours overall. In this sense, the socio-cultural domain can also provide the space for creating self-identity.

According to Elmholdt and Fogsgaard (2016), this allows the space for understanding power and creativity to decipher various forms of political economy in

organisations. These notions support my contention for this research when seeking

possibilities for academics and their collaborative practices, navigating challenges and

complexities of HE workplaces. At the same time, Tanggaard (2014) asserts that creativity

is a way to both exploit existing knowledge and skills and to explore possibilities within

systems for shaping the paradox of stability and change as opportunities emerge.

Therefore, within these systems, the management of creativity is crucial (Sonnenburg,

2004). Arguably, as Sonnenburg (2004) affirms, these systems should promote creativity

through a democratic infrastructure that is flexible and open, and support product creation in

specific collaborative situations.

Clearly, these perspectives suggest the domain of creativity can reflect both

constraints and spaces for possibility, as well as transformations of people and socio-

cultural practices, and this research will contribute findings to this area of scattered

resources and knowledge. My approaches for understanding creativity for this research are

reflective of the context of creativity and social cultural psychology, emphasising the

environment and space available for creativity to occur. This approach views both the

intersubjectivity and dialogic nature of creativity, and those semiotic elements of HE which

support or constrain creativity, thus not the power, but context, of the system. This

understanding connects the characteristics and vocabulary that creativity examines

'systemic, interactive, and mediated phenomena' (Glăveanu, 2010, p. 8); and that cultural

psychology sets a specific comprehension of culture (Zittoun, 2007).

Vocabulary of innovation

The House of Representatives Standing Committee on Employment, Education and

Training (HRSCEET) (2017), and den Hollander (2015) affirm the necessity for Australia to

adapt and create a culture of innovation according to industry and student demands. This

culture of innovation is steered by educational institutions, private institutions, and

government, education, and innovation policies, and supported by adequate funding. For

example, funding for professional development as important for the creative and innovative problem-solving capacity of employees and developing research, with innovation in teaching and learning in HE is gaining traction (Wear, 2020; Guerrero, Cunningham & Urbano, 2015).

Brennan et al. (2014) explain that successful innovation in HE requires more control over financial resources especially when allocating resources. This is achievable via increased autonomy of academics, longer incremental periods for innovative process and responding to ongoing changes in HE. In the case of HE, Brennan et al. (2014), and Donnelly (2014) argue that the innovation process needs to be better managed, as university managers are often promoted academics with little training in this area.

According to Crossan and Apaydin (2010), innovation is often 'loosely' defined and yet is 'employed as a substitute for creativity, knowledge, or change' (p. 1155). My research offers additional insight into this connection by exploring the vocabulary and experiences of academics' dialogic collaboration around creativity and innovation and its impact on pedagogy in ITE programs. Like creativity, the main analysts of innovation find defining it complex, offering many interpretations of it (Wear, 2020; Keats, 2014; O'Sullivan & Dooley, 2009; McAnthony, 2000).

Innovation is often connected to business and organisations (Wear, 2020; Crosling et al., 2015), and is driven by pressure of competition and global markets (HRSCEET, 2017; McAnthony, 2000), it also requires confrontation (Brennan et al., 2014; Hoholm & Olsen, 2012) and new forms of collaboration (Hazelkorn, 2015; O'Sullivan & Dooley, 2009). Thus, it is important to foster sound relationships between institutions and individuals, otherwise competitive market-driven forces (Hazelkorn, 2015) can obstruct these collaborations. While the results of innovation are measured by growth of profits and turnover, they are reflected in knowledge, human experience, and efficiency and quality products, processes, or services (O'Sullivan & Dooley, 2009), such as new entrepreneurial skill development and working-life centricity (Oksanen-Ylikoski & Ylikoski, 2015).

Knowledge management is key to successful organisational innovation (O'Sullivan & Dooley, 2009; McAnthony, 2000), and involves strategic innovative management; management of innovative change; and innovation through knowledge creation and application (McAnthony, 2000). Concerning the process of innovation, Sharmer (2001) describes innovation as an iterative process, whereas McAnthony (2000), and Tushman, Anderson, and O'Reilly (1997) indicate innovation can be ranked from incremental to breakthrough. In contrast, McAnthony (2000) argues that knowledge management must include the process of new knowledge construction, embodiment through social interchange, and then dissemination of its benefits or use to further exploit existing knowledge or develop new opportunities (Johnson, 2018).

Characteristically, Keats (2014) claims innovation is not inventing, as it requires making change to an established context (O'Sullivan & Dooley, 2009) or addressing a need or authentic problem which requires a better solution that must be made explicit (Scharmer, 2001) and result in increasing customer value by addressing their needs. Additionally, innovation requires a high level of existing knowledge (Johnson 1992), space, resources, interaction, and the conscious act of creating something new (Keats, 2014; Silius-Ahonen & Wikström-Grotell, 2013; Sharmer, 2001).

A brief review of the literature on innovation is summarised in Table 2, featuring the core characteristics: newness, transformation, change, and collaborative:

Table 2

Summary of characteristics for innovation

Characteristic of Innovation	Summary of features
Newness	Relates to knowledge, organisation, management, improvement, or process skills of operation (Crosling et al., 2015; Keats, 2014) and practices (Hartley, 2005). Discontinuation of the past, making implementation challenging (Keats, 2014), all the while adding value to the end result (Elmholdt & Fogsgaard, (2016). Generation of novelty, ideas and implementations results from something new (Keats, 2014; O'Sullivan & Dooley, 2009). Nonaka and Takeuchi (1995) view new knowledge dissemination as leading to innovation that is systematic and continuous.
Transformation	The ability and process of converting invention ideas into practical solutions to problems, resulting in products or services, new processes (Crosling et al., 2015). Transformative solutions are best generated and implemented by individuals (Hoholm and Olsen 2012) Personal innovation is a creative act, a transfer and adaptation of ideas from one context to another (Donnelly, 2004). Thus, the individual requires some elements of creativity like self-autonomy and reflexivity, problem solving, as well as independent thinking and decision-making, and target-oriented action (Kettunen, Kairisto-Mertanen & Penttilä, 2013; McAnthony, 2000).
Change	Relates to varying scales of innovation changes, such as incremental, additional, next-generation, new when innovating product families, efficient value chains of processes, or improvement to systems of service quality and relationships (O'Sullivan & Dooley, 2009). When innovating knowledge, for example technology, it includes the capacity to exploit change as opportunity (McAnthony, 2000; Tidd, Bessant & Pavitt, 1997), while the success of the innovation induces further changes (Brennan et al., 2014). Fast change can be implemented via learning networks to spread new knowledge that becomes embodied in the form of new products and services throughout the organization (McAnthony, 2000; Peters, 1992).
Collaborative	Innovation occurs between organisations, and individuals and organisations, motivated by incentives, stakeholder influence and policy (Brennan et al., 2014; Tidd et al., 1997), and standardisation data measures (Keats 2014). Improved transformative solutions come from collaboration and interaction of diversified teams or work community by working together in a cohesive and coherent system (Hoholm & Olsen, 2012). These collaborations reflect participants' ability to take initiative according to the targets of the community (Kettunen et al., 2013).

Studies by Isaksen and Ekvall (2010) indicate that stressors in the workplace and the management of creative tension for improving innovation within organisations are key to managing complex pressures of competition in current climates. For example, changes in technological innovation greatly affect the way HE programs are delivered, and in the ubiquitous way students can access learning (European Commission, 2014). These factors are even more so evident in the remote delivery approaches and online learning strategies adopted during COVID-19 pandemic (TEQSA, 2020).

In this sense, creating and innovating approaches for online learning offers the university sector a larger platform for international markets and domestic education products and collaborations for research. Prior to the COVID-19 outbreak, HRSCEET (2017) purported a tension when HE courses do not keep up with necessary evolving skills and innovation for improvement and change was constrained. This tension was evident in reskilling of academics globally to create, design and deliver new pedagogies and programs for universities during this time of the pandemic (Variyan & Reimer, 2021). Thus, influencing the framing of innovation of teaching and learning within digital teaching and learning development in universities (Wear, 2020; Scott & McGuire, 2017) rather than attributing broader characteristics described in this section.

According to Grant (2021) and Griffin (2014), universities require an open innovation strategy whereby intellectual property no longer supports competitive advantage, by bridging collaborations to improve the innovation and technology competencies required. For example, Kettunen et al. (2013) explain that collaborative networked learning promotes innovations in work life via multi-disciplinary education and applied research and development. However, the key to leveraging such innovation is the capability and digital skills training for both staff and students, and collaborative approaches to online learning environments (Brennan et al., 2014; Griffin, 2014). In this consideration, an open collaborative learning culture is required for innovation success (McAnthony, 2000), rendering the domain of innovation at any level of an organisation, not just at senior management level.

These approaches also need to shape the change of policy for teaching and learning in HE (Brennan et al., 2014), to include institutional culture of and for innovation that enhances creativity, 'awareness of the benefits resulting from the implementation of the innovation, stimulates openness to innovation and minimises resistance to change' (p. 6). One approach for HE to develop innovation cultures of practice is diversifying its community by transforming it into larger knowledge communities (Oksanen - Ylikoski & Ylikoski, 2015).

As discussed in the previous section, preservice teachers' experiences of ITE programs influence and model effective teaching practices required for their future classrooms, especially while working collaboratively in school communities, contributing to positive social transformation.

Responding to pedagogic challenges for teaching academics in ITE programs

The milieu of teacher education discussed in this section responds to pedagogic challenges faced by academics in ITE programs, exploring the way knowledge and skills are delivered and the interactions that take place during learning within the ecosystem of HE. The complexity lies in personally professional domain values and understandings placed upon creativity and innovation practice of teaching academics, and the social ecology that supports the types of creative learning and innovative teaching required of ITE programs. According to Ferrari et al. (2009) creative learning requires innovative teaching, and 'innovative teaching is both the practice of teaching for creativity and of applying innovation to teaching' (p. iv). How academics respond as policy actors when developing these practices pedagogically and through accredited curriculum programs reflects a collision of policy, effective teaching and learning and policy discourse of HE and the classroom ecology (Lambert & O'Connor, 2018; Ferrari et al., 2009).

The overall approach for academics' teaching practices needs to encompass the development of reciprocity and shared knowledge of the social practice of teaching and learning (Ham, Richardson & Richardson, 2020; Darling-Hammond, 2013; Scott et al., 2008). Thus, resulting in both economic and social capital for the university, the stakeholders, and value for the pre-service teachers (Raya, 2017; Raya, Ramos & Tassinari, 2017). Silius-Ahonen and Wikström-Grotell (2013), and Scott et al. (2008) extend this notion of social capital in connection to the social benefits of 'teaching and learning' between students and teaching academics. They argue for approaches to making available spaces for collaboration, for students and teaching academics to engage in creativity,

innovation, with shared responsibility for ideation. This sense of freedom within the spatial awareness of developing such an ecology and pedagogic method allows for developing those skills and characteristics that flow onto the reality of their own lives (Selkrig & Keamy, 2017; Kettunen et al., 2013; Silius-Ahonen & Wikström-Grotell, 2013; Ferrari et al., 2009).

However, Griffin (2014) argues that most discussions about undergraduate curricula focus almost exclusively on content, and authentic discussions about pedagogy are lost. Likewise, this constraint challenges the ways the language used in programs formalises academic teaching, thus depriving the system of variation, and diminishing the academic teacher as a role model for students and critical inquiry (Friberg, 2015). On this view, Roxå and Mårtensson (2017) claim that these constraints result in students as mere products produced by courses and examination. The flow on effect here is that pedagogic approaches of ITE programs influence and model those practices and experiences required for preservice teacher practices in their future classrooms (Griffin, 2014), working collaboratively in the school community, and their students' learning outcomes. These practices are important for preservice teachers in ITE programs to learn with academic teachers and schoolteachers when creating 'spaces of dialogue in their classrooms, spaces where they can take initiatives and uncover humanizing possibilities' (Greene, 1988, p. 30). According to Nel (2015), Leonard (2012), and Darling-Hammond (2005) this is a transformative autonomy, founded on collaborative research and practice, which Mittlestrass (2010) asserts connects research to teaching and learning informing quality education and a contribution to positive social transformation.

The review of approaches regarding standards-based policy reform of ITE programs reveals the complex nature in raising the quality of teacher education. My research investigates the ways in which academics who work in ITE programs collaborate, and set the foundations for types of creative and innovative capacities of teacher educators, thus influencing the creativity and innovative experiences of preservice teachers in their courses. In earlier discussions, I have reviewed the ways teaching academics navigate the super-

complexities of HE systems reflecting practices, characteristics and vocabulary required for this journey, as well as those conditions that support innovative pedagogies of ITE programs. Research by Silius-Ahonen (2013) focuses on HE as an 'ecosystem' that is not hierarchically controlled but reflects autonomy. This ecosystem also encompasses criticality (Barnett, 2018), social good (Grant, 2021), and enables academics, including teaching academics, to function within a permanent framework of ambiguity (Swirski, 2013). These studies show that increasing autonomy offers expediency for universities to adapt, create and innovate for new needs and new structures, resulting in innovations of pedagogy.

Arguably, responsive planning and teaching influence these practices, reflecting characteristics of agile and intrapreneurial academics who work in an open culture that supports creativity and innovation. A review of the literature regarding best practice principles for ITE programs and teaching academics include courses with coherent, clear vision of good teaching, with strong curriculum taught in the context of practice and child/adolescent development, learning in social and cultural contexts, specialisation pedagogy and curriculum (Ingvarson et al., 2014). Ham et al. (2020) explain that teaching academics possess practices that promote flexibility, collaboration, inclusivity, collaboration, creativity, student interaction and engagement. They also create the space to allow all participants to be responsive to issues and opportunities, largely through inquiry approaches, innovations, reflective case, and praxis writing and teacher research (Ham et al., 2020; Yeigh & Lynch, 2017; Rosengren, Eklund, Löv, Tigerstedt & Wikström-Grotell, 2014; Giddens & Pierson, 1998).

In the move towards universal access and inclusion in HE, Krause (2020) highlights the importance of student agency and partnering in the curriculum, yet there is little explicit insight aside from interdisciplinary collaboration, and longitudinal planning of intentional curriculum design, including unbundling of formal curriculum via digital technology and innovation. Additionally, Krause (2020) asks the question, 'how do university leaders and managers partner with faculty to create productive conditions for debate and dialogue about

the future shape of the undergraduate curriculum' (p. 11). This research posits that academic freedom for creativity in pedagogy is what directs this potential and space for curriculum innovation and the collaborations with peers and students and the contexts explored by Ham, et al. (2020) that will facilitate Krause's longitudinal planning notions.

Wikström-Grotell, Rosengren and Silius-Ahonen (2013) contend that a pedagogy which increased collaboration of student and teacher research, would reflect ways of integrating research into daily activities in their own learning and beyond. These notions reflect Carr, Palmer and Hagel's (2015), and Skelton's (2012) assertion that active learning environments must challenge and allow for critique through experiences of their own learning and with others. These spaces in programs require explicit strategies for critique and are imperative for preservice teachers to confront their own deep-seated beliefs and assumptions about learning and students, and adaptive expertise (Ingvarson et al., 2014; Darling-Hammond et al., 2005).

From these perspectives, ITE programs should develop programs where schools and universities work together, to connect in-school or practicum learning more equally and substantively (Darling-Hammond, 2013). While ITE programs all offer clinical practicum in schools to fulfil registration accreditation requirements and interweave course work, Darling-Hammond's approach connects strongly to Yeigh and Lynch (2017) and Rosengren et al. (2014), whereby strong school-university collaborations develop common knowledge and shared beliefs around quality practice, by modelling current practices for improving student learning outcomes and collegial professional learning for all.

These pedagogic approaches in HE connect strongly to Jenkins and Healey's (2005) research related education model, and Kreber's (2006) approaches for students learning in research-like activities and creating research-teaching synergies which are meaningful and reflect current social complexities and their future employment. Kettunen et al. (2013) offer a similar solution called Meta-innovations, the methods of learning and teaching processes shared by academics with their students to enhance creation of

innovations and innovation competence. On this view, policy recommendations related to shifting the landscape of teaching and learning in HE requires pedagogic training and development for teaching academics, as well as 'insight on how teachers perceive their own performance in a new student-centered paradigm' (Brennan et al., 2014, p. 6). Additionally, Brennan et al. (2014) recommends adequate training for skills development of teaching academics and for collaboration in performing their teaching duties to improve both teacher and student experiences.

The final discussion for this section reviews literature regarding academic freedom and pedagogy. Given the level of policy and accreditation driven standardisation discussed earlier in this chapter, and the positive recommendations for innovative and creative teaching and learning in HE, the tensions lie in the ecology or spaces for these practices to occur or grow opportunities. While creativity requires originality, and both innovation and creativity require interaction, flexibility, risk taking for example, where is the time for such ideas to flow and blossom, and trial regarding pedagogy in ITE programs? In this consideration, both Marginson (2016) and Ferrari et al. (2009) contend that collaborative activity peaks when knowledge flows freely and has time for reflexivity. However, this is challenging when education programs are consistently performance monitored, measured, and managed and held individually accountable, thus reducing the freedom for risk tasking to design and implement innovative pedagogy (MacLaren, 2012; Donnelly, 2004).

According to Swirksi (2013) innovative and creative practices of academics need to be 'deliberative, dynamic and performative' (p. 149), again reiterating earlier discussions of interwoven community and collaborative networks and embodied experiences for both teacher and student. Such an approach defines a pedagogy founded on 'learning theory which engages social, material and temporal dimensions' (Swirksi, 2013, p. 149), which exceeds neo-liberal constraints (Savage & Lingard, 2018). Additionally, Donnelly (2004) suggests freeing learning spaces so that academics can express thinking and have opportunities for academic discovery and choice - perhaps an emancipatory pedagogy for

HE (Ingelby, 2015). In this consideration, these communities of practice also suggested by Selkrig and Keamy (2017), and Wenger, McDermott and Snyder (2002) are essential when implementing social learning and continuing professional learning.

It is clear from these suggestions, that understandings of the cultural, social, and environmental phenomena influence the capacity for pedagogy innovation and creation in HE. The skills of creativity and innovation require acts of cooperation, problem solving and risk taking, to say the least. These views are compatible with Glăveanu's (2010) contention for the cultural psychology of creativity and intersubjective and interactive phenomenon. So how do academics understand, collaborate, and communicate these phenomena, their autonomy and agency within the spaces of HE? The next section of this chapter reviews the connections between creativity, phenomenology, and language to navigate the underpinnings of academics' lived experience and knowledge. It reviews the ways academics navigate challenges of HE, includes organisation discourse and language, spaces for dialogic interaction, collaboration in practice, and lastly those notions that inform the methodology in Chapter 3, and the theoretical framework.

Connections between creativity, phenomenology, and language

Carter (2016) explains that creativity is 'co-constructed in interaction and dialogue' of individuals and groups, who are producers and receivers of creativity in all areas, not just the Arts or aesthetics, revealing its complex nature (p. 48). Vygotsky (1978) emphasized the role of language and culture in cognitive development, which is also co-constructed. More importantly, Glăveanu (2008) and Gruber's (1998) approaches to cultural psychology of creativity adds that the social and cultural working from within the creative person and process (which are simultaneous in action) are open to change, elaboration, and transformation through collective processes of action and communication. Likewise, Joas and Kilpenen (2006) argue for the creativity of action, rather than for the creativity of human individuals as such. These elements of co-construction support many recommendations

offered in earlier reviews of the literature regarding collaborative work, innovation and creative practices of agile academics, and the ways they might navigate complexities of HE. To gain deeper insight into understanding the nature and meaning of the dialogue and its impact on collaborating, life work, and designing, teaching, and learning in ITE programs, I review some philosophical insights around phenomenology, knowledge, and language.

To understand *what is possible* in the pursuit of curiosity and creativity for academics, I think we are asking about their awareness of experience or phenomena of work roles in HE, what it means and how we know, and what is the balance between meaning and knowing when working with others in these spaces. In this consideration Maxine Greene (1988) describes the pursuit of phenomena and an awareness of understanding as spaces and perspectives through which steps towards freedom can be undertaken (such as the freedom of agency and voice in academia), it is 'the praxis we learn to devise' (p. 21). Additionally, in Georg Hegel's work (2018) *Phänomenologie des Geistes* (The Phenomenology of Spirit or The Phenomenology of Mind), the idea of coming to be of knowledge is explicated through a necessary self-origination and dissolution of spirit that transforms to pure knowledge. Essentially Hegel frames this position asking: 'what is the collective mind or spirit shared by a group of people…what is apparent (Hegel, 2018, p. 5) thus elaborating the understandings of organisational discourse and language, and how it influences the culture of ITE programs, and the ways academics collaborate.

In contemplating Hegel's work, I consider that spirit becomes the action of creativity, and the shapes are spaces of meaning potential and awareness of experience- a dialogic domain of phenomena, explored in Chapter 3. The climate of tenuous academic scholarship and governance reflects this balance between being and knowing, and the agency around it. In this sense, when we look at the ways universities have changed into corporatised institutions, I think that Hegel's elaboration of phenomenology helps navigate what is possible, as it requires academics to seek meaning and value in their work regarding motivation for creativity and innovation, rather than just the final acquisition of knowledge.

According to Schutz (1962/1982) to understand the person and others, phenomenology or lived experiences are social processes that seek the 'meaning structure' and what is mutually constituted in relation to other meanings. In the domain of teaching and learning, Selkrig and Keamy (2015) contend that powerful processes for learning occur when teachers have reflective discussions and dialogue about the process for learning with their colleagues, keeping open a lived experience of inquiry in authentic collaboration. It is clear the connections of meaning and knowledge are integral to the work of academics, and the way they collaborate, innovate, and create. However, we must ask: what is the type of knowledge required for such practice and how is it communicated?

Maxine Greene (1988) proposes the purpose of education asking *what is worth knowing.* Knowledge is a fundamental dialectic of society, objectifying our experiences through language and the cognitive tools based on language, transforming objects as reality (Alvesson & Sköldberg; 2017). Knowledge thus becomes a realisation of objectified social dialogical processes, revealing the phenomena of reality. Philosophically and linguistically, Berger and Luckmann (1966) assert that language is central in building up 'a social stock of knowledge' constructed from pre-known routines for acting in various situations (p. 56). In terms of knowledge construction and working in a university, creativity is a social-dialogical process as it involves interactive and intersubjective dialogue of knowledge with others (Carter, 2016; Demuth & Glăveanu, 2016; Glăveanu, 2010; Gruber, 1998).

The ontological perspective here of the phenomena of reality and knowing, is further explored in Dewey's (1983; 1922) philosophy of the relationships between action, experience, knowledge, cognition, and social reality. Thus, the notion of human experience establishes an organised context of meanings and activities reflecting behaviour and perception of reality (Pratt, 2016). Schutz's (1967) approach to the theory of *Lebenswelt* (lifeworld) depicts social experiences that create life experiences, which are realised as directly experienced social reality (Embree, 2015; Groenewald, 2004; Ho, 2008; Schutz, 1967). Additionally, Embree (2015), and van Manen (2014) explain that Schutz's concept of

meaning relates to the process of 'living in one's acts' and being conscious of how those acts are directed toward the objects of these acts, otherwise, the acts do not have any meaning (Schutz, 1973, p. 210). Likewise, Ho (2008) emphasises Schutz's notion that these components of human action and interaction with others involves a 'chain of interlocking motives' (p. 324) of pre-constituted knowledge. This knowledge based on discursive objective signs, reflects expressive and interpretive schemes of language.

In these considerations, the connection between academics' creativity and knowledge is an interesting space, as here the academic is both a creator, communicator, and receiver of knowledge through and of the language used within the institutionalised construct of a university. That is, they create new knowledge, building and innovating on previous knowledge, disseminate and embody this knowledge through the organisational discourse of teaching and learning to reflect policy driven programs, and work in a system which must steer through complexities and challenges beyond the control of the individual. In this sense, Barnett (2018) sees the connection between knowledge, the academic, students, university, faculty, and programs as a characteristic epistemological footprint. The participants in the ecology of this domain need to be reflexively conscious and open to their own limitations regarding epistemological potential and collaboration across its own ecosystem and others (Barnett, 2018). The next discussion explores the ways organisational discourse shapes and iteratively creates these epistemic footprints.

Spaces for organisation discourse and language

This section explores the ideas connecting co-creation and meaning potential of language and spaces of organisational discourse. Here, these notions reflect spaces for dialogue, spaces within dialogue, and who is making or contributing to that reality of meaning. Bakhtin (1981) affirms the nature of dialogue which he terms as heteroglossia: the presence of two or more expressed viewpoints with open-ended connections as things do not exist in themselves, but only in their relations, or co-being (1981, pp. 283, 289, 426).

Like Schutz's idea about acts of Other, Bakhtin contends that dialogism consciousness is based on otherness (Holquist, 2002). Bakhtin (1981) explains that:

> contextual meaning is potentially infinite, but it can only be actualized when accompanied by another (other's) meaning, if only by a question in the inner speech of the one who understands…there can be neither a first nor a last meaning; it always exists among other meanings as a link in the chain of meaning (pp. 145-146).

In this sense, contextual meaning has infinite spaces to be realised, the realisation of meaning exists only when actualised by the meaning brought to it by *other* (Holquist, 2002, pp. 37-38). This is a dichotomy between the notion of self-meaning and realisation, and *other.* However, Holquist (2002) explains that Bakhtin views this as a 'relation of simultaneity' whereby 'simultaneity deals with ratios of same and different in space and time' (2002, p. 36). To further this position on dialogism, Holquist (2002) claims, 'that all meaning is relative' and results in 'the relation between two bodies (physical, political ideological) occupying simultaneous but different space' (pp. 37-38).

There are clear examples in HE where academics develop self-views of meaning and knowledge in the workplace, they can foster or reject (Skelton, 2012) normalised epistemic footprints of the discourses in academia and neoliberal policy, and co-create dialogic domains with other colleagues and students. Some of the language used to shape these constructs of HE refer to corporatisation and commercialisation of academics, and university programs and research (Hughes et al., 2020; McCartney & Metcalfe, 2018; Turk, 2017; Ingelby, 2015). Additionally, the university is described as a 'disjointed and jumbled institution, with a fractured identity' (Murphy, 2015, p. 6) by academic capitalists (Slaughter & Rhoades, 2004); and profit-seeking firms in business of forming the skills and attitudes needed by a productive workforce (Connell, 2013). University systems have also been described as a crucial institution that actively directs 'human capital' for economic

profitability and growth (Ingelby; 2015, Connell; 2013), whereby students are primarily economic agents (Turk, 2017).

While this domain discourse is critically negative regarding neoliberal and economic rationalist tendencies and policy, they are not offering possibilities for change or opportunities for improving the ways of working within the system (Leonard & Roberts, 2016; Rowlands & Rawolle, 2013). These tensions are not simply a reflection of implementing, enacting, or reviewing effects of policy in programs or workplace activity, they are also inclusive of the spaces required for innovation and creativity to be reflexive and analyse policy as scholarship, and the impact on pedagogy for example in ITE programs.

The role of organisational discourse shapes the reality of the problem which policy is designed to address (Roxå & Mårtensson, 2017; Griffin, 2014; Ball & Olmedo, 2013) offering meaningful criticality and opportunity for change. It may be possible then to foster a culture or ecosystem in ITE programs, shaping and shifting the dialogic phenomena to a more collaborative and agile academic community with strategies inclusive of creativity and innovation, when managing these challenges during these super complex times.

In contrast, Spier (2018) raises the value of the conversational nature of educators, their acts, and interactions in working life with others, including students, colleagues, and other participants. Spier (2018) confirms that regardless of the experience the phenomenon of conversation in relationship to practice reflects academics' conversation as valuable and deeply meaningful. In this sense, academics' dialogue is education as being, whether they are conscious of this or not. This dialogic domain of conversation, as opposed to dialogue or discussion in formal ways around policy and work, may also offer the space for what is possible.

The ways of collaboration

Knowledge creation and innovation are key to HE institutional accountability and sustainability, however as seen throughout this chapter there is a shift in paradigm and

approaches to working within these contentious complexities. In this sense, MacLaren (2012) puts forwards the debate elucidating that universities can address such issues by developing collegial communities or practices to provide opportunities for idea creation and exchange within and between universities, as the emergent nature of creativity and innovation develops from group exchanges. So far, in this review I have discussed the pertinence for co-creation and interactivity of language, knowledge and creativity and innovation, as well the value for establishing meaningful ways of working as an academic. While I have discussed notions of co-creation and collaboration in varied contexts throughout this literature review, like creativity and innovation, a definition is varied (Cronin, et al., 2016; Davies & Bansel, 2005).

According to Cronin et al. (2016), and Davies and Bansel (2005) definitions for collaboration in HE include: team teaching and planning of curriculum pedagogic development; critical discourses and collegial conversations or spur of the moment communications in person, via email, social media, virtual methods of webinars or video calls, Short Message Service (SMS*); active reflection and observations of practice when experimenting with new pedagogies in HE classrooms. Likewise, these notions support Sonnenburg's (2004) assertion for 'creative collaboration in product creation and creative collaboration in product implementation and acceptance' (p. 254).

Research by Silius-Ahonen (2013) and Kandiko (2012) concur with MacLaren's view, also suggesting spaces and opportunities for collaboration and networking (Barnett, 2018). Kandiko (2012) claims that organisations like universities need to become more valuable to creative people, especially in the development of interdisciplinary projects as a way of navigating knowledge economy tensions. Kandiko (2012) presents a framework for leadership and creativity in universities that supports the ways collaboration and interdisciplinarity provide conducive environments for motivation and creative thinking in academia. Silius-Ahonen's (2013) research collaborates with a range of Nordic universities, active in creating this paradigm shift to 'space and place' for pedagogic innovation and

creativity and collaboration between academic, preservice teachers and schools (Kiukas & Silius-Ahonen, 2013; Silius-Ahonen, 2013). Meanwhile, Harris (2016) asserts that collaborative approaches to teaching and learning are spaces where creativity 'lives' such as informal creative pedagogy between teachers and students, not just teachers.

The notion of value co-creation is put forward by Dollinger et al. (2018), which includes students playing a more active role in their HE experiences and learning as partners in collaboration with academics (Bovill & Felten, 2016). In this approach, the producer no longer creates values that are destroyed by the consumer (for example student surveys of courses); rather a co-creation process is adopted, forming a reciprocal relationship with the consumer (students) (Dollinger et al., 2018). In this sense, Grant (2021) suggests New Power Universities would offer 'peer-to-peer online education where students teach each other, enabled by an expert facilitator (not knowledge holders in the traditional academic model)' (p. 14).

Additionally, a value for co-creation combines products and services as one value propositions, which interact with the consumer (student) to create more authentic integrated outcomes (Frow, Nenonen, Payne & Storbacka, 2015; Prahalad & Ramaswamy, 2004). For example, Peseta and Bell (2020) argue for Students as Partners (SAP) opportunities to 'reanimate university education so that students become active participants in their learning, and change agents capable of transforming their institutions (p. 100). This initiative is imperative as students are primary in understanding the student experience, thus providing academics the essential knowledge to improving the products and services of HE.

Yet despite the benefits and recommendations of research for academics to collaborate, particularly when teaching and designing pedagogy and curriculum (Probert, 2015; Donnelly 2004), the pressures created by university cultures and mindsets of individuals in the system and lack of reflexivity (Marginson, 2016) present many complexities (Grant, 2021; Barnett, 2018). For example, there are recommendations for team-based approaches for scholarly activities and professional development to improve

practice. However, Selkrig and Keamy (2015) posit that there is an 'assumption that academics are actively involved in reflection of their practices, alongside a commitment to continuously improve the teaching they do' (p. 422). Academics' capacity for reflexivity of teaching programs requires a 'conscious' and 'public manner' (Hughes et al., 2020, p. 45), and time to respond to quality developments and open collegial discourse (Selkrig & Keamy, 2015). While this is arguably challenging in the climate of HE, it is not impossible. A pertinent point raised by Selkrig and Keamy (2015) is collaboration can 'also be resented and resisted if collegiality is 'imposed' or 'forced' on educators' (p. 431), creating tensions when reflection and transformation of their practice is required and exposed.

How does a disciplinary background of the Arts affect academics' practices or collaboration?

It is challenging for academics from different disciplines to collaborate in new ways, while certain attributes of creativity are valued in HE. In particular, academics negotiate how creative teaching and research is managed, and how they promote an environment that encourages creativity in students' learning (Swirksi, 2013) and collaboration for innovative outputs (Dollinger et al., 2018; Selkrig & Keamy, 2015; Kiukas & Silius-Ahonen, 2013; Wenger et al., 2002). On this note, creative people are thought to be intrinsically motivated and autonomous (Kandiko, 2012; Amabile 1996). Research by Moyo (2015) asserts that the nature of the profession of Drama practitioners strongly demands the skills of facilitation, reflexivity, and inquiry to process learning and being, while impacting lives at individual and group/community levels through a process of transformation of becoming and generating new knowledge about self and space (Moyo, 2015).

This research posits that a background in the Arts can make meaningful contributions to the ways academics create, collaborate, and develop innovative pedagogy in HE. Characteristically, the changing interdisciplinary nature of academics' work in universities, the tension of professional learning and professional identity as creative

practitioners (Selkrig & Keamy, 2017), and the suggested outcomes of collaboration by Silius-Ahonen (2013), Kandiko (2012), MacLaren (2012), Walker and Freeze (2011) suggest possible ways the Arts influence academics' practices.

Creativity and innovation have strong links with knowledge and learning, and knowing how to be creative, resulting in domain knowledge (Ferrari et al., 2009). In this sense, creativity is co-constructed in interaction and dialogue, and social, cultural, psychological, and environmental phenomenon (Carter, 2016; Glăveanu, 2010) and transforms knowledge and practice through collaboration (Glăveanu, 2008). This consideration contributes to one of my guiding research questions, whether certain attributes of creativity required for academics to be collaborative and innovate are informed by their arts backgrounds. The discourse around creativity and arts education is undergoing major change as traditional disciplines are separating 'creativity' considering education discourses and practices influenced by globalisation and related phenomenon previously discussed.

According to Harris and Ammermann (2016), creativity in an education perspective is centralised and linked to innovation, curiosity and multi-literacies resulting in skills and products profitable for global markets. While the traditional ideas of creativity in performing and visual arts are becoming lost in their struggle to compete for relevance in an overcrowded curriculum of schools (Harris & Ammermann, 2016), there are similar problems in HE with massive government cuts the Arts programs due to job losses (Barnes, 2020). Clearly, the concept of creativity is not limited to traditional domains of the Arts in Craft (2001) or aesthetic phenomenon, and applies to other disciplines (Selkrig & Keamy, 2017). Research by Davies and Bansel (2005) asserts that 'we need an approach to time that is not linear or progressive' in order to develop creative intellectual work (p. 48); one that fosters creative economy and open knowledge (Peters, Tze-Chang & Ondercin, 2012). Therefore, this research proposes that the type of creativity used by academics with an arts background is one that practices and conceptualises creativity in an iterative way.

Chapter 3: Methodology

To understand the phenomena of collaboration, creativity, and innovation in the context of pedagogy in ITE programs in HE, I sought a methodology that was pragmatic, reflective and reflexive. These methodological key features supported my approach to seeking the understandings of academics' dialectical process that informed their mental models and constructs, regarding the phenomena of space and complexities within HE systems. An overview of these key features for my research referred to pragmatism from the view of single or multiple realities (Creswell & Clark, 2011). Pragmatism was an approach to understanding participants' concepts of knowledge through socially constructed beliefs, experiences, and acts, which were open to empirical inquiry (Kaushik & Walsh, 2019; Pratt, 2016). A reflective methodology demonstrated the active processes of thinking about an action after or while participants were still engaged in an activity (Coghlan & Brydon-Miller, 2014). Lastly, reflexivity was a way to investigate how both the researcher's and participants' processes for creating social or professional structures shaped the realities of shared experiences (Joas & Kilpenen, 2006; Schutz, 1962/1982).

In this chapter, I explain the worldview of my research, by making connections to relevant philosophical and theoretical ideas established in Chapter 2, to support the strategy of inquiry and specifics of the research design. Next, I explain my approach for the research design, including sequential qualitative (QUAL→qual) multi-methods (Schoonenboom & Johnson, 2017; Morse, 2010; Morse & Niehaus, 2009) and the adaptation of a tool to collect demographic and short answer response survey, and semi-structured interview data. Following this, I explain the processes used to select the participants for the study, and the processes determining the theoretical frameworks supporting the field work. Next, a discussion explains the approaches to pragmalinguistic, and meta-text analysis as applied to the data including, micro and macro analyses, constructs and contexts of empirical

materials, and the reflective and reflexive structural analysis. Lastly, I outline risk

management and safety considerations when I undertook the study.

Worldview of methods

The worldview reflects a position of shared beliefs of a social reality and

understanding (Sommer Harrits, 2011). As applied to education research, a worldview

provides the lens through which data is collected and analysed. Given my research was

largely situated in a worldview of pragmatism, I sought to understand the environment in

which participants' realities were grounded, to understand their reality experienced. By

incorporating different ontological and epistemological assumptions about the social world

and its reality, this lens drove the consistency and criticality of literature reviewed for the

study, approaches to the methodology design and collection, and analysis and findings

outcomes (Ling & Ling 2017; Sommer Harrits, 2011).

In this research, I explored what framed the experiences and reality of academics in

those areas established in the literature that affected their work and agency in HE. To seek

the frames of academics' understandings, I required a methodology that would reveal how

the language of academics was understood. For example, the mental models and epistemic

communities of knowledge that would inform such findings. After reviewing other research

methodologies, I determined that thematic interpretations of narrative would not inform my

research question or reveal organisational discourse and language that situated these

experiences. Consequently, this research was not expressed as a narrative inquiry of

academics' experiences. Rather, the connections of language, creativity and phenomena in

the literature informed my approaches for applying linguistic methods and empirical

phenomenology to obtain data to address the research question. Considering my research

question, the connection between the environment and experience (social reality) were

situated in the context of the key concepts of collaboration, creativity, innovation to reveal the impact on connections to pedagogy in ITE programs.

While pragmatism was the main paradigm applied for my study, I also viewed the data through other lenses where required, due to the nature of the sequential qualitative multi-methods research design. Schoonenboom and Johnson (2017) explain that mixed or multi-method designs are complex because they contain multiple points of integration or points where mixing of the data and analysis occurs. Following the research of Alvesson and Sköldberg (2017; 2009), a multiparadigm approach involves movement 'within' and 'between' theoretical perspectives, implying a degree of comparability between levels of interpretation. Locating my study within the multiparadigm described by Mertens (2019), and Alvesson and Sköldberg (2017), I largely situated my research in a pragmatic paradigm, which also shifted between interpretivist and constructivist lenses. The interpretivist lens was applied mostly during the analysis stage of the data, and the constructivist lens during the data collection and fieldwork.

The focus of the interpretivist lens was via the axiology as applied to the analysis of descriptive survey data. According to Ling and Ling (2017) the 'researcher acknowledges the values, context and personal interpretations 'of the researcher and the participant(s) in shaping the construction of knowledge' (p. 33). The analysis of data was at times requiring a systematic interpretation (Ling & Ling, 2017) of the participants' construction of knowledge to understand their intended meaning. I based the constructivist lens on Merten's (2019) notion, which sees reality as socially constructed by the participants and that researchers attempt to understand the complex world of lived experience from that point.

In the next section, I explain the details of applying pragmatism to my research process and its connection to informing the research question. Following this in the strategy of inquiry and research design sections, I make clear the reasons and contexts when interpretivism and constructivism are applied to my research.

Pragmatism

Teddlie and Tashakkori (2009) and Creswell, Clark, Gutman and Hanson (2003) contend that pragmatic paradigms apply approaches to understanding the problem by centralising the research question. Additionally, Mertens (2019) explains that the focus of pragmatism is to seek useful points of connection. In this context, ontologically, pragmatism is not committed to any one system of philosophy or reality, therefore allowing pragmatist researchers to focus on the practicalities of 'what' and 'how' of the research problem (Kivunja & Kivunji, 2017; Blakie, 2010; Creswell et al., 2003). Therefore, the ontology and epistemology of pragmatism 'allows for ambiguity regarding interpretive possibilities and lets the researcher's construction of what is explored become more visible' (Alvesson & Sköldberg, 2009, p. 19). These concepts informed the way philosophical approaches underpinned the strategy of inquiry when designing a multi-method approach for data collection and analysis. Additionally, the ontological perspectives regarding pragmatism were the key ideas that drove the strategy of inquiry to open a broader scope for the development of initial guiding questions that facilitated my strategy of inquiry. The development of initial guiding questions reflected, from an ontological perspective, what I needed to know to think about ways of addressing the main research question: *What are the meanings, experiences and interactions of academics when engaging in the key concepts of collaboration, creativity, innovation, and pedagogy in ITE programs?*

When addressing the research question, I wanted to know what the key concepts meant, what was realised by the participants, and what they wanted to realise, regarding those experiences. Therefore, the pragmatic lens puts the research question in focus, and the initial guiding questions determined my epistemological and axiological needs as a researcher with a pragmatic lens (Ling & Ling, 2017). Applicable to my research, Pratt (2016) contends that the ontology of pragmatism 'encourages a view of academia not only as an activity but as a community of practitioners embedded within a society, and second, these practitioners are treated also as actors who themselves constitute a political force in

society' (p. 512). When considering the views from Alvesson and Sköldberg (2017), Ling and Ling (2017), and Pratt (2016) I wanted to know what was understood, experienced, and acted upon by the participants. These data would reveal patterns or contexts that were present or not present in the data, to address the research questions.

By considering this relationship of concepts embedded in the main research question, a pragmatic approach as defined by Creswell et al. (2003) aided the development of the following guiding questions:

1. What are the frameworks for creativity, innovation, and collaboration (physical, cognitive, professional, practitioner, collegial) used by academics in ITE programs?

2. What are the challenges influencing collaborative practices and values of academics, and do they affect pedagogic practices?

3. In what ways did universities prioritise the space and opportunities for collaborations of academics, given the complexities of curriculum, workplace responsibilities, accountability, and policy?

4. Given the nature of discipline diversity in universities, are academics in the Arts collaborating in other pedagogic practices or disciplines; and does a background in the Arts influence these collaborations?

These guiding questions largely assisted in establishing the initial context for the aims of inquiry, and framing points of dialogue or experiences that occurred in the Semi-structured interviews discussed later in this chapter. This context reflected Merten's (2019) notion of pragmatism seeking useful points of connection. This point of dialogue reveals what Greene (2005) and Levinson (2004) identify as the meta-narrative, which gives voice to academics actualising what they want to realise. This meta-narrative enabled that process of voice and co-creation of understandings around the main concepts, a constructivist paradigm for this stage of the research.

The multiparadigmatic approach of this study resulted in both researcher and participant supporting empowered future action as determined by the interpretations of the phenomena. Understanding the language of sharing and engagement from an applied and cognitive linguistic point of view (discussed later in this chapter) gave insight to the notion and practice of collaboration, creativity, innovation, and pedagogy as specified in the main research question. To this point, the notion of a pragmatic paradigm also revealed a non-singular reality ontology (Kivunja & Kivunji, 2017) where there was 'no-single reality' and all individuals have their own unique interpretations of reality (p. 35). Considering these multiparadigmatic lenses, the focus of pragmatism was the determining factor that prompted me to understand how reality was perceived by the participants. Co-created dialogue revealed these perceptions, to result in an innovative inquiry process strategy.

Strategy of inquiry

To establish the research design, my strategy of inquiry explored theoretical concepts and philosophical postulates for the framework; empirical phenomenology; and finding meaning of the phenomena through linguistic analyses of dialogue and space. Adopting this strategy of inquiry allowed me to situate creativity, linguistics and phenomena of dialogue and its connection to space, meaning making, and realisation of phenomena to address the research question for my study. This strategy does not adhere to any one philosophy, and thus adopted Alvesson and Sköldberg's (2017; 2009) multiparadigmatic approach discussed earlier in this chapter.

The research framework and empirical phenomenology

Characteristically, phenomenology exposes people's perceptions of the world as they experience it and value it (Padilla-Diaz, 2015; Englander, 2012; Kafle, 2011). While phenomenology generally exposes the meanings that arise from an experience, there are different approaches to understanding those phenomena (van Manen, 2014). In

consideration of the literature and my paradigm of pragmatism, I focused my strategy of inquiry on agogic and empirical phenomenological approaches. Van Manen (2014) discusses an agogic approach to phenomenology, which offers a reflexive mode to what the phenomenological thinking, and attitude looks like.

On this view, the philosophical notion of wonder, and what this means in the context of phenomenological thinking, further prompted me to seek an approach that was reflexive and allowed space for the existential richness of the experience. Alvesson and Sköldberg (2017) contend this reflexivity facilitates the interpretive handling of the empirical material of the research. Specifically, by investigating questions and themes of my research, this reflexivity between levels of data materials made explicit reconnections at the empirical level (Alvesson & Sköldberg, 2017).

From another perspective, Aspers (2009) and Creswell et al. (2003) point out that methods of empirical phenomenology position research in empirical explanations grounded in the meaning structures of those studied, to increase understandings of complex social phenomena. In addition to revealing the complexities of phenomena, I was interested in the way phenomenology enabled the exploration of the conditions, constraints, and assumptions of how a context existed on a conscious and introspective level. Therefore, I sought an approach to empirical phenomenology to underpin my strategy of inquiry, and to research what was not known, and which phenomenon had impact on the dimensions of academics' reality when working in ITE programs.

The approach for empirical phenomenology was Schutzian theory, as it connected my understandings of language to complexities of phenomena and dimensions of human existence. Schutz (1962/1982) proposes that we experience many realities, each with a finite province of meaning and cognitive style. However, the meaning of our experiences constitutes reality, not 'the ontological structure of the objects,' (Schutz, 1962/1982, p. 230). Schutz (1932/1976) discusses the role of language in understanding the *other* and the complex context of meanings that are mutually constituted. Schutz (1973) asserts that meaning is 'not a quality inherent in certain experiences emerging within our stream of

consciousness but the result of an interpretation of an experience looked at from the present now with a reflective attitude' (p. 201). In contemplating this notion with *other*, the experiences which can be recollected beyond their actuality, and which can be questioned about their constitution, become subjectively meaningful (Embree, 2015; Schutz, 1973).

This reflects Schutz's notion of first level constructs which were central to my approaches for data analysis discussed later in this chapter. Here, in the context of my research framework, these philosophical ideas around participants' backgrounds or constructs led to why and how I chose them. Taking my lead from Schutz's postulate, this was the foundation for my research design. In this consideration, I focused on the choice of language used to express academics' ideas and acts, and the discourse between participant and researcher - that is, acting socially upon the *other's* consciousness. In Chapter 2, I discussed Schutz's notion of *Lebenswelt*, in this consideration, Embree (2015) put forward that Schutz's thesis on 'meaning- construct- *Lebenswelt'* makes clear 'what are (a) the preconditions and (b) the means and (c) who is or are the agent(s) of actions that can reduce such social tensions' (p. 186).

Therefore, Schutz's (1980) approach to defining the relationship between a person and the *other* within their *Umwelt* as they '[share] with me [the researcher] a community of space and a community of time' (p. 163) was central to my study. Here, Schutz focuses on documenting the transition from direct to indirect experience and the series of experiences in- between. This notion of transition defined the 'transformative point of ideas' or the 'transformative engagement' (Bezemer & Kress, 2015, p. 64) in sequential qualitative (QUAL→qual) multi-methods of the research design, discussed later in this chapter. These notions were central to my research, and connected the key concepts of creativity, collaboration and space as previously discussed in Chapter 2.

Finding meaning through dialogue and space

In the literature review, I established that creativity involved a communicative experience, intersubjectivity of consciousness and interactive dialogue (Carter, 2016; Joas & Kilpenen, 2006) within, and of, creative acts and the spaces of interrelations (Glăveanu, 2010). Central to these concepts is how dialogue functions to reveal the meanings within those creative phenomena. Schutz (1932/1976) asserts that the role of language in the process of 'understanding the *other*' is highly relevant for empirical phenomenology and is situated within his notions of first and second constructs.

This connection between language, phenomena and the construct of meaning created between the researcher and participant, was central to the running theme of Greene's (1988) humane framework for understanding others when academics collaborate in ITE programs. In Chapter 1, I asked *what was possible* for academics when navigating the challenges and complexities when working in HE. In contemplating the philosophical approaches of co-creating dialogue between myself (researcher) and academics (participants) and space, data needed to emerge from the phenomena. Thus, the structure of the interview was designed as an interactional process whereby social interaction looked at both shape and limits of the participants' and my own understandings of the world. To this end, language was an external representation used for communication. Levinson (2004) contends communication is an internal one intimately connected to other internal representations, such as those cultural changes in language, reflecting cognitive style.

For the purposes of my research, Levinson's notion was pragmatically analysed in the participants' own use of metaphors or complex phrases, which spatially describe their experiences of working collaboratively. These experiences include expressions of their feelings or conceptualisations about their workplace conditions and experiences of collaboration. Baxter (2010) also indicates that linguistic data features such as metaphor or professional terminology used by participants to inform the dialogue, provide evidence for speculating about the role of contingent psychological, social, or political factors. These

ideas are inclusive of Alvesson and Sköldberg's (2017) contention of systematic reflection during the interpretation of empirical material and the underlying philosophies to inform the research question and guiding questions. Alvesson and Sköldberg (2017) maintain this is a 'consideration of the perceptual, cognitive, theoretical, linguistic, (inter) textual, political and cultural circumstances' that underpin the interpretations' (p. 11).

By establishing the context of intersubjectivity of dialogue for my research design, it was important to position the philosophies that expounded the inherent social existence and constructs of participants' consciousness. These notions of existence and reality through dialogue, built a connection to the work previously discussed of Schutz, and next, Mikhail Bakhtin. Bakhtin's philosophy encapsulates human behaviour through their use of language and dialogue as 'a pragmatically oriented theory of knowledge' (Holquist, 2002, p. 31). In this sense, Bakhtin (1981) asserts that dialogism recognises the multiplicity of perspectives and voices. Contrasting many other theories of knowing, Bakhtin contemplates that the site of knowledge posited, is never a single entity (Holquist, 2002).

These ideas informed the method and supported establishing the thematic frameworks in the data. I contended that when we understand whose voice was heard and how it was shown or not shown in data, then we could see the value that underpins and connects to the most important points drawn from data. In other words, what was the meaning potential of the language used by participants to frame their mental models and view of the phenomena? While these concepts explored the participant's language use, they also revealed the intersubjectivity of co-creation between participant; and myself (the researcher) thus, reflecting my connections of the research by Alvesson and Sköldberg (2017), Joas and Kilpenen (2006), Bakhtin (1981) and Schutz (1932/1976).

During the processes of engaging and creating dialogue, there was a possibility of *space* that created different meanings and mental models. These spaces were guided by the discourse itself, as it was co-created between researcher and participant, rather than being driven by set interview questions. This notion was important to my strategy of inquiry,

as it revealed an approach for my Semi-structured interviews in the research design. I directly applied this notion of the dimensions or spaces of consciousness in dialogue to reflect how language could reveal the phenomena as understood by both the participant and researcher.

This strategy of inquiry further emphasised action of phenomena, both Schutz's (1932/1976) ideas on the community of space and community of time, and Bezemer and Kress' (2015) transformative point of experience and engagement. These concepts informed my approaches for this research to understand types of dialogue in co-created in moments and the spaces between the moments. These emerging spaces of moments revealed patterns of language as they emerged. Now that I have established the philosophical framework of my strategy of inquiry and the approaches to understanding co-creation of language and experience, phenomenology, and space, the following section explains the research design.

Research Design

In this section, I explain the connections between the philosophical underpinnings of the strategy of inquiry to the research design. This includes the design of the data gathering instruments; participants of the study; fieldwork and a theoretical framework for the data analysis; ethical considerations and other risks for the study; and a summary of strengths and limitations of the research methodology.

Riazi (2016), and Mayoh and Onwuegbuzie (2015; 2014) recommend that a methodological mix allows researchers to conceptualise how language and creativity are constructed cognitively and socially in the search of knowledge and meaning. Greene (2005) adds that mixed methods are 'active, interactive, dynamic processes that involve unique constellations of human beings…located in particular contexts… [that are] not fully known or even knowable,' (p. 211). These multilayered complexities and ideas around knowing are central to the underpinning philosophies discussed earlier in this chapter. At

this point, I understood that approaches to mixed methods, typically quantitative and qualitative, would increase the scope and depth of my study, to reveal an extensive explanation and conceptualisation of the research question (Mertens, 2019; Alvesson & Sköldberg, 2017; Riazi, 2016; Mayoh & Onwuegbuzie, 2014).

The literature reviewed on mixed methods and phenomenology in education research (Mertens, 2019; van Manen, 2014) explored approaches to multilayered complexities of qualitative and quantitative research processes. However, these approaches did not explain how co-created phenomenon would be researched, nor how the complexities would reveal the spaces of the phenomena. Morse (2020; 2010) addresses an approach to this complexity, whereby data is not fractionated into coding, thus revealing qualitatively acquired experiences for analysis and presentation. Morse (2010) identifies this approach as sequential qualitative (QUAL→qual) multi-methods. Morse explains that this approach includes a complete method (core component), plus one or more incomplete methods (supplemental components) that are both qualitative, and cannot be published on their own, and are within a single study (Morse, 2010; Morse & Niehouse, 2009).

Sequential qualitative (QUAL→ qual) multi-methods

The sequential qualitative (QUAL→qual) multi-methods (Morse, 2010; Morse & Niehouse, 2009) used for this study were combined with typologies of sequential mixed methods and Developmental and Expansive Inferences (Creswell, 2019; Tashakkori & Teddlie, 2010, 2008). These combinations of the multi-method design are illustrated in Figure 1. Building on the previous discussion regarding sequential mixed methods, I explain the application of the characteristics of Developmental and Expansive Inferences to my research design. These characteristics were key to addressing how co-creation of phenomenon would be researched, and why sequential multi- methods were selected over mixed methods.

As shown in Figure 1, the QUAL core component stage of conceptualising the

research informs the Developmental Inferences. Here, this stage follows Experiential fields

that develop from Methodological data generation to Analytical field, to reveal questions

emerging or transferring from one field, to merge with the inferences of a previous one

(Tashakkori & Teddlie, 2008).

Figure 1

Sequential qualitative (QUAL→qual) multi-method
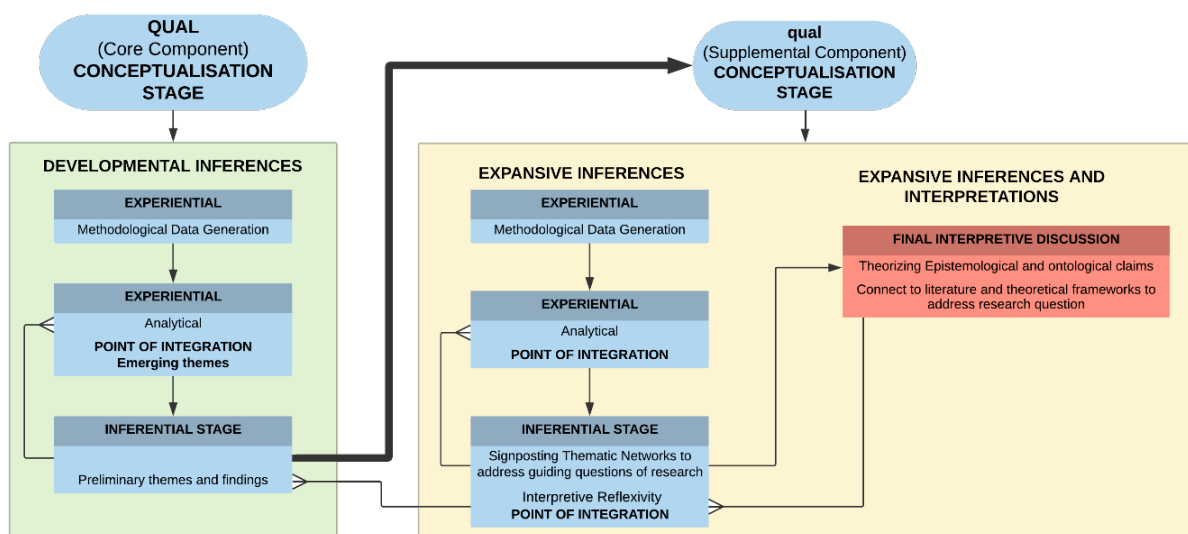
The point of Integration explained by Morse (2010) was positioned in the analytical

field. Here lay the intersection of understanding regarding micro data and emerging themes

including the contexts and experiences of the participants in the research. The final stage in

this sequence of QUAL methods refers to Inferences, where preliminary themes and

findings establish the core component of data findings to directly inform the qual component

in the Expansive Inferences stage of the research design.

The next sequence of the multi-method approach includes the conceptualisation

stage of the qual method, providing the next component of the research design. Expansive

Inferences were used to expand or explain the understanding obtained from previous

Developmental Inferences of the data, and preliminary findings to address the research

question. Again, the methodology process follows a similar approach to the QUAL component regarding the sequence of Experiential and Inferential stages. Korstjens and Moser (2018) contend that this approach establishes the credibility and dependability of qualitative data analysis, and in this case, its transferability across both components (QUAL→qual). This intersection is where both findings from (QUAL→qual) components address the research question as applied to a reflexive process, to check point previous inferences. The last stage of Expansive Inferences includes final interpretive discussion that theorises epistemological and ontological claims of the findings in connection to relevant literature and theoretical frameworks to address the main research question.

Emerging phenomena in sequential qualitative multi methods

My approach to sequential qualitative multi methods makes possible the way co-created phenomenon reveal both the spaces where complexities of phenomena are experienced. Characteristically, while empirical data may reformulate the theory, alter it, or add dimensions to it, Aspers (2009) contends that empirical phenomenology approaches allow these theories to emerge while being in the field. In contemplating this, the theoretical frameworks discussed so far guided the notion of dialogic domains. These frameworks informed my understandings that emerged from the concepts embedded in the language of the empirical material collected, as it was co-created. Therefore, this process was not about 'reduction of phenomenology' (van Manen, 2014, p. 61) or 'reflective reductionism' through reflexive interpretations of the data (Alvesson & Sköldberg, 2017, p. 330). Rather, my approach proposed that the spaces existed within the phenomena and arose, emerged, or flowed from it, near it, were connected, or were a result of the dialogue.

Consequently, my research assumed that there were phenomenological experiences which had non-intentional structures as well as static intentions (what things mean, and how meaning came about) (van Manen, 2014; Merleau-Ponty, 2012). Seen in this context, the co-created Expansive and Developmental Inferences facilitated my

understandings of the relationships between collaboration, creativity, and innovation. These ideas were supported by Carter's (2016) concepts of the co-construction of dialogue in creativity, and Glăveanu's (2010) creativity and cultural psychology concepts around elaboration and change through collective processes of action and communication. Additionally, sequential qualitative (QUAL→qual) multi-methods supported the way empirical phenomenology was analysed to reveal the meaning potential of language and the notion of dialogue and space used by participants and the researcher. This was conceptualised as the framework Dialogic domain of phenomena in Figure 2. The next section of this chapter explains the design of the data gathering instruments, including the role of the Dialogic domain of phenomena between the participants and researcher and its connection to the meaning potential of language via pragmalinguistics.

Design of data gathering instruments

As previously discussed, my approaches to sequential qualitative (QUAL→qual) multi-methods and empirical phenomenology provided a way for data to reveal the meaning potential of language. The meaning potential of language was understood in two ways for this research: firstly, as a Dialogic domain of phenomena; and secondly, the role of pragmalinguistics and meta-text as the theories underpinning the design of the data gathering instruments and analysis.

Pragmalinguistics and meta-text

Pragmalinguistics and meta-text were the linguistic theoretical approaches used to define the way the meaning potential of language was understood and applied in my research. Esenova (2017) explains that the role of pragmalinguistics in language relates to the way language connects to human and cognitive behaviour. Pragmalinguistic analyses highlight the way people communicate and the factors which characterise how speakers identify and choose contextually appropriate options for participating in linguistic interaction

and communicative intention (Krulatz, 2018; Esenova, 2017). Krulatz (2018) explains that pragmalinguistics skills allow speakers to correctly interpret, choose and apply those speech act strategies, which reflect socio-cultural and linguistic conventions.

Thus, pragmalinguistics explores linguistic theories of communicative grammar, theory of speech act and speech activity (Esenova, 2017; Formonovskaya, 2002). Esenova (2017) asserts there are many features of pragmalinguistics ascribed to these theories. Those features applied to my design of data gathering instruments include: determining the speaker's purpose in the process and structure of communication; identifying the 'addressee's pragmatic approach,' and competence in understanding the message; and lastly, to understand a 'speaker's thoughts [both] open or indirect' (Esenova, 2017, p. 42). Additionally, Chikileva and Sergeeva (2020) emphasise that pragmalinguistics involves interpreting discourse as a text immersed in a communication situation, as a social, ideologically limited type of utterance.

Esenova (2017) proposed that the speech act is realised when there is feedback defined by the addresser, thus the connection of the initial communication has been perceived correctly. Formanovskaya (2002) explains this communicative context for pragmalinguistics further, whereby the complexity of this situation reveals the relationship between the external conditions and the status of the participants in the form of discourse. The features of pragmalinguistics by Chikileva and Sergeeva (2020), Esenova (2017) and Formanovskaya (2002) indicate that participant's dialogue acts of communication, and exchange of information reflects the structure of influence, intention, and various communicative strategies.

To this end, Spiridovsky (2015) frames the understanding that communicative-pragmatic markers establish a type of discourse. These markers are characterised by verbal behaviours of the participants involved in the communication (Chikileva & Sergeeva, 2020), such as composition and roles of participants in communication and their degree of acquaintance, social norms and relations, and situational contexts such as time and place

(Spiridovsky, 2015). On this view, Witosz (2017) describes this as a meta-layer, or meta-textual interpretation of the interpersonal relations of the participants of the dialogue, or interlocutors. The meta-text defines the relationship between particular and various levels of a text and different texts, their semantic levels, and the encounter of a multiplicity of voices (subjects) with those texts (Witosz, 2017; Kałkowska, 1996). Later in this chapter, I further explore the applications of pragmalinguistics and meta-text, the theoretical framework and its influence on the data analysis.

At this point of the chapter section, I draw together the connections of multiplicity of voice and the various relations in the spaces of discourse as discussed by Witosz (2017) and Kałkowska's (1996) pragmalinguistics, and the philosophical underpinnings by Bakhtin (1981) and Schutz (1932/1976) discussed earlier in this chapter. These notions directly influenced the design of the data gathering instruments: an Online descriptive survey and Semi-structured interviews. In this section, I explain the design for the Online descriptive survey and Semi-structured interviews, and how it reflected connections between intersubjectivity of language, pragmalinguistics and its multidimensionality.

These connections signified the value of how text or context of the situation within a dialogic domain realised the meaning potential of the experience or phenomena of the participant. Greene and Caracelli (2003) call these points of dialogue and meaning-potential a meta-narrative. In the context of my research, this was co-created between the researcher and the participants. This meta-narrative informed how academics engaged in the key concepts of collaboration, creativity, innovation, and pedagogy of ITE programs.

Dialogic domain of phenomena

As previously discussed in this chapter, my research design required an approach to create the space to reveal transformative points of dialogue and engagement, or experiences between the researcher and participant, and the meta-narrative around understanding the co-creation of language and meaning. I summarised these concepts,

interwoven with the theoretical and philosophical notions discussed about sequential

qualitative (QUAL→qual) multi-methods and empirical phenomenology, into a conceptual

framework called Dialogic domain of the phenomena. This conceptual framework paved the

foundations for the systematic structure of the data gathering stages and the design of the

Online descriptive survey and Semi-structured interviews, as well as the data analysis.

The dialogic domain was the phenomena of communication between the participant

and researcher (the interlocutors). The diversity of phenomena in the dialogue was reflected

in the language signs or different semantical notions, thus constructing a community of like

thought (Levinson, 2004). Pragmalinguistics investigates the language signs that informed

the interlocutor's intentions of the speech act. To clarify, Esenova (2017) explains two

approaches of pragmalinguistics as applicable to Levinson's notion: communicative

functional and cognitive functional. According to Esenova (2017) and Witosz (2017), the

communicative values are understood by the functions of the intention for and of the act,

shared social communication.

The cognitive functional approach explores the way consciousness reveals the

external environment for the language system (Esenova, 2017). To this end, these

constructs of pragmalinguistics revealed the inferences of the phenomena regarding the

ways academics collaborated in HE settings. The Dialogic domain of phenomena

contextualised the co-creation of dialogue as it occurred between the researcher and the

participant. Here, the Dialogic domain of phenomena mapped the spaces of the participant

and researcher in the interview, their intersubjectivity and types of experiences.

The dialogue starting point was framed by the frequency of language systems

(communicative and cognitive) used by both the participant and researcher in relation to the

entity of co-created dialogue. This process was situated in the conceptualisation stage of

this research shown in Figure 1. Schutz (1932/1976) positions the conceptualisation stage

of the research as first order constructs to reveal the *Lebenswelt* of the person, as

previously discussed (Embree, 2015).

The diagram in Figure 2 illustrates the way flow occurs between these domains to demonstrate the way the core features of the discourse occur: co-created dialogue, spaces of meaning potential, and change, to reveal the social realities experienced.

Figure 2

Dialogic domain of phenomena
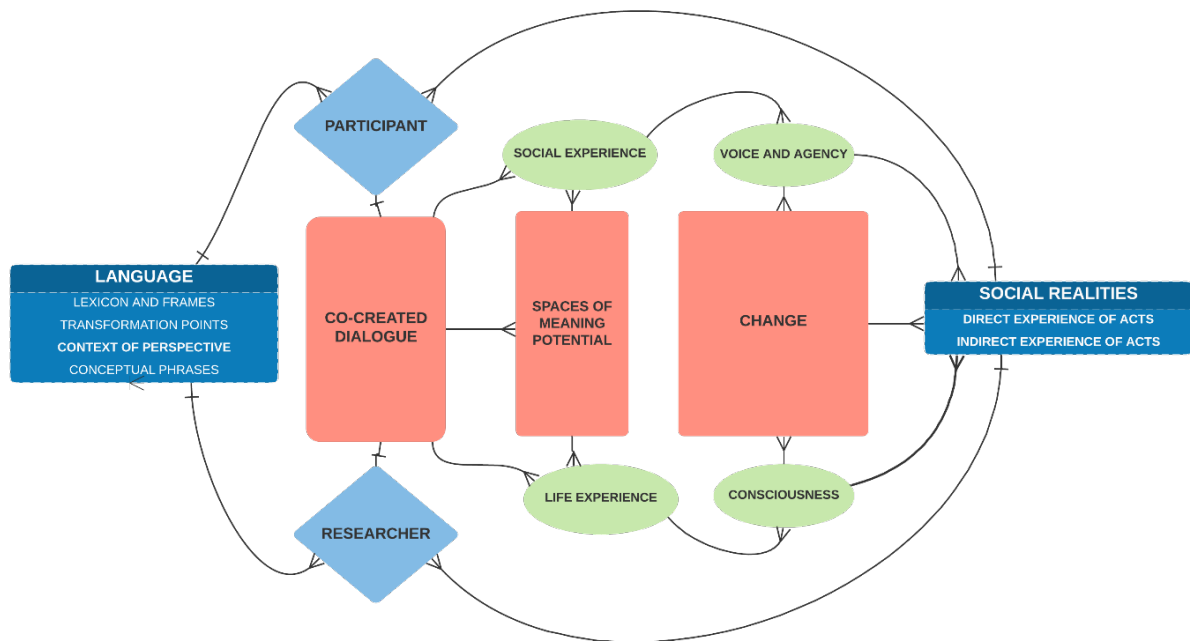
At this stage, data from the Online descriptive survey was analysed via notions of pragmalinguistics and meta-text. The Developmental and Expansive Inferences in Figure 1 revealed the impact of phenomena on the types of creativity, innovation and pedagogy experienced in ITE programs. Levison (2004) describes this process of inference as mapping abstract spatial relations to real spatial terrains, resulting in symbolic 'maps' to other domains, which also appear in Figure 2.

According to Embree (2015) and Schutz (1962/1982, p. 59), when I (researcher) sought to understand phenomena, I sought the way 'meaning structure' was mutually constituted as structures which attained meaning in relation to other meanings. To reaffirm earlier discussions in this chapter, Carter (2016), Litosseliti (2010), and Bakhtin (1981) explored this mutual social process. At this stage of data collection, I used Semi-structured interviews as a social process where dialogue of the phenomena was revealed by co-created meaning, developed by the researcher and participant. At this point, Bakhtin's (1981) notions of heteroglossia and Esenova's (2017) pragmalinguistics functions of discourse underpinned the development of my online descriptive survey by applying the data from that process to inform the design of the Semi-structured interviews. In the next section, I explain details of the Online descriptive survey design; followed by how data aided in selecting participants; and how it was designed as a template for use in the Semi-structured interviews.

Online descriptive survey

In consideration of the cultural psychology approaches to creativity (Chapter 2, Glăveanu, 2010) the focus of language for this research looks at the relationship between cognition, inter-subjectivity, and context. Carter (2016) and Lee (2001) put forward that the primary mechanisms for creativity in language involve the perception and construction of conceptual correspondences across mental spaces (Lee, 2001, p. 200). Lee's (2001) notion supports van Dijk's (2014; 2012) theorising of mental models, whereby these constructs serve as the cognitive interface of discourse, the mind of the participant and language users (epistemic knowledge community) and society. Knowledge is a form of social cognition, as discussed earlier in this chapter, and understanding the epistemic use of words within the community of academics reveals the experiential and pragmatic part of that knowledge and its context.

Therefore, cognitive linguistic structures are a direct property of cognition where a certain linguistic expression is associated with a way of conceptualizing a given situation or context. Here, the connections of Esenova's (2017) cognitive functionality and Apresyan's (1995) pragmatics function of language units via pragmalinguistics was clear. In the design of the data gathering instruments, the intention of speech acts for communication, revealed how language signs were applied and analysed. For example, identifying polysemous words (one word with more than one related or associated meaning) within a stream of words was a focus for establishing the inquiry of the online descriptive survey:

List five words which best describe collaboration to you

List five words which best describe creativity to you

List five words which best describe innovation to you

In a short sentence how would you describe general pedagogic

approaches in Initial Teacher Education programs?

The idea for listing five words in particular, emerged from a workshop I undertook regarding creativity by Rita Irwin (2018). This survey also collected demographic data, which, when combined with the responses to the participants' selection of words around creativity, collaboration, and innovation, contributed to the initial stages of the selection process for inviting participants for interviews. This design approach created the conditions for developmental and Expansive Inferences in Figure 5, discussed later in this chapter.

Semi-structured interviews

The prompts and tools for the Semi-structured interviews reflected methods discussed by Kallio, Pietilä, Johnson and Kangasniemi (2016), van Manen (2014), and Galetta (2012). The common approach I applied from these researchers included: identifying prerequisites for using Semi-structured interviews; collecting and applying previous knowledge from data; designing an Interview Scheme; pilot testing the interview guide; and presenting the final Interview Scheme. The data collected from the online

descriptive survey, as discussed in the previous section, generated the prerequisites for the Semi-structured interviews. The prerequisite data was also the starting point for prompting the inquiry during the Semi-structured interviews, as I did not use typical questions for the interviews.

Originally, I created a set of discussion questions or prompts to guide the interviews and decided that this approach was not suitable for my methodology (See Appendix 1). The structure of the interview prompts covered the main topics of the study described by Kallio et al. (2016). However, I decided that the theoretical and philosophical underpinnings of the multiparadigmatic focus of my methodology and strategy of inquiry were not reflected in this approach of using discussion prompts. This was a fundamental understanding for my study. Traditional interviewing techniques I applied in previous research studies (Liska [Lee], 2013) were less likely to find spaces in the data or the meta-narrative (Greene, 2015), or process of voice and co-creation (Carter, 2016; Bakhtin, 1981) for understandings around the main concepts.

To understand reality in the moment, as described by Aspers (2009) and Schutz (1932/1976), I required an interview approach that enabled this space in the dialogue to occur, to result in both researcher and participant acting in the phenomena of acts in HE or the meaning contributing to the epistemic knowledge community of ITE programs. Additionally, this process needed to reveal the transformative point of dialogue or engagement (Bezemer & Kress, 2015) in the Semi-structured interviews.

Designing interviews without discussion prompts

These realisations influenced my approach, which found a way to allow spaces to occur in the interview, making discussion prompts redundant for the process. Galetta (2005) emphasises that spaces for data are revealed when deeply grounded participants' experiences are sought by asking 'questions in the early part of the interview [to] create openings from which you can learn about the participant and his or her experience' (p. 48).

The pragmalinguistics approaches explained by Esenova (2017) and Formanovskaya (2002) identified the complexities of the dialogic experiences of the participant and researcher's communication, cognitive contexts, and speech acts. To make the spaces available for the flow of the Dialogic domain as shown in Figure 2, I required a tool to facilitate a way for participants to shed greater light on their experiences, to generate meanings around the key areas of the research and or other contextual notions. These spaces were more than an opening for dialogue to flow through; I also wanted to understand what was not being said. Therefore, by applying the data from the Online descriptive surveys as the framework for the interview shown in Appendix 2, this allowed participants to construct and elaborate their thinking from their own semantic base, and not be influenced by my prompts.

The data from the sequential series of words were the starting point for framing the Semi-structured interview. Hasan, Markhiessen and Webster (2005) contend that this approach would enable participants to describe the metafunctionality of the meaning features selected in the dialogue. Additionally, Witosz (2017) and Dobrzyńska (1993) describe this pragmalinguistics feature as meta-text, where the whole linguistic message is the text itself. The meta-function of the text exceeds the range of lexical and syntactical unit by transmitting text linguistic components to related features or modalities. In addition, this approach gave me as the researcher a shared semantic language and epistemic knowledge founded on the participant's words, creating a mutual ground to start the co-creation of language, and meaning demonstrated in Figure 2. Lather (1986) contends that reciprocity between researcher and participant result in 'give and take, a mutual negotiation of meaning and power' (p. 267) which was clear in my approach. In the next section, I describe the tool for the Semi-structured interviews, the working label for this being the Interview Scheme, and detail how it was implemented.

Adaptation of A-scheme for Semi-structured interviews

The adaptation of the A-scheme used for the Semi-structured interview builds on and contributes to the work by social researcher Patrik Aspers (2009), whose work built on the phenomenological works by Schutz (1962/1982; 1932/1976). Aspers developed a scheme that connected empirical phenomenology and phenomenological philosophy, both of which were approaches underpinning my research. Aspers (2009) developed an interview guide called the A-scheme, seen in Figure 3, a graphical scheme for empirical phenomenological research that aimed at exploring the meaning structure of the interviewee.

This graphical scheme reflected both Schutz's first order constructs (those meanings and words of the participant and researcher) and second order constructs (those understandings of the phenomena by the researcher) as discussed in Chapter 2. The graphical scheme allowed the researcher to 'pose questions during the interview and to explore the meaning 'structure of actors starting from what they say, not from the researcher's perspective' (Aspers, 2009, p. 10). These were the key ideas that addressed my concerns for reflecting the philosophical and theoretical underpinnings for the design of this tool discussed in the previous section.

It was apparent that the use of outlining interview questions graphically (Kallio et al., 2016, p. 2961) allowed the researcher freedom to concentrate on the interaction or intersubjectivity with the participants and the phenomena. Aspers (2009) explains that 'in some cases, the researcher does not even have any formulated questions, but rather a set of themes for discussion' (p. 10). This was the key idea supporting the application of participants' words from the online descriptive surveys. Aspers (2009) adds that the design of the A-frame:

> made it easy to see the themes covered and those yet to be covered,
> and the researcher thereby never loses control over what needs more
> attention. This scheme allows for the inclusion of further themes and

additional questions related to each of the themes by using empty boxes.

The researcher may return to one of these themes later in the interview,

when the discussion makes it more relevant (p. 11).

Figure 3

Aspers' Interview guide- the A-scheme
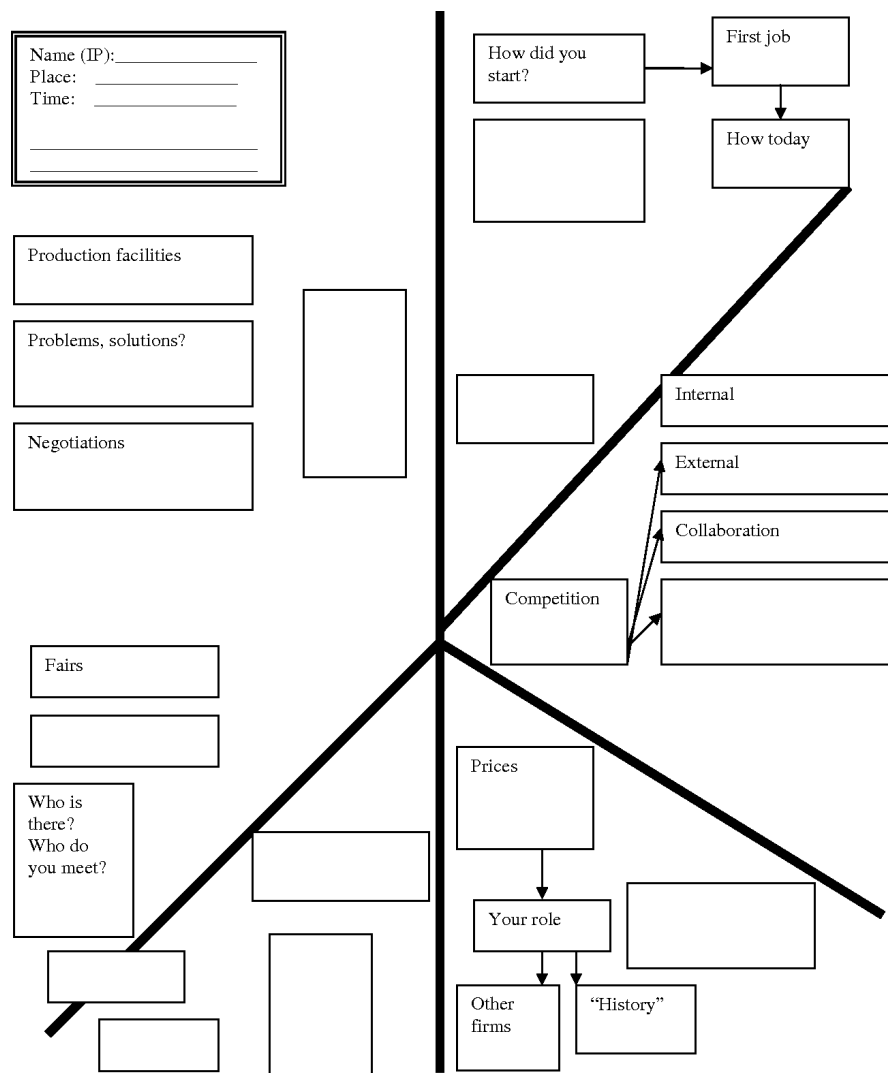
Name (IP):_____
Place: _____
Time: _____

_____
_____

Production facilities

Problems, solutions?

Negotiations

Fairs

Who is there? Who do you meet?

How did you start?

First job

How today

Internal

External

Collaboration

Competition

Prices

Your role

Other firms

"History"

These 'boxes' or ellipses as I termed them for my research, allowed me to document the spaces for emerging themes or meaningful experiences during the Semi-structured interviews as seen in my Interview Scheme for the data collection which reflect the notions of the Dialogic domain of phenomena in Figure 2. Galetta (2012) emphasises that during the interview process, the researcher has an opportunity to 'engage the participant in clarification, meaning making, and critical reflection, particularly as it relates to more abstract and theoretically driven questions' (p. 51). The use of boxes in Aspers' scheme made this process clear. From a pragmalinguistics point of view, these spaces were indicators of the cognitive functionality of the dialogic domain, whereby the meta-functionality (Witosz, 2017; Dobrzyńska, 1993) of lexical and syntactical units emerged in the space as signals of meaning.

Aspers' A-frame used lines to indicate connections between themes during the interview which could be turned into questions later in the interview. In my Interview Scheme model shown in Figure 4, this was evident when the ellipses were all full, I could see the connections clearly in my notes and what was missing at all stages of the interview, see Appendix 2. My adaptation of this model used lines to create a quadrant as determined by the four key concepts for the inquiry from the online descriptive survey: collaboration, creativity, innovation, and pedagogy in ITE programs. I started each interview from the same point, collaboration, and allowed the flow of the unpacking of words to spread across my scheme. The only discourse at this stage from the researcher was to introduce myself and the research, then state to the participant they had used five words to describe collaboration, these words were read out as a list, and the participant was asked to explain what they meant by those words (See Appendix 2). Typically, interviews involve a mid-segment (Kallio et al., 2016; Galetta, 2012) to attend to nuances in the emerging narrative.

Figure 4

Interview Scheme
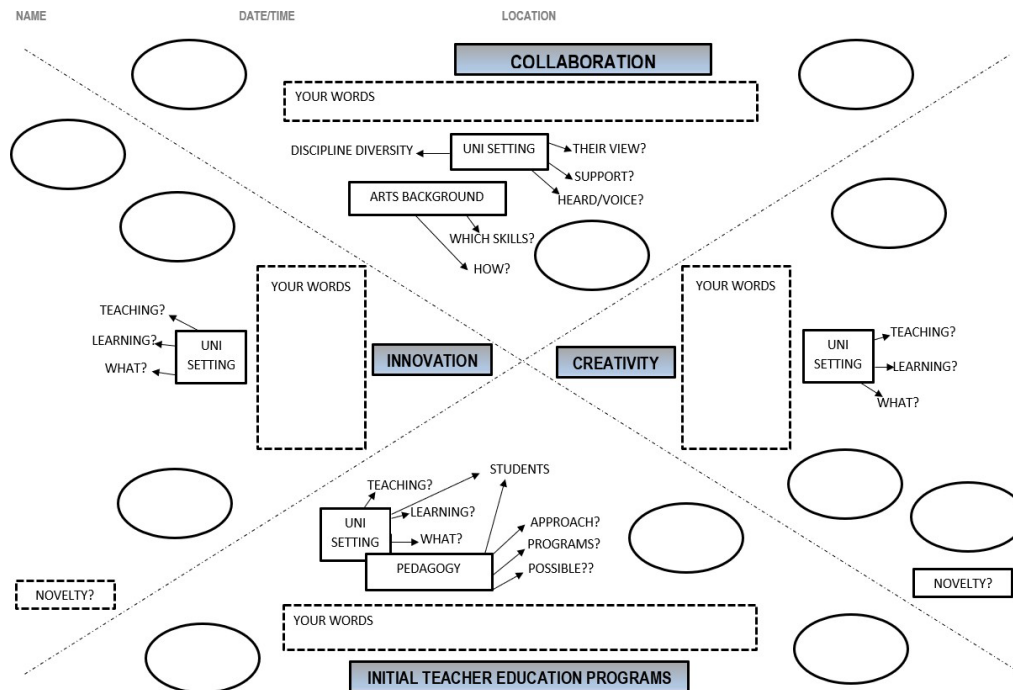
Note: My Interview Scheme has been adapted from 'Empirical Phenomenology: A Qualitative Research Approach (The Cologne Seminars)' by P. Aspers, (2009), Indo-Pacific Journal of Phenomenology, 9(2), 1–12. DOI:10.1080/20797222.2009.11433992 Copyright 2009 Taylor and Francis Group LLC. In the public domain.

This mid-segment requires the researcher to ask more specific questions that relate to the research question; loop back to the participant's dialogue as it connects with key questions; explore and extend the participant's meaningful responses from early parts of the interview to clarify meaning connected to the research question. I addressed this process in my scheme by using the quadrant, which enabled three processes to occur:

1. Organised some of the emerging themes in a simple visual way in the ellipses with the quadrant.

2. Allowed me to move and connect those spaces or dialogic domains of phenomena while the dialogue took place not only in the quadrant, but within each ellipsis.

3. Did not need to wait until the mid-segment of the interview to loop or make connections to the research questions, I could look early on from the first segment to connect ideas through the scheme due to each quadrant being organised around the themes and concepts embedded in the guiding questions of the research.

Participants for this study

Factors influencing participant selection

The participants for this study were a selected group of academics from different levels (Professor, Associate professor, Senior Lecturer, Lecturer) who worked in ITE programs in Australian universities. The participants were also required to have a background in visual or performing arts. Hycner (1999) contends that 'the phenomenon dictates the method, including even the type of participants' (p. 156). In this consideration, the works of Schutz's first level constructs of the phenomenon sought, not only underpinned my understandings of existence and reality through dialogue, and it also determined the type of participant I sought for my study.

The philosophical and phenomenological understandings of my research framework guided my approach regarding why and how I chose the participants. In connection to Bakhtin's (1981) work, dialogism recognises the multiplicity of perspectives and voices. Here, dialogism connected the questions around whose voices were heard within the HE context, and from which perspective a voice was revealed. As discussed in the literature review in Chapter 2, academics with a background in visual or performing arts reflected a mental model and social cognition of the communicative and practical situation (van Dijk, 2012). This influenced how participants spoke and acted from a pragmalinguistics

perspective (Krulatz, 2018; Esenova, 2017) as the participants already were situated in ways of practicing that transferred creativity (Carter, 2016; Glăveanu, 2010; Joas & Kilpenen, 2006) to everyday work life. Hence, the nature of the participants' background in the Arts featured characteristics and vocabulary of the types of creativity and innovation that supported collaboration.

Accordingly, participants selected for this study were defined by their professional background experiences in the Arts in connection to revealing contexts pertaining to creativity, innovation, and collaboration and in the type of institution in which they worked. However, it was not required that the participants were working in the discipline of the Arts. These ideas also lay the foundation for the following contexts: how the online descriptive survey was designed to collect primary data; how the past (previous experiences in the Arts) informed participants' ideas around collaboration and creativity; and how their work in the present system was influencing their action or the challenges experienced in higher education settings. Universities that offered HE degrees or equivalent Master of Teaching Programs for ITE programs or Arts Education degrees were contacted to broaden the range of understandings of phenomena experienced by all levels of academics. Academics were sought via an email letter of invitation, in consultation with university administrators.

Selection process of participants for data collection

The primary process for recruiting possible candidates was via LinkedIn and Australian University websites; candidates were identified for their work or background in the Arts. During this process, it was apparent that less males were represented in Arts Education, or Education with an arts background; and the higher academic positions of participants with an Arts background were women (as in Associate or Professor Level). I created a spreadsheet of name and position, contact details, university name and location, and the relevant arts background. A total of 63 possible participants were contacted, and 20 completed the online descriptive survey for Step 1 of the Data collection. Once participants

indicated via email they were prepared to be involved, they completed online documents for consent to participate in the study. Similarly, they were informed of the data collection process (via online consent forms and introductory letter of participation) which included a brief online descriptive survey.

Resulting from the basic demographic data collected from survey responses, I went through three approaches for finalising participants to interview. The first process of identifying participants for interviews was difficult, largely because there were more participants than I expected. Additionally, there was something uniquely interesting about each participant's data from the online descriptive surveys, such as location, the words used to describe creativity and so on. I trialled three approaches for selecting the possible interviewees. Firstly, I created a spreadsheet that sorted names into two categories of *Position: Associate Professors and Professors; Lecturers, Senior and Associate Lecturers*. The names of the participants were also identified by their location and gender, for example:

Associate Professor/Professor

First Name, Location, Gender

The next approach organised the data under category headings of *Arts background: Visual Arts; Drama/Performing Arts; Music*. Again, participants were listed as *First Name, Location, Gender*. However, this approach did not reveal much information, other than identifying the gender spread and the balance of Arts backgrounds. This data was sorted again, applying the following categories:

Name of Participant

- *Social Media/No social media*

- *Position*

- *Location, e.g., Melbourne, VIC, or Bendigo (Regional) Victoria.*

- *Arts Background*

- *Was their description interesting or anything else noteworthy?*

Thirdly, I looked for patterns or interesting insights from the criteria categorised this way. It was at this point I could clearly answer my questions about *what I wanted to know.* I saw there was a clear representation of males who were also from regional areas, and who taught from a variety of Arts backgrounds and uses of social media. Thus, all male participants were identified as possible interviewees, and it was hoped that their second data set would provide gender balance and social relevance to the nature of the overall inquiry in higher education. Interestingly, none of the males were represented in the higher academic positions of Professor. As I contrasted data of *location/region* I highlighted participants as *definite, maybe* and *no* for interviews. With a few *maybes* left, I looked at what they offered from their data not represented in the other *definites*. A total of 12 participants were selected for interview, as not all were interested or able to be interviewed, resulting in eight final participants.

Finally, as part of the online descriptive survey, participants were asked to indicate their preparedness to be interviewed and produce digital recorded audio commentaries. The interview duration ranged from 40 minutes up to an hour and interviews were mostly conducted in person, to establish rapport, and field observations of participants and their workspaces. Some participants were interviewed via online interfaces like Skype, to accommodate research timeframe and practicality for conducting the study. Where necessary, some post interview questions were asked to seek clarity regarding the recording or an idea; these were conducted online and recorded via digital recorded audio commentaries. In the next section of the methodology chapter, I discuss procedures of the fieldwork, including the conceptualisation stage, design of a Researcher field note framework, and the final theoretical framework that guided the data analysis.

When determining the number of participants for my qualitative research methods, I considered factors informed by a range of literature sources. Baker and Edwards (2012) and Morse (2000) recommend factors including: the philosophical and multiparadigmatic approach of the study; the epistemic focus of the guiding questions; longitudinal design;

richness and quality of the data; and whether the data analysis sought commonality, difference, uniqueness, complexity, or comparison.

Additionally, Adler and Adler (2011) propose that the number of participants could be reflected by simply gathering data until empirical saturation is reached; however, this was not always possible or practical for this research due to budget and time constraints. Whereas Sim, Saunders, Waterfield and Kingstone (2018) argue that sample size in qualitative research can be determined a prioi as an ongoing iterative process interpreted by the researcher and is a context-dependent decision made during the analytical process as themes develop.

Considering these views, I adopted Englander (2012) and Groenewald's (2004) suggestions for a mean sample of 15 participants for empirical phenomenology studies with the smallest number of participants being five to six. Based on these recommendations from the literature, I anticipated my study would still produce significant multilayered data as outlined in the methodology, with an interview sample size of at least eight participants, plus the data from at least 20 surveys.

Sample

A total of eight participants were interviewed for this study from a total of 20 completed online descriptive surveys. These participants included four female Professors, two female Associate Professors, two female and three male Senior lecturers, and five female and four male lecturers. The participants for the Semi-structured interviews included one female Professor, one female and one male Senior lecturer, and two female and three male lecturers.

Field Work

In this section, I outline the approaches undertaken for fieldwork and the data gathering process. This approach included the conceptualisation stage, followed by the Implementation Stage, the Structural Thematic Analysis Stage and lastly the final discussions of the meta-analysis to address the research question and guiding questions considering the literature.

Data gathering process

The section below outlines and explains the data gathering process applied to this study, including the Conceptualisation Stage, and Implementation Stage.

Conceptualisation stage

1) Developed a database of potential academics who teach in ITE programs by searching university websites and LinkedIn.

2) Prior to starting the conceptualisation stage of the data collection, a practice run of the Online descriptive survey and Semi-formal interview was conducted to evaluate the feasibility of the interview process (Kallio et al., 2016; Aspers, 2009, p. 6). A practice run involved two Supervisors with a background in the Arts from the researcher's local contacts - their data was not used in the study.

3) The conceptualisation stage of the data collection applied sequential qualitative (QUAL→qual) multi-methods to the data collection to elucidate complementary aspects of the phenomenon as experienced by academics in ITE programs. This included an online descriptive survey using Qualtrics (experience analytic and management online software) to collect simple demographic data of participants and establish the stream of five words as a basis for selecting participants for the interviews; and to stimulate the Semi-structured I interviews.

4) Profile summary of participants raw data from Online descriptive surveys in Appendix 4.

5) Process for sourcing participants, disseminating data collection tools that were approved by ethics application ID: 0000025036.

   a) INVITATION: Potential participants were sent an email of invitation to participate in the study.

   b) CONSENT: At the bottom of the email was a link button for participants to click, then open to a landing page clearly explaining their agreement to consent. By ticking the agree box, that participation in the following survey indicated their interest in participating in the study and beginning data collection.

   c) AGREE TO CONSENT: A button on the bottom of that landing page indicated 'click to agree,' which directed them to complete the Online descriptive survey (Appendix 5) by using Qualtrics to collect simple demographic data of participants.

   d) THANK YOU: A follow up email upon completing the survey thanked the participant for participation, informing them that they could leave the study at any time by emailing me.

   e) APPOINTMENT: Contact via email or phone to make a time to interview participants. At the interviews, a paper copy of participant's consent form was presented to reacquaint them with the conditions of the research.

6) Any digital audio recordings of interviews, consent forms, survey data and filed notes, interview transcripts, and Researcher field notes were stored in a secure Victoria University (VU) approved R:drive (research data storage) and not saved to any university or personal hard drive nor copied.

7) A registered Research Data and Materials (RDM) plan complied with VU's Research Integrity Policy and was established to:

a) Set the final retention date and ensure continued retention of the data and

materials where required, including access and future possible retention

conditions.

b) Ensure all essential information for access, use and evidence of data and

materials was maintained and recorded.

c) Ensure that researchers or data/material owners were clearly outlined in the

RDM Plan (for retention).

8) Participants completed an online descriptive survey of basic demographic

information. Raw data was analysed to select participants for interviews, see

Appendix 6.

Implementation stage

1) Participants were contacted to confirm times for semi-structured interviews at

their workplace or convenient location of participants from Australian

universities. The data included digital recorded audio commentaries, reflections,

Researcher field notes and reflective responses, and collaborative semi-

structured conversations. Interviews were conducted with individual participants.

2) Digital recorded audio commentaries and the participants using Figure 4

Interview Scheme, to conduct Semi structured interviews ran for approximately

one hour. The semi-structured interviews were guided by this template, and

informed by participants' stream of word responses as a frame of reference

allowing for expansion, inclusions, and iteration of ideas, so that themes were

easy to identify (Aspers, 2009).

Researcher field note framework

Researcher field notes provided a reflexive space for the researcher, the Dialogic

domain of phenomena and the participant. Galetta (2012) contends that this milieu should

be taken into consideration during analysis of data, and in ongoing data collection through subsequent interviews. In this consideration, these researcher field notes introduce important ideas that shed light on the research question and the research process. My use of field notes in a framework reflected early codification of themes to assign meaning and analysis, or personal commentaries on observations that might be useful in the Reflective and Reflexive Structural Analysis (RRSA), see Appendix 7. This codification was valuable to qualitative methodologies where layers of meaning of the phenomena were studied for its relationship to the research question, and other emerging considerations in the analysis (Galetta, 2012). For a summary of Researcher field notes guide with some details, see Appendix 8.

Lastly, the design structure of Researcher field notes was a way to manage the documentation of researcher initial responses to the emerging data and establish early codification of themes in relation to the research question and guiding questions. This approach allowed for spaces of inference of my observations, and some guiding questions to help unpack what I saw or thought. I developed a guide for completing the Researcher field notes with a specific framework to allow early Structural Analysis to reflect the Expansive Inferences of the methodology for this study; this was a result from the design approach of the semi structured Interview Scheme.

Theoretical framework and its influence on the data analysis

The substantive quality of sequential qualitative (QUAL→qual) multi-methods (Morse, 2010) research was founded on a clear articulation of procedural details, epistemology of rationale for data collection, dependability, and analysis procedures (Mayoh & Onwuegbuzie, 2014; Groenewald, 2004). This deep interweaving of knowledge and analysis explored more than the connection of data to the study design, it was about how and why the literature reviewed for this study supported and influenced the data analyses

(Miles, Huberman & Saldaña, 2014; Litosseliti, 2010). My research reflected the relationship between phenomenology, creativity, and language (Esenova, 2017; Carter, 2016; Embree, 2015). These approaches facilitated an iterative process, one that also revealed 'different layers of meaning' (Holmes, 2013) as the experiences emerge from the data and reveal how it is situated within the dialogue of the data in Figure 2.

This section of the methodology explores the general understandings of thematic analysis through pragmalinguistic and meta-text analysis of the discourse. This approach informed the Theoretical framework for my concept of RRSA of the data for my research. Here, a discussion highlights the process of familiarisation with the data, including approaches to data analysis, transcribing, and categorising to identify meaning across the data sets from the online descriptive survey, Semi-structured interviews and Researcher field notes and signposting themes. A guide for the RRSA defined the procedures applied to the data for this research. Next, the discussion of the RRSA leads to points of basic themes, mapping the participants' experiences, and to address the research. This process informed the writing for the final interpretative discussion, which incorporated the findings from the research, and emerging themes in consideration of current literature.

Approaches to pragmalinguistic and meta-text analysis

Tashakkori and Teddlie (2010; 2008) explain that inferences are the 'researcher's construction of the relationships among people, events, and variables, as well as his or her constructions of respondents' perception, behaviours, and feelings and how these relate to each other in a coherent and systematic manner' (2008, p. 103). Additionally, Alvesson and Sköldberg (2017) contend that the use of empirical materials presents a space for researchers to seek linguistic–philosophical positions to reflect the type of phenomena revealed from the data.

Hence, my approach for analysing phenomena regarding Tashakkori and Teddlie's (2010) Developmental and Expansive Inferences of data focused on applied and cognitive

linguistics (Luodonpää-Manni, et al. 2017), the function of language as discussed in Chapter 2, and understandings of pragmalinguistics and meta-text (Esenova, 2017; Witosz, 2017). Esenova (2017) asserts that 'theoretical objectives of pragmatics is to make a cognitive model of keeping in mind and understanding speech acts; a model of cooperation in communication; a model of usage specific socio-cultural situations' (p. 42).

As discussed earlier in this chapter, the investigation of communication complexities by analysis of pragmalinguistics and meta-text of language signs and semiotics, revealed human behaviour, intent, choice of linguistic tools within speech acts to determine phenomena experienced. Additionally, Nikolaeva (2019) explains that grammatical features provide a tool to express linguistic generalisations and 'have also been claimed to have a certain level of psychological reality' (p. 370). In short, this approach established inferences for the online descriptive survey and Semi structured interviews, to reveal the participants' background knowledge and reflect subtle aspects of everyday human experiences or phenomena (Bezemer & Kress, 2015; Hasan, Markhiessen & Webster, 2005; Halliday, 2003).

In general, the initial stages of the pragmalinguistic and meta-text analysis process involved locating and documenting meaningful text identified through regular data features including: words, professional terminology, expressions, utterances, modality, semantic structure, and metaphors, assigning labels and codes to capture ideas related to the text or patterns of language use (Esenova, 2017; Galetta, 2012; Litosseliti, 2010; Baxter 2010). My research used these language features to reveal an Interpretive Repertoire (Potter & Wetherall, 1987) to identify the patterns of terms used for characterising and evaluating phenomena or action, events (Litoselliti, 2010; Potter & Wetherell 1987) which pertain to creativity, collaboration, innovation, and pedagogy in ITE programs.

In brief, the key processes of my approach attended to both macro and micro analyses (Litosseliti, 2010) via pragmalinguistics and meta-text analysis (Esenova, 2017; Witosz, 2017). This approach produced an interpretation of the phenomena and

understandings of the social, psychological, or political factors of writing and speech that informed the participants' responses (Galetta, 2012; Baxter, 2010). In this context, I applied my interpretation of van Dijk's (2014; 2012) perspective of discourse analysis to aid my understandings of phenomena and cognitive constructs of knowledge and meaning in the process of pragmalinguistics and meta-text analysis.

For example, this approach informed my interpretation of what the social dimension of collaboration meant in the dialectical relationship between mental models, ideology, the epistemic knowledge of the community or epistemic institution, and how it was normalised (van Dijk, 2014). The micro and macro analyses of my research are illustrated as an overlay of Figure 1 now shown in Figure 5:

Figure 5

Summary of Theoretical Framework for analysis
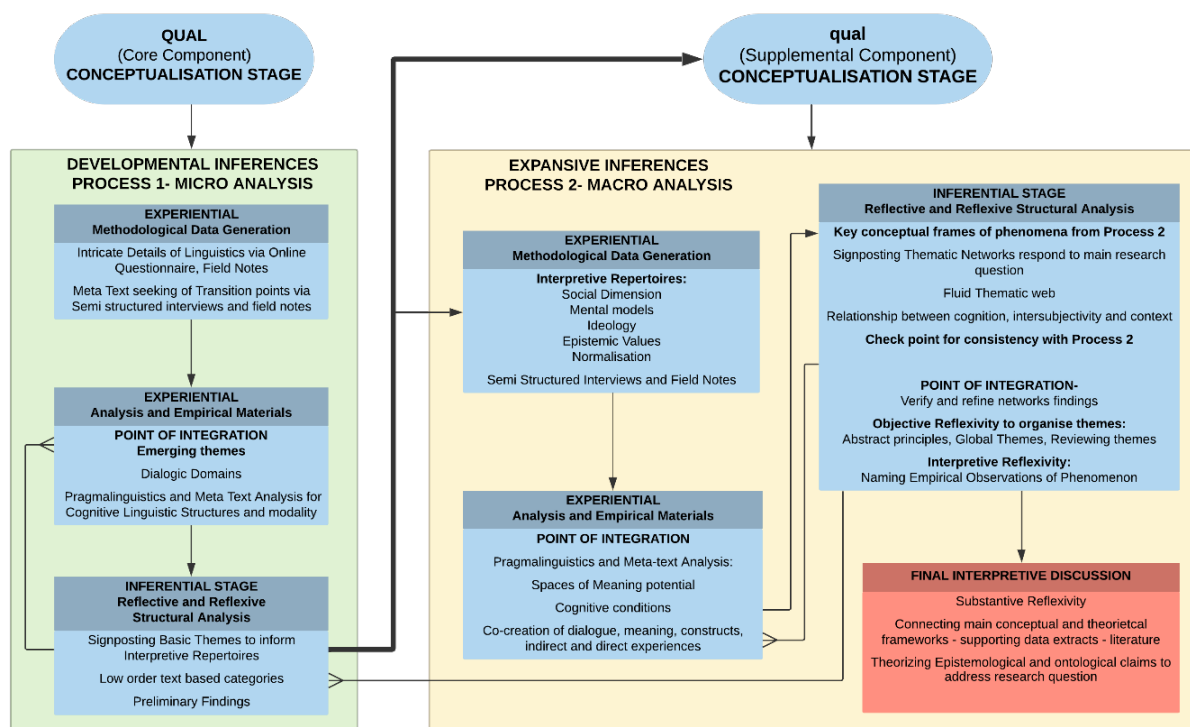
Additional to the original framework in Figure 2, now Figure 5 shows detail within each Process of the analysis. The micro analysis (process 1) was situated in the Developmental Inference stage of the research and were applied to the data sets from the Online descriptive survey, Researcher field notes. The macro analysis (process 2) occurred in the Expansive Inference stage of the research, seeking connections from the summaries of basic themes to the data in interview transcripts. These data were categorised and interpreted for the meaning itself and its connection to my research question. The processes of RRSA applied to specific stages of the pragmalinguistic and meta-analysis. During this stage I considered the 'perceptual, cognitive, theoretical, linguistic, (inter)textual, political, and cultural circumstances' (Alvesson & Sköldberg, 2017, p. 11) which underpinned the empirical materials when addressing the guiding questions for this study. Lastly, a final interpretive discussion addressed the main research question and theorised epistemological and ontological claims of the research.

The next subsections of this chapter describe my approaches to pragmalinguistics and meta-text analysis, summarised Appendix 9, with connection to the literature outlined earlier in this chapter.

Micro analytical approaches: Familiarisation with the data

The approaches for the micro analysis are discussed in consideration of the familiarisation of the data, empirical materials, sequential qualitative (QUAL→qual) multi-methods, and RRSA and explored with detail of Process 1 micro analysis, in Appendix 9. The familiarisation of the data began with the participants' responses to the online descriptive survey, using the stream of five words that described creativity, collaboration, innovation, and pedagogy in ITE programs. The pragmalinguistics function of these words reflected synonymy, and/or denoted polysemy to reveal meaning and a literal (denotative) notion of what the speakers' orientations, attitudes, or beliefs to frame a mental model for application to the next analysis (Krulatz, 2018; Esenova, 2017; Formonovskaya, 2002).

I did not attribute this stream of words as a hierarchical description of language and labels as in 'Linear Units of Grammar' defined by Sinclair and Mauranen (2006). Rather the participants' words were viewed as a flow of words that showed variable priority or patterning, revealed a transformation point, or linked to the concepts as they emerged from the dialogues. In the interview, there was no evidence that any participant listed the words in order. My understandings here closely attributed to Tversky and Kahneman's (1981) frame of reference, where complex sets of assumptions and attitudes were used to filter perceptions to create meaning. For example, how do the participants use metaphor to conceptualise and spacialise their understandings of phenomena, and what do these choices of words reveal.

Following this, the pragmalinguistics and meta-text analysis of the Intricate Details of Linguistics focused on categorising the stream of Words, Polysemy (nodal points of linguistic signs or words that had non-fixed, multiple potential meaning) (van, Dijk, 2102; Jørgensen, 2002) and metaphor where applicable. As discussed earlier in this chapter, these linguistic acts revealed the way language signs were applied and analysed, to reveal cognitive linguistic structures (Chikileva & Sergeeva, 2020). Moreover, these linguistic expressions in the stream of words and their polysemous relationships reveal the participants' way of conceptualising a given situation or context (Esenova, 2017; Apresyan, 1995).

The categorising of data was framed via modalities (Portner, 2009), explained in detail in Chapter 4. Next, the analysis of Transition Points of ellipses and morphosyntactic features of placehold fillers in the interviews and (ellipses in Appendix 3) of the Semi structured interview was analysed for Textual and Experiential Meaning of emerging themes. The use of ellipses in the Interview Scheme was developed as previously discussed, building on Aspers' (2009) A-Frame, and from applications of distribution models from corpora analysis (van Manen, 2014; Erk, 2012).

The ellipses as discussed earlier in this chapter, served as a transition point to reflect spaces in the dialogue and the sequence of words from the online descriptive surveys. Then a categorising of interview data searched for utterances, repeated words for clarification or the participant's own clarification and/or elucidation. The categorising of utterances or repeated words offered meaning through the specific social context of usage to reveal possible actions or beliefs as meta-text (Esenova, 2017; Padilla-Diaz, 2015; van Dijk, 2012; Labocha, 2011). The design for using preliminary analysis of field notes was situated in reflective practice (Malthouse et al., 2014) that focused on the interactional and dynamic contextual features of: Setting, Social and Personal/Individual.

Generally, the analyses at this point revealed inferences of literal (denotative) textual meaning to connotative components to result in empirical materials. As shown in Appendix 9 the empirical materials involved a process of Developmental Inferences of the cognitive linguistic structures. These categories were applied to connotative meanings inferred from the denotative meaning of words based on their contextual similarity. I sought word meaning of: individual word occurrences; word sequences; phrase meaning and similarity; semantic similarities; dimensions as properties or norm-like properties (e.g., red is a property of strawberries) and Conceptual spaces (dimensions stand for qualities like hue or brightness of a colour) (Chikileva & Sergeeva, 2020; Erk, 2012; Jørgensen, 2002). At this stage, the basic themes were signposted (van Dijk, 2012; Sterling, 2001) by categorising contextual fragments from the sequential qualitative (QUAL→qual) multi-methods process into themes (Jørgensen, 2002, p. 28).

Macro analytical approaches

The signposted themes from the micro analysis of online descriptive surveys were applied to the next stage of analysis of interview transcripts. The macro analysis sought the instances of experiences and phenomena in these interview data samples to connect and reflect the signposted themes, exposing further conceptualisations of the data (Riazi, 2016;

Mayoh & Onwuegbuzie, 2015). Pragmalinguistics and meta-text analysis at this stage structured around Interpretive Repertoires, which were the Social Semiotics and Pragmatics (discussed earlier in Chapter 2) from the categorising of Researcher field notes and the Semi structured interview.

Here, the empirical material was organised into Expansive Inferences, to reflect a thematic web around areas including meaning potential, agency and change, cognitive linguistic structures (Galetta, 2012; van Dijk, 2012; Angouri, 2010; Litosseliti, 2010). These Expansive Inferences functioned in two ways for this research, firstly to reveal those Exploratory Inferences that helped identify thematic networks, and secondly, fluidity between themes (Galetta, 2012; Levinson, 2004).

The next application of Expansive Inference was the co-creation of dialogue, meaning, constructs, and indirect and direct experiences between the researcher and participant (Molina-Azorin & Fetters, 2017; Carter, 2016; Schutz, 1932/1976). At this stage, the analysis was checked against the frames and meaning from the signposted themes in Process 1 of the micro analysis, to ensure consistency and dependability of the findings. I completed a full verbatim transcription of the interviews to capture every word and utterance, including ums, ahs, repeated words, as well as any indication of background noise and turn taking of the participant and myself.

This approach was described as a naturalised view of conversation (Huff, Smith, Jesiek, Zoltowski, Graziano &Oakes, 2014) where attention was paid to describing the intricacies of conversation and examining it for patterns. I applied this approach to capture the spaces in the dialogue for transition points, as previously discussed, and to identify what was and was not said for the micro analysis. However, I did not record the timing of speech acts, nor accents, as this data was not significant for my macro analysis. My approach also considered denaturalised methods such as the substance of the interview, that is, the meanings and perceptions created and shared during a conversation (Huff et al., 2014; Oliver, Serovich & Mason, 2005).

To reiterate, the signposted themes from the micro analysis framed the data I sought as evidence to substantiate and exemplify the meaning and notions of the phenomena. The transcripts were also analysed for any themes, which fell outside of this layer of analysis. In reporting the findings from the interview transcripts, each line of data was labelled with a number code to identify where the references would come from when used in the case writing, for example: *John, L14, 1:25* was Name of speaker, Line 14, time 1 minute and 25 seconds into the recording.

Finding themes through Reflective and Reflexive Analysis

Thematic analysis writing explores themes of research findings in qualitative research. My study sought to present coherent accounts of phenomena described by the participants' depictions of the phenomena of the university environment via co-created dialogue and linguistic analysis of online survey data. Moustakas (1994) explains that thematic analyses are the foundation for reflective structural analysis of participants' experiences in empirical phenomenology. Given the design of my methodology and seeking the relationship of space in dialogue, to reveal phenomena around creativity, collaboration, innovation, and pedagogy of ITE programs, this approach seemed viable.

On further review of the literature, research design and the phenomena I was researching, I realised Alvesson and Sköldberg's (2017) approaches to reflective structural analysis of the data better informed my analytical approaches. As previously discussed in this Chapter and Chapter 2, my research proposed that the spaces in dialogue existed within the phenomena and emerged from it, near it, in it. These phenomena reveal those spaces as non-intentional structures as well as static intentions (van Manen, 2014; Merleau-Pont, 2012) thus a structural approach to reveal the themes of these experiences required reflexivity more than reflection alone.

Alvesson and Sköldberg (2017, 2009) contend that systematic reflection and reflexivity during the interpretation of empirical material consider the context to the

interpretations, such as linguistic, theoretical, cultural, and so on. In this consideration, my research applied the process of reflexivity and reflection during the thematic analysis. This process was structural and systematic, including approaches of knowing, inferring, and interpreting meaning, which was fundamental to Structural Analysis (Alvesson & Sköldberg, 2009). To be reflexive is to examine our processes for creating social or professional structures counter to our own values, and how we relate and shape realities of shared experiences (Bates, 2014; Bolton, 2010). Therefore, reflexivity was the process I applied during reflecting on myself as a researcher throughout the analysis process, finding strategies to question my attitudes, values, thought and assumption processes when analysing linguistic notions and meaning.

This reflexive and reflective approach reduced bias by self-distancing and provided more effective and impartial analysis (Young, 2014; Bolton, 2010; Alvesson & Sköldberg, 2009). Bates (2014), Studer (2017) and Giddens and Pierson (1998) assert that reflexivity enables the researcher to recognize their epistemological influences and their place in the social structure of situated, reflexive and co-created knowledge with the participant.

The process of 'capturing the dynamic nature of interactions' (Litoselliti, 2010, p.37) through the 'structures of meanings embodied in human experience' (van Manen, 2014, p. 319) reflects a 'conversation between the data and theory' in response to the research question (Galetta, 2012, p. 128). Additionally, van Dijk (2014; 2012) asserts that understanding the cognitive anthropologies of the epistemic community involves reflecting how knowledge and ideology were shared, and how the interaction is communicated. For my research, the epistemic community is that of ITE programs in HE settings, the academics and students who are part of the teaching, learning and research context. I summarised these key movements in the data analysis framework in Figure 5, to show the contexts where this process was most applicable. This was pertinent, especially when attempting understand the researcher's complex role in relation to the participants and how and where meaning was co-created. This process consistently considered the

interpretations and underlying philosophies, by means of which the thesis was qualified (Alvesson & Sköldberg, 2017), and shaped the final findings and interpretations of the discussion.

Trustworthiness of research methods

The substantive quality of sequential qualitative (QUAL→qual) multi-methods research is dependent on clearly articulated procedural details and epistemology of rationale for data collection, as well as trustworthiness and the analysis procedure. Studies by Mayoh and Onwuegbuzie (2014), Groenewald (2004) and Sterling (2001) argue this process demonstrates capacious understandings and interweaving of knowledge in the form of internal validity/credibility and external validity/credibility of the research. Korstjens and Moser, (2018) build on the notions of trustworthiness by Lincoln and Guba (1985), establishing definitions of quality criteria in qualitative research, including credibility, transferability, dependability and confirmability, and reflectivity.

The quality criterion I adopted from Korstjen and Moser's (2018) model was credibility, whereby persistent observation of the characteristics and elements most relevant to the research question were focused on in detail. Credibility was evidenced by the signposted themes, this enabled me to work with the data and review the viability of each theme in relation to the characteristics and vocabulary of creativity, collaboration, innovation, and pedagogy in the literature to address the main research question.

The next criterion were dependability and confirmability, which trialled the research steps systematically via a transparent approach to describing the process, developments and reporting of the findings. These research pathways were recorded throughout the study. In consideration of research by Korstjen and Moser (2018), Mayoh and Onwuegbuzie (2014), Groenewald (2004), Sterling (2001), I addressed their criterion for trustworthiness of my study summarised in Appendix 9 and more detailed in Figure 5. This figure illustrates the conceptual framework of methodology explicating the connections of the

multiparadigmatic and philosophical approaches to the processes applied to empirical phenomenology, sequential qualitative (QUAL→qual) multi-methods, creativity and cultural psychology and applied and cognitive linguistics, reflexive, and reflective structural analysis.

The presentation of raw data in Appendices and results in the final discussions, were part of the trustworthiness process, enabling the reader to judge the researcher's interpretations for credibility of addressing the research questions (Potter & Wetherell, 1987). Jørgensen (2012) points out that the final report (in my research, the discussion chapter) should contain 'representative examples from the empirical material plus detailed accounts of the interpretation that connects analytical claims with specific text extracts' (p. 29).

The final criterion I applied to my qualitative research to ensure trustworthiness was reflexivity (Korstjen & Moser, 2018). This was not through the form of a diary, but rather, as the process of analysis itself, explained in the previous subsection and Chapter 4, and findings summarised in Chapters 5, 6 and 7. While Kallio et al. (2016) claim that trustworthiness of qualitative research stems from developing a 'rigorous semi-structured interview guide,' (p. 2962) my research demonstrated that trustworthiness was in the action of the researcher. Jensen (2008) and Lather (1986) recommend that these acts are reflected in the foundation of reciprocity to establish intellectual trust with the participant before and during the interview. These relationships contributed to the dependability of the data, as the informal online survey was the first point of contact to build rapport between the participant and myself.

Likewise, ethical, and responsible practices during the research analysis process were fundamental to ensure coherent and cohesive theorising. Galetta (2012), Bolton (2010) and Ryan (2005) assert these research practices need to be dynamic, and reflexive and reflective. Additionally, Alvesson and Sköldberg (2017) contend that these practices increase the credibility of research, thus reducing the risk of being misled by our own experiences and interpretations. Korstjen and Moser's (2018) approach to reflexivity is

supported by Alvesson and Sköldberg (2017), who assert that systematic reflection of the researcher's own theoretical and methodological presuppositions, on several different levels improves the value of interpretation of the research. Again, as shown in Figure 5, the processes of critical self-interpretation and exploration of my interpretations of the empirical material including its construction, was the framework underpinning the processes such as modality in the micro analysis in the structural analysis of the data (Alvesson & Sköldberg, 2017).

Ethical considerations and risks

Prior to commencing data collection, I, the researcher, ensured Ethics approval had been sought and granted from Victoria University Human Research Ethics Committee (VUHREC), Application ID: 0000025036. As my study involved human participants as individuals or as small focus group cohorts, I was required to meet the requirements of the National Health and Medical Research Council (NHMRC). A key aspect of ethics for this study was minimising harm and risk to those involved (participants and researchers), which I attended to in several ways: Data storage and collection, Participant considerations, and Researcher bias.

Data storage and collection

Initial management of data and risk management began with my own ethical considerations as the researcher. Walker (2007) and Smith (1992) contend that this process considers my past experiences of conducting research, face-to-face interviews, and management of data, including sensitivity of the material recorded. My approaches to apply my ethical considerations included protecting privacy and confidentiality of participants' identities (Hammersley & Traianou, 2012) which could have been threatened by recognition of specific occurrences within their workplaces or other familiar contexts. This was managed

by changing participants' names with pseudonyms in case studies and transcripts. All digital

data including any images and audio recordings of interviews were stored in a secure

Victoria University (VU) approved R:drive (research data storage) and not saved to any

university or personal hard drive, nor copied. Both my supervisors and I were responsible

for the security of the data; we were the only people with direct access to the data, stored

for 5 years after collection; all data was housed on the VU R: drive during this time.

Participant considerations

The next consideration pertained to psychological distress and non-maleficence for

participants, which could arise from possible issues related to academics in the workplace,

such as harassment, bullying, and abuse and social issues. Hammersley and Traianou

(2012) claim that while conducting research, all participants are to be 'treated equally in the

sense that no-one is unjustly favoured or discriminated against' (p. 3). For my research, this

was managed through negotiation and consultation with university staff welfare support as

required. To affirm the participants' autonomy during this study, no untoward pressure or

coercion applied to academics during interviews or validation processes. There was no

psychological distress imminent in my study. However, safeguards were in place as

participants were informed at each stage when commencing the data collection that they

may leave at any time.

Academics and participating universities were required to be capable of

comprehending the information presented in the consent forms and introduction letters.

Here, participants had informed consent and power of free choice to voluntarily consent to

or decline participation in the research at any time. Academics and participating universities

were informed of the benefits and risks of the research, and support of counselling is

provided if necessary. Finally, any possibility of breaching privacy acts at university by

taking digital images for field notes was managed by consulting relevant privacy policies.

Participating universities had policies relating to making digital images of staff, documents, or premises, which were consulted prior to the commencement of the research.

Researcher bias

The design of the methodology was one main approach to reducing researcher bias. Any misinterpretation of participant data was reduced by the methodology design, which included dependable, confirmable, and reflexive approaches (Korstjens & Moser, 2018) during each process of the data analysis (Figure 5) and RRSA. These processes limited the possibility of bias regarding how observations were made, recorded, analysed, and interpreted (Barbour, 2001). It was important to consider objectivity, access, and confidentiality of decoded information from transcripts and Researcher field notes, to ensure that there was no manipulation of relevant information.

To understand the phenomena of collaboration, creativity, and innovation in the context of pedagogy in ITE programs in HE, I sought a methodology which was pragmatic, reflective and reflexive. In summary of this chapter for the methodology, I explained my world view, making connections to relevant philosophical and theoretical ideas established in Chapter 2, to support the strategy of inquiry and the specifics of the research design. I explained the Research Design, that my approach included of sequential qualitative (QUAL→qual) multi-methods and the development of an adapted tool to collect survey and interview data.

Following this, I provided a detailed account of the processes used to select the participants for the study and the theoretical framework that supported the field work. An explanation outlined the step-by-step approaches to pragmalinguistics, and meta-text analysis as applied of the data including, micro and macro analyses, constructs and contexts of empirical materials, and the reflective and reflexive structural analysis. Lastly, I discussed the ethical and safety considerations and risks when I undertook the study, and the limitations. In Chapter 4, I explain the approaches of RRSA applied to the data

collection, pragmalinguistics and meta-text analysis of the micro, macro themes,

interpretations, and findings of this research.

Chapter 4: Approaches to Reflective and Reflexive Structural Analysis of data

The aims of this research were to establish knowledge regarding the ways academics understand and experience collaboration, innovation, creativity, and pedagogy in ITE programs. Chapter 4 details the approaches of Reflective and Reflexive Structural Analysis (RRSA) applied to the data collection, analysis, interpretation, and findings for this research. I review highlights of important connections to the data, data analysis and research questions, to contextualise the procedures applied for the RRSA.

The data analysis process as shown in Figure 5 demonstrates sequential qualitative (QUAL→qual) multi-methods, providing layers of rich data and processes of analysis. These multimethod approaches aided in conceptualising the ways language and creativity informed the epistemic community (Krulatz, 2018; Esenova, 2017; van Dijk, 2012; Formonovskaya, 2002) of academics in ITE programs, revealing insights into knowledge and meaning of the experience and cognitive understandings of the phenomena (Carter, 2016; Riazi 2016; Bezemer & Kress, 2015). A simple overview of the analysis process:

1. Raw data from online surveys was framed by analysing linguistic intricacies and denotative components into M1 modality.

2. The M1 categories were re-analysed into connotative components as M2 modality. This process completes Schutz's first level constructs.

3. Analyse field notes, interviews, and online surveys for transformative points to offer any further cognitive conditions or additional meaning.

4. The second level constructs analyse the interpretations and inferences of M1 and M2 through summaries, to show existence and reality of the phenomenon resulting in empirical materials.

5. To complete the micro analysis process, the summaries and empirical materials were framed into signposted basic themes which later connected to relevant references from the interviews for the macro analysis process.

The next section of this chapter presents a detailed account with exemplars, of the sequential processes of data analysis used in my study, informed by the literature. Trustworthiness of the research design and sequential qualitative (QUAL→qual) multi-methods was evident through reporting the details of the analysis process, thus reflecting credibility, dependability and reflexivity as contended by Korstjen and Moser (2018), Mayoh and Onwuegbuzie (2014), and Groenewald (2004).

Micro analytical approaches

Process 1, micro analysis, focused on establishing the Developmental Inferences of the methodology. To briefly recap, the design of collecting five words per concept from the participants sought the meaning potential in the relationship between cognition, context and inter-subjectivity, and socio-cultural and linguistic conventions (Krulatz, 2018). This meaning potential elucidated the way that language reflected the participants' preliminary mental models (Esenova, 2017; van Dijk, 2014) and spaces (Lee, 2001) which were later applied to the interview data in the macro analysis (described previously in Process 2).

Pragmalinguistic and meta-text analysis of the Online descriptive survey shown in Figure 6, explored the intricate detail of linguistics formed during the micro analysis of the five words participants used to describe collaboration, creativity, innovation, and pedagogy in ITE programs (described previously in Process 1).

Figure 6

Pragmalinguistic meta-text analysis and RRSA Process 1
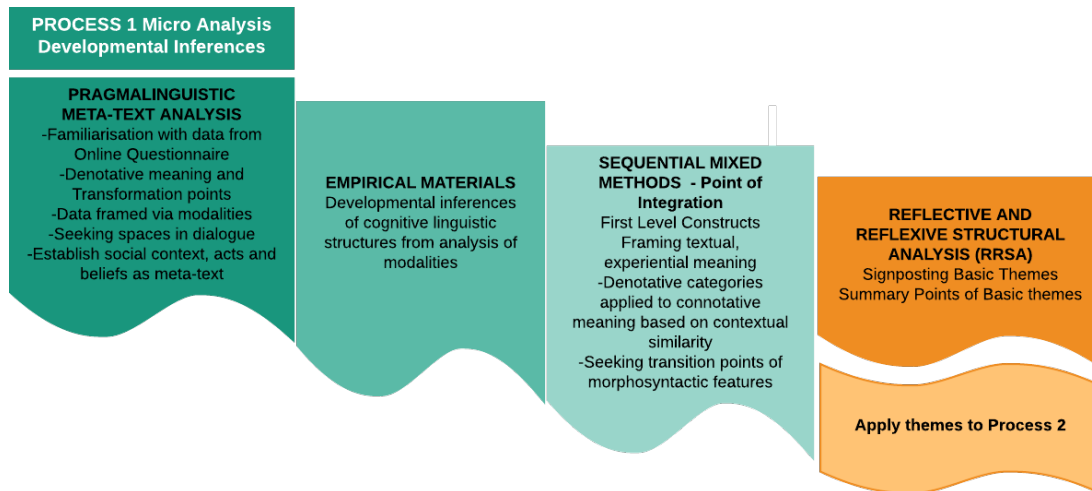
Frames for the analysis

The approach I adopted was to frame meaning potential of participants' words, to be dependable and transferable for the empirical materials, rather than fitting data from five words into lexical categories. The empirical materials included Developmental Inferences during Process 1 and later, the Expansive Inferences in Process 2. Therefore, it was important that the focus of analysing the participants' language engaged a process of phenomenological analysis reflecting Schutz's (1932/1976; 1962/1982) first and second level constructs. Here, pragmalinguistic and meta-text analysis interpreted the discourse as text immersed in the communication of the situation, reflecting cognitive, social, and ideological meaning to be framed (Chikileva & Sergeeva, 2020; Esenova, 2017). This revealed the way linguistic features of the words had a signifying potential rather than specific meanings (Halliday, 1978) in the context of ITE programs.

In my research, I sought a frame base (Fillmore & Baker, 2014) to organise the meaning of lexical items and constructs, beliefs, and patterns of practice that shaped and

allowed the participants to make sense of their experiences. Fillmore and Baker (2014) explain that 'frames' play an important role in how the 'people perceive, remember, and reason about their experiences, form assumptions about the background of those experiences, and how one's life experiences are enacted' (p. 792). To answer my question, I sought these phenomena by identifying which words the participants used in consideration of their work in ITE programs. In this sense their frames around creativity, collaboration, innovation, and pedagogy determined the constructs to signpost basic themes for interpreting the interview data of the macro analysis (Process 2).

I wanted to achieve two criteria when framing the data. Firstly, I reduced researcher bias when interpreting meaning of interview data through the reflexive analytical approaches in Process 1, which would later inform the micro analysis. Here, the meaning was established initially from the participants' own language base (Krulatz, 2018) to form first level constructs, and then systemically analysed and framed into epistemic models of denotative and connotative meaning (Chikileva & Sergeeva, 2020; Erk, 2012; Jørgensen, 2002), resulting in empirical materials (second level constructs). These materials were categorised into signposted basic themes that were used to ensure consistency of later analyses and interpretations of meaning in interviews. Secondly, this approach revealed transition points in the data, by identifying the spaces of meaning potential through a reflexive structural analysis in Chapter 6. This meant understanding the dialogic domain and cognitive linguistic structure from the active choice of words, rather than post analysis of their sentences and phrases in the interviews.

Modality

Modality is the way a speaker uses language to understand and discuss possible situations and experiences of the world. To analyse the modality of the words, I applied linguistic theoretical approaches to reveal the properties of meaning potential of lexemes for connection (Portner, 2009). When sorting data into concepts for modality, the written

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contexts of participants' responses were maintained as they may have contributed to their commentary meaning. For example, participants' use of their chosen word as a noun or adverbial had different denotative and connotative features. Whereas typically, concepts denote a noun. My decision was supported by literature regarding the place of lexicon in grammar. To be clear, lexicon is the list of words with its related knowledge on linguistic significance; and grammar is the whole system and structure of language (Apresyan, 2009). In my data analysis, the lexicon and grammar of the data was not viewed as mutually exclusive phenomena, rather I valued key syntactic properties to the lexicon (Fischer & Ágel, 2014). The combinational potential of individual lexemes was founded on their meaning and their syntactic potential. Here, an essential part of grammar was in the lexicon, 'in the potential of lexemes for connexion, junction, transfer, and valency' (Fischer & Ágel, 2014, p. 234).

The frame base comprised of interpreted denotative and connotative components of the data, to result in Developmental Inferences that reflected the types of meaning of the participants' data. Here, I focused on analysing the order of words, and relationship of word meanings of those words which came before and or after them (polysemous relationship). These word meanings were interpreted analyses that expressed the conceptual, explicit, or referential content of the word. Here, I applied modality or types of meaning, by interpreting the word order or modal adjunct, established the extent to which the participant viewed the action, concept or state of being as probable or improbable.

In this consideration, I sought the meaning of denotative components first, as this refers to the literal notion, not meaning of the word used (Apresyan, 2009). Here, the frame of modality found in the initial analysis of data represented the explicit or referential meaning of the word. Overall, the Developmental Inferences in Table 1 resulted in three frames of modality of data: Modality 1 (M1), Modality 2 (M2) and Modality 3 (M3). In the next sub sections, I explain the systematic processes used for each modality with examples

from the data. After an explanation of data analysis process for both modalities, I follow with relevant findings and interpretations.

Modality M1 Denotative components of data

For this modality, I established key concepts from the participants' online descriptive survey data (five words participants used to describe collaboration, creativity, and innovation**)** to determine a set of variables to contrast different types of meaning. Firstly, I collated the frequency of repeated words used to describe collaboration across the data set, this word established the key concepts for M1 analysis. Thus, the key concepts for collaboration were *trust; sharing; communication; together;* and *perspective* in Appendix 10.

The remaining words were sorted into three more categories: words that identified as synonymous to the key concept; a process or skill which is needed to engage/action the key concept; and expressions or short phrases as some participants did not only use single words to describe their ideas. For example, in the data sample in Table 3, is a key concept of *collaboration: sharing.* This process of sorting the data resulted in my familiarity with its characteristics and vocabulary, the ways collaboration in this example could be conceptualised as *sharing*, and some of its characteristics as inferred from the raw data.

Table 3

Analysis sample: A key concept of collaboration

COLLABORATION Key Concept from data	Words/synonymous	Process/Skills	Expressions
Sharing (2) *This word was used twice by participants*	Mutual Collusion Network	Facilitate Generosity Balancing	Shared responsibility Forming partnerships to share knowledge Collective intentionality

This aided me in looking at possible and early relationships of meaning, understandings of the participants' word use, connections, and personal experiences in

connection to those words informing the ways each modality was determined (Chikileva & Sergeeva, 2020; Embree, 2015; Padilla-Diaz, 2015; van Dijk, 2012).

Modality M2 Connotative components

The components of the modality of data in M2 represented the phrases or words used to describe *collaboration* (and later, *creativity* and *innovation*) situated the meaning of the denotative component established in M1. This was an important stage of the pragmalinguistic and meta-text analysis, as the denotative understandings of M1, while detailed in some findings, still did not reflect the types and depth of meaning required for inferring the dialogic domains and cognitive linguistic structures of the participants' data. As clearly defined in the process of M1, this stage was just the familiarisation of the data and the intricacies of linguistic details. However, as discussed later in this section, connotative components (secondary associated meaning of words) during this stage of pragmalinguistic and meta-text analysis were emerging, even though I had specifically sought to analyse the connotative components of M2 at the stage of establishing the first level constructs.

Thus, to establish M2 data I analysed the repeated words from the sample in M1 and established a simple set of categories that reflected participants' connotative meanings analysed from the data (see detail of M2 analysis process Appendix 11). I drew connections between the skills and processes used to achieve the category word in M1 and applied it to the meaning of expressions or complex concept phrases from the data which connected to the category word, processes, and synonyms. These simple categories included: *position and quality to have, value, quality to have, process required, process to do, what it is or means to be.* For example, in the data sample shown in Table 4, was a key concept of *sharing* in *collaboration:*

Table 4

Analysis sample Kelly: M2 modality for collaboration and sharing

Polysemy data as copied from online descriptive survey	Developmental Inference of denotative components = Modality 2 (M2)
Collective intentionality, Consensus, Debate, Exchange, Cross-fertilisation	Position of what collaboration should be> Process required + What it is or means to be> Process to do> Process to do> Process required

At this point, it was important to refer to Table 1 to view the M1 analysis of *sharing,* and the related key concept data attributed to that word from the general data. Now, when looking at Kelly's sample to establish the M2 inference of the denotative components of the words she used, I applied the simple categories to each word or phrase considering M1 analysis. From the column of polysemous data, the phrase *collective intentionality* had denotative components connected to other expressions of *shared responsibility*; and *forming relationships to share knowledge*.

My inference of these meanings to Kelly's word was that *collective intentionality* inferred a *position of what collaboration should be.* This inferential process resulted in empirical materials. Looking at the polysemous relationship of the word, she used it first, thus establishing a primary feature of modality I inferred as positionality. To continue, *consensus* was inferred as both a process required of *collaboration* and that *collaboration is or means to be (exist)* in *consensus*. Then, *debate and exchange* were inferred as *processes to do* when involved in *collaboration*. Lastly, *cross-fertilisation* was a *process required* of *collaboration*. The empirical material at this stage resulted in the dialogic domains and applied and cognitive linguistic structures used by the participants and inferred by the researcher; this was inclusive of M1, M2, and M3 analyses. These cognitive linguistic structures and dialogic domains of the empirical materials revealed the data to be analysed for signposting the basic themes. In the next section, I explain how the challenges of drawing findings of M1 and M2 resulted in the design of M3 pragmalinguistic and meta-text analysis. In this section I outline those specific challenges and discuss with connections to the literature and frameworks of the methodology to inform my method developments for the design.

Modality M3 Denotative and connotative components of Pedagogy in ITE programs

The micro analysis of *pedagogy of ITE programs* presented a challenge when I attempted to apply the same processes of M1 and M2 analysis to the data. Here, a procedural amendment required another approach to the M1 analysis, as participants used full sentences instead of single words or expressions to explain what they understood about pedagogy in ITE programs. Therefore, I could not apply Developmental Inference of the conceptual phrases or polysemous data as copied from online descriptive survey to determine the denotative components of the data as I had previously.

I returned to the literature to determine a solution to the problem regarding polysemous relationship of the words. Erk (2012) asserts that polysemy is problematic, as a representation understood from a word's context will 'conflate the different senses of the word' (p. 636). Clearly, my initial approaches in the M1 and M2 analyses reflected Erk's contention, as pre-setting the context for participants to divulge their notions around specific words, for example, *creativity,* would conflate different senses of that word as data. At this point, this was an important function for determining the frames of data as previously discussed, and unique to my methodology design.

In contrast, I realised that this was also a probable reason why applying the same pragmalinguistic and meta-text analysis processes from M1 and M2 to the data for *pedagogy in ITE programs* did not work. Therefore, I needed to analyse the data 'above the sentence' (Halliday, 2003). This means I had to look at the relationship of words and their meanings, not at the sentence level, rather from another approach. Thus, I sought to understand the grammar and valency of the words, in order to analyse the semantic and syntactic environment. This analysis would guide analysis of the participants' conceptual phrases to reveal the modality of their experiences (Chikileva & Sergeeva, 2020; Fischer & Ágel, 2014; Portner, 2009).

Further investigation of the literature led me to Dependency Grammar (Fischer & Ágel, 2014) and Valency Theory as approaches to understanding how words pre-determine their syntactic and semantic environment (Przepiórkowski, 2018; Heine & Narrog, 2014). Here, dependency grammars refer to the properties of a word responsible for the dependency structure which are detailed in the lexicon, for example, meaning and valency (Hellan, Mal'chukov & Cennamo, 2017; Fischer & Ágel, 2014, p. 250). Apresyan (2009) explains that valency potential is the pattern yielding corresponding sets of verbs with some semantic features in common. Fischer and Ágel (2014) contend valency are the words predetermining their syntactic environment.

Therefore, there are words that are valency carriers such as verbal processes that allocate the function, and or an adjunct (optional part of a sentence that does not affect structure if removed) to an agent (subject/person). Thus, the verb opens a perspective on the context of the sentence meaning (Fischer & Ágel, 2014, p. 238). By establishing the denotative and connotative components of language, the understanding of valency was important to establishing notion and meaning. Here, the complexity of notion, applied in my research by denotative components, was determined by the relationship of linguistic reality in human consciousness (Apresyan, 2009). Due to the participant's use of phrases, I also needed to look at connotative components for meaning in connection to valency, as the complexity of establishing linguistic reality connected the notion and the meaning (Heine & Narrog, 2014; Apresyan, 2009).

In consideration of the literature, I designed an approach, Modality 3 (M3), for inferring core ideas from the valency relationships to establish lexical notion (concept) from each phrase, elucidating the denotative components. Here, I make clear that notion was not meaning, as I sought the referent of lexical meaning by identifying the demonstrative and significant functions of the words and phrases used by the participants to establish the scope and content of the notion.

Thus, notions or the conceptual phrases I was framing from the online descriptive survey data, were emotionally neutral as they were categories of thought (Krulatz, 2018; van Dijk, 2014). Whereas meaning, as typically established by connotative components of M2, sought to establish the participant's reflection and understandings of their reality and experience, revealing mental models and attitudes about the context. Applying this approach resulted in four conceptual phrases, *Ways of learning that were manageable, Ways of learning that were challenging, Social Dimension, and Pedagogy of the teacher.*

Next, I explain the analysis of the Developmental Inference of M3 data (full sample shown in Appendix 12). The data sample in Table 5 shows a similar framework of M1 (in Table 1), including synonymous words, processes/skills and expressions pertaining to the Developmental Inferences of the online descriptive survey data. However, it included the M3 category of a conceptual phrase that summarised the key ideas from the data, in this case *Ways of learning that were challenging*:

Table 5

Analysis sample of Developmental Inferences M3

Developmental Inference Modality 3 Pedagogy of ITE programs online descriptive survey data	Conceptual Phrases	Process/Skills	Expressions
• <u>Atheoretical</u> in relation to the Arts • Social-constructivist and creative aspirations sometimes <u>constrained by</u> neo-liberal trends. • Pedagogy is often <u>overburdened</u> with the business of teaching <u>rather than</u> the issue of becoming a teacher.	*Ways of learning that were challenging*	• General pedagogic approaches in ITE programs vary widely<u>, but unfortunately</u> many are <u>more didactic</u> than they c/should be. • There is <u>not enough</u> of an integration of andragogic approaches in ITE program s and if this were to be addressed, the concepts of creativity and innovation would be far better understood.	• Pedagogic approaches in initial teacher education <u>are often very conservative</u>, surprisingly so considering the assumed pedagogic expertise of the academic staff. • If you mean, how would I describe current practices in Teacher education, then I would say - much Initial Teacher education focuses on information and concepts (often flavour of the month<u>) but does not always</u> successfully link this content to practice.

When determining the phrases from the online descriptive survey data that contained denotative components of concepts to reflect *Ways of learning that were challenging*, I looked for any synonymous words of *challenging* or a polysemous

relationship of words to the synonymy of *a challenge*. I underlined these lexical items in the sample Table 5, as opposed to words that would connote negative meaning; remembering that it was the notion not the meaning to be analysed. In the sample, *Atheoretical in relation to the Arts*, *atheoretical* was a denotative and synonymous word to being or presenting a challenge (ideas framed from the philosophical and phenomenological underpinnings of language in Chapter 2); and an adjective that described pedagogy in ITE programs as unrelated to or lacking a theoretical basis to arts practices.

In the sample, *social-constructivist and creative aspirations sometimes constrained by neo-liberal trends, constrained by* was a denotative and synonymous expression to *being challenging.* The valency was set by this transitive verb, meaning to force by an imposed structure, restriction, or limitation. In this case the social constructivist and creative approaches to pedagogy in ITE programs were restricted by the imposed structures of neoliberalism.

In the next sample, there were both approaches of M3 and emerging features of the application of M2 processes of connotatively inferring the data. In the sample *Pedagogy is often overburdened with the business of teaching rather than the issue of becoming a teacher,* there was both a synonymous relationship of polysemy within the phrase, as well as individual words, which denoted a connection to the word *challenging.* The *overburdened* was an adjective that denoted that pedagogy was *challenged* by the way teaching had to occur (business of teaching as reference to neoliberalism - the connotative component M2) and thus did not function properly (M2).

The valency of the phrase *rather than* was an infinitive form of a verb to indicate negation as a contrary choice, and in this case *challenging*. This reflected a polysemous relationship in connection to the word *overburdened*; revealing both the findings of the linguistic structures and cognitive domains inferred from the participants' data in the empirical materials. The empirical material involved establishing second level constructs by contrasting, inferring connections between the cognitive linguistic structures of M1 and M2,

and M2 and M3 dialogic domains. To illustrate this process, Table 6 shows the connotative

components of M2 which were analysed by contrasting the denotative components of

clauses within the phrase.

Table 6

Sample from the M3 and M2 data analysis

Online descriptive survey data categorised into Ways of Learning Negative (M3)	Developmental Inference- modality M2
General pedagogic approaches in ITE programs vary widely*, but unfortunately many are more didactic than they c/should be.*	Ways of learning negative position of what it is + quality > *what it is + value + quality*

The underlined words in the online descriptive survey data analysed for M3 was the independent clause which was analysed for M2 as *Ways of learning that were challenging-*the *position of what* the *challenging* feature of *Pedagogic approaches to ITE programs* was, and the connotative component was the *quality* of the *program* being *varied.* The M2 analysis of the next clause was italicised and connoted that the p*edagogic approaches* were *more didactic.* Thus, it indicated what the *challenging position of pedagogy was* or how pedagogy was experienced. Here, the participant *valued* the experience of pedagogy as a *challenging* feature, using the words *but unfortunately*, and *negatively challenging quality.* Thus, indicating ITE programs were *more didactic* than *they could/should be*. By establishing these cognitive linguistic structures of M3 and dialogic domains of M2, the data for the second level constructs in the RRSA were revealed establishing final empirical materials. A full sample of the M3 and M2 data analysis are shown in Appendix 13.

Transition points

The transition points in the data were analysed in three ways to seek any patterns of symbolic maps (Bezzemer & Kress, 2013; Levinson, 2004) and spaces in the meta-narrative (Greene, 2015):

1) *Online descriptive survey-* were there any words missing or not completed.

2) *Researcher field notes-* did the ellipses in the framework of the interview sheet reveal themes for analysis of the interviews; any observations of the interactional and dynamic contextual features of: Setting, Social and Personal/Individual.

3) *Semi structured interviews*- did utterances, filled pauses or stammers in dialogue reveal spaces for new ideas or meaning regarding collaboration, creativity, innovation, and pedagogy in ITE programs.

Transition points of the data were analysed to reveal possible patterns of symbolic maps and or spaces in the meta-narrative across the three data sets. In general, when looking for missing words in the sample request, there were no significant findings of the online descriptive survey data. However, there were some key concepts in M1 that had incomplete data because of the sorting and categorising; for example:

Collaboration- Trust and *Together* had no expressions

Innovation- Creative had no expression

In contrast, Creativity had a sample in each category

This could indicate that creativity was easier to define than other terms, however, it was more probable that this reflected the need for a layered approach for the data analysis, as seen in M1 and M2 to develop deeper inferences, compared to just relying on initial analysis of M1. The Researcher field notes clearly reflected the intended outcome of revealing emerging themes during the data creation process before analysis started; it was analysis in action. The table below highlights the Initial Field Note summaries regarding the ellipses from the Interview Scheme. For example, Table 7 shows:

Table 7

Analysis sample from Ellipses in interview notes: Eric

Basic Themes Identified	Ellipses Collaboration	Ellipses Creativity	Ellipses Innovation	Ellipses Pedagogy in ITE programs
Curiosity			Curious and support others	
Layers	Richness of Collaboration, informal meetings		Practice to theory	Relationship with schools and uni has gone backwards
Personal values > Expectations > Learning journey	Move spaces could you do more?		Expectations from arts background	Golden priority is school kids' future goals
Space Energy>restrictions	Less room to grow collaboratively Extended workloads Less room and space to think	Environment is a constraint on creativity		Space is in-between and human condition
Personal Philosophy	Personal Philosophy and process of confronting myself	Truth and consequence and fear		

The first column in Table 7 shows the basic themes identified from the ellipses, these were summarised in the field notes after the interviews were conducted. For example, in the last row, the basic theme of *Personal Philosophy* was identified from the *Ellipses of Collaboration* which was a *personal Philosophy and process of confronting myself*; and *Creativity: Truth and consequence and fear*. The ellipses in the Interview Scheme enabled these phrases or words to rise from the spoken discourse, to identify key significant ideas. Again, this process demonstrated analysis in action. While the concepts were emerging during the interview, and were added to the spaces, this was a simple and effective way to signpost themes prior to completing the macro analysis. This was significant as it identified possible spaces of meaning potential and contributed to the meaning connected with the first level constructs when establishing the basic themes of the micro analysis.

Seeking transition points of morphosyntactic features of interview data

Another way of seeking transition points from the data, to reveal possible patterns of symbolic maps and or spaces in the meta-narrative, involved analysing the Semi structured interviews for pauses, utterances or placeholder fillers. Specifically, I sought whether hesitation markers like utterances, filled pauses and stammers, discourse markers, or placeholder fillers (words for which the filler (*uhm, ah, y'know*) holds a place with its attendant morphology (Amiridze, Davis & Maclagan, 2010) in the dialogue to reveal spaces for new ideas or meaning regarding collaboration, creativity, innovation, and pedagogy in ITE programs. In this sense, Fox (2010) contends that filler words can play strategic semantic and syntactic roles in unfolding utterances and repairing ideas, or lexical retrieval failure, whereby these 'non-silence devices [can be] deployed after the current word has been brought to completion to delay the next word due' (p. 2).

Therefore, fillers are acknowledged to be important in conversation due to their pragmatic complex functions (Fox, 2010; Hayashi & Yoon, 2006), and capacity for carrying a range of morphological marking. Thus, the significance for my seeking transition points was that placeholders often share some morphosyntactic properties (semantically charged features relevant to both morphology and syntax) (Nikolaeva, 2019) with the target form (Amiridze et al., 2010; Podlesskaya, 2010; Hayashi & Yoon, 2006) which I suggested in my research, were new spaces for meaning and level of psychological reality (Nikolaeva, 2019). For example, Hayashi and Yoon, (2010) explain that placeholder fillers:

> create a prospective link to a subsequent specification of the referent and
> focuses the hearer's attention on it. And through the projection of this
> subsequent activity, a placeholder demonstrative organizes the speaker's
> as well as the hearer's conduct in the ensuing course of the interaction,
> including the hearer's co-participation in the search for the missing word (p.
> 48).

Below are three samples from participants Eric, Deborah, and John, which demonstrated the most significant placeholder fillers to reflect transition points, to reveal those connections to meanings and possible patterns of symbolic maps and or spaces in the meta-narrative.

Eric's sample in Table 8, demonstrated interjective hesitators (Hayashi & Yoon, 2010), *uh* and *um*, these were not produced as a 'syntactic constituent of an utterance-in-progress' and therefore does not 'occupy any specific syntactic slot within the structure of an unfolding utterance' (p. 33). However, Eric demonstrated 'pragmatic particles that are used to preface certain kinds of conversational moves that the speaker is about to launch into' (Hayashi & Yoon, 2010, p. 58) influencing semantic properties and preferentiality, which I argue impacted the denotative and connotative components of the discourse.

Table 8

Interview sample Eric

Interview Sample Eric (Timecode/Transcript)	Analysis
00:04 So, *uh,* are people interested *in, in, uh,* growing [clears throat] and exploring themselves, and, in this evolving world that we live in	Eric was processing information seen by use of interjective hesitator *'uh.'* Repetition/stammer of words reflecting utterance in progress as he sought the correct semantic meaning for *'in, in, uh.'* Eric was thinking of the definition, when you look at the rest of the sentence, by repeating in twice, he gave two contextual meanings about the reality of people.
00:33 *Um, or, uh*, do they have an agenda which*, uh, in, in* an education institution, *um*, too many people have agendas, *and, and* you'd have to ask questions about that.	There was an emerging pattern, Eric uses '*um*' and '*uh*' for grappling thoughts and thinking pauses-placeholder filler. Again, us of repetition/stammers of '*and, and*' which were also used as pauses or thinking through ideas to curate the context of experiences of *many people* Interesting choice of word use, the place is an education institution, yet Eric refers to the people who work there as 'people' not educators or academics, offering morphosemantic feature of his mental model regarding education.
00:33 *You know*, it's*, uh*, so it ends up that it's very important for *some people* to be perceived as being some *amazing academic* or *important person*	Placeholder filler of You know signals to interviewer that he is about to talk/explain an idea, then has a change of thought with 'uh' Now we see the shift of Eric's morphosemantic feature regarding *some people* who work in education institutions, they are now called '*amazing academic'* or '*important person'*

For example, in Eric's second and final sample, he drew the interviewer's particular attention to the point in dialogue he was making, starting his sentence with *You know.* Then, there was a shift of Eric's morphosyntactic feature when looking at the denotative and connotative meaning of *people* who work in education institutions. In the final sample of Eric's interview, he shifted from calling them *people,* to *many people*, then to *some people*, and *academics* and *important person*. The connotation here could highlight how Eric viewed or observed the hierarchy, prevalence, and value of the types of work, or position or contribution *some people* and *many people* believe in at education institutions, especially in connection to agendas and politics at play.

Deborah's Sample in Table 9 also included placeholder fillers for processing information seen by use of interjective hesitator *uh*. Like Eric, she also used repetition/stammer of words *bit, it's a bit* as pauses, however, the semantic notion of the sentences was different, reflecting a different mental model and early connections to the signposted themes in the RRSA.

Table 9

Interview sample Deborah

Interview Sample Deborah (Timecode/Transcript)	Analysis
02:00 Network*, um*, network is where*, the, the* word to me means that you're connected to a range of, a group of people. So, it's not*, um*, like an activity that might be done in a circle, that*, um* when you're collaborating, you're going between all sorts of people *in a, in a* group. Probably a little *bit, it's a bit* of an *abstract word*, I guess, for me but*, um*, I've been working on in my thesis, concept maps.	Deborah was processing information by use of interjective hesitator *'uh.'* Repetition/stammer of words reflecting utterance in progress as she sought the correct semantic meaning for *'the, the'* and *'in a, in a'* and *'bit, it's a bit'.* Deborah was thinking of the definition, indicated by repetition and use of interjective hesitator *'Network, uhm, network.'* *'Network'* starts the subject of the sentence, then there is a pause to think as the definition is being created. Deborah sought the object of the sentence for the first clause, repeating again with a placeholder filler *'the, the'* whereby this article connected to a determiner or **noun** markers to specify the noun (in this case *'abstract word'*). This led to the second clause where she defined networked people having *'range'* and *'group'* Again, use of interjective hesitators 'uhm' and repetition of *'bit, it's a bit'* are pauses for the same reasons above.
02:33 They're *very network like, very web like*, so you can*, um,* access the knowledge or the work or the activity*, um,* throughout that network. *You can, you can* choose. [Clears throat] Excuse me.	Deborah used parallel phrasing *'very network like, very web like'* a technique often used for persuasive writing. It could be possible that her choice of words reflects a web connection morphosyntactically. Again, *'the, the'* is a repetitive utterance used as a pause for thinking, she used it again *'You can, you can'.*

Firstly, Deborah indicated that networking was a complex idea- describing it as *abstract* and the pause qualified the value connotatively of how abstract networking was, a *little* or *a bit.* Additionally, the use of placeholders indicated she was iteratively trying to create her response, making connections to the work in her thesis. It seemed there was a possible connection for her between *collaboration>network>range of people>Concept maps,* again setting up a mental model of this process of thinking and meaning.

Secondly, shown in Figure 7, there appeared a transformation point regarding the definition of network denotatively, connotatively, and collaboration and networks. When networks and collaboration were considered, the denotative meaning of a range and group of people, transformed into a space for going between all sorts of people:

Figure 7

Transformation points for 'Network' in collaboration
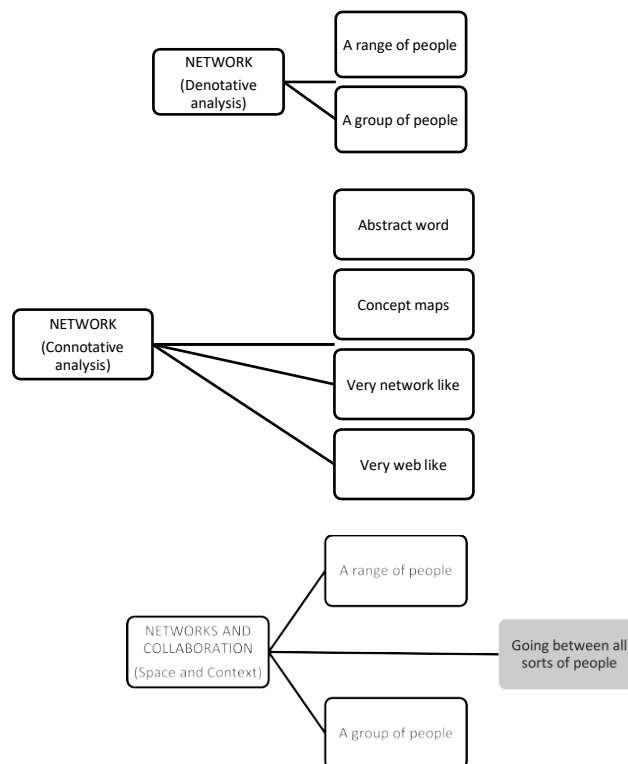
Deborah indicated that people *access knowledge* through the interconnectivity of work or activity, and the network gives the opportunity for choice. Here was a value heavy response to the idea of *network.* When contrasted to M1 from the Data analysis for Collaboration, there were clear connections like the words around *Collaboration>Sharing>Expressions>Shared responsibility>Forming partnerships to share knowledge>Collective intentionality*

John's Sample in Table 10. In the first transcript section, John established the context of the workplace and culture as he experienced it: *Shocking experiences* and *a particular style of management that has not worked for me* which he then constructs and defines a clear mental model of the workplace. It is interesting how John uses interjective hesitators *um, uh,* to pause to think about the next word to define and connotatively set the context of the first word, which then creates a polysemous relationship to the other words in the sentence.

Table 10

Interview sample John

Interview Sample John (Timecode/Transcript)	Analysis
11:05 we have truly had some shocking experiences with, and it's to do with a particular style of management that has not worked for me.	Establishing John's context of meaning of the workplace for the next section of the transcript…
11.31 It's, *um*, a really kind of autocratic, *um*, nasty, vindictive, *um*, mean spirited, *you know*, not generous, *um,* and ultimately, I guess, financially oriented, *uh,* approach that was about, *you know*, saving dollars.	John was pausing to find the right word seen by use of interjective hesitator *'um'* and *'uh.'* *'You know'* another placeholder filler, but with direct connection to involve the researcher in the thought.

For example, *um* a pause to create connotative components of the *autocratic* processes that impacted on him: *nasty, vindictive-* there was no pause between these two words, and then next a pause to think again, *um, mean spirited.* John's use of placeholder fillers *you know* reflect his thought process or sought clarification or acknowledgement with the researcher that the ideas were synonymous from the normalised workplace professional

term to a less formal term: *financially oriented* to *saving dollars*. Like Deborah, John offered a value heavy response, the emphasis of importance established by use of placeholder fillers.

Empirical materials

In this section of interpretive analysis for empirical materials, I have provided a full summary of the inferences for collaboration to demonstrate the result of the modality analysis process. The remaining key areas of summary of inferences for creativity, innovation, and pedagogy in ITE programs are in Appendix 14; this data was applied when analysing for signposting basic themes.

Summary of Inferences for collaboration

Collaboration was signified by five key concept descriptors from the data, these included *trust, sharing, communication, together, and perspective*. Each of these key concepts was connected to words or synonyms, processes and skills and expressions used by the participants in the data to frame the connections of modalities of meaning in Appendix 10. It was important to make clear that meaning seeking regarding the phenomena was not occurring at this stage, it was only the modality of linguistics that were focused on to establish frameworks for key concepts, dialogic domains, and coding of textual meaning. This resulted in basic signposting for themes to be established to apply to macro analysis of the interview data.

While these modalities M1 (denotative literal meaning connections) helped inform process for pragmalinguistics and meta-text analyses in M2 (connotative inference of the meanings to produce empirical materials), there were some interesting points to note at this stage regarding each key concept in terms of collaboration as shown in Appendix 10. At this point, I layered M1 and M2 findings for collaboration, so the relationship of modality of the

linguistic functions of the words was clear and showed the progression of one analysis to the other.

Trust

M1 Trust connected to the meaning of *respect*, which involved processes of *risk-taking*, and skills of being *supportive.* There were also understandings about being *careful* in the process of having *trust* while collaborating, suggesting a value around the process when engaging in *trust* when collaborating, a connotative component of linguistic inference for M2. This value and the interrelationship of words in these categories, helped inform my process for analysis when identifying the connotative components of words for M2.

M2 The key concept of *trust* from M1 largely indicated that the denotative components analysed from this concept involved qualities of *generosity, empathy*, with a value on *respect*. The processes required for *trust* in *collaboration* related to *risk taking* and *sharing* through *communication*. The word *relationship* denoted the idea of *what it meant to be* in connection to the word *trust* and *collaboration.* Here, some early indications connected to a First level construct (in Appendix 9) to show possible coding of emergent themes around the notion of *relationship* being the way to understand the existence of being in collaboration.

Sharing

M1 Sharing connected to the idea of being *mutual, collusion, networking*; clearly there were different denotative and emerging connotative elements at this early level of analysis, which is why the pragmalinguistic and meta-text analyses for M2 was required to further make sense of these linguistic components and the way *sharing* was understood and believed to be. *Sharing* also involved skills and processes of *generosity, balancing* and *facilitation* and *share,* which denote literal meaning. Yet again the data was showing connotative components to inform some first level constructs for further analysis processes,

in words like *generosity*. Some participants used expressions to define *collaboration*, including *shared responsibility, forming partnerships to share knowledge, common ground,* and *collective intentionality*. Here, more complex phrases were identified in connection to meaning of *sharing*, and reflected the words used in the other categories previously explained.

 M2 The key concept of *sharing* was inferred from the meaning of what *collaboration* should be, that is*, collective intentionality* and *forming partnerships to share knowledge*. The process required for *sharing* involved *cross fertilisation, skills, and experience, talk* and *forming partnerships to share knowledge*. This last term shows interrelations of meaning, reflecting a space on the dialogic domain of the empirical material. The processes required to be *collaborative* involve *exchange, share, support, lead,* and *debate,* and it is *consensus* and having *connection*, which explains what it means to be when engaged in *collaboration.* The words *honest* and *complementarity* described the *qualities* for *collaboration.*

Communication

 M1 Communication connected to the meanings of *consultation* and *debate*; here denotative and early connotative components of these words were clear and reflected and highlighted a contrastive relationship to the process of *consolidation, consensus, empathy, flexibility, lead, talk* and *encourage*. The expressions used to connect to communication in terms of collaboration were *genuinely working together* and *mutual goals*. These expressions of complex conceptual phrases and the contrast of linguistic components create more layers of textual meaning for inference in M2.

 M2 The ideas of meaning connected to *communication* were different to the other key concepts discussed so far. The connotative and denotative aspects of the words emerged together with clarity, as most terms connected qualities and processes to the ways communication occurred. Interestingly the process required for communication, was followed by qualities and values attributed to that process. For example, if *communication*

was *consolidation* and *co-construction* of meaning, it involved processes of *consultation* and *shared responsibility* and *flexibility*. The qualities and values notations following these words identified *communication* as an *experience,* has *durability, openness* and was *curious* and *enervative*. There were also processes of *philosophy, compromise,* and shared *responsibility* in *communication* for *collaboration*. C*o-construction of meaning* was understood to denote *what it means to be* when understating *communication*.

Together

  M1 Together had a larger list of words by comparison to the other key concepts for this data set, which were synonymous to it, including *teamwork, team, partnership, united, cooperative, togetherness, partner, relationship, group, connection* and *connected*. Here these words were denotative in contrast to the other key concepts, where early connotative components were emerging. The processes and skills identified in connection to these words were *reciprocity, complementarity,* and *compromise*, both reflecting some values around the way *together* may function in terms of *collaboration*.

  M2 The ideas of meaning connected *together* revealed those inferences of M1 of the ways *together* may function in terms of *collaboration*. The analysis of modality in this section revealed that more words connected the meaning of *what is it or means to be*, to an experience of *what together is* when engaged in *collaboration*. This included *partnership, challenging, rewarding, exciting, group time*, indicating that the being of *together* was more valued as an experience and existence, rather than just a function of *collaboration.* In contrast, there were only two words connected to *the process required* that reflected *together,* including *partnership* and *achievement*. Whereas *sharing* was a *process to do* when being *together*. The position signifying importance when being *together* in *collaboration* included *teamwork, cooperative, united, team, communication,* and *partner*, as these were the terms used first in each participants' description set. When identifying the values of what it is to be *together,* again connotative components were emerging.

Participants used words which were both valuing positive, and negative aspects of being together, these words included *collusion, reciprocity, mutual, beneficial,* and *difficult.* Lastly, when being *together* in *collaboration*, participants described it including *the qualities* of *perspective, mutual goals,* and *diverse input.*

Perspective

M1 Perspective was the term I chose to frame the key concepts, as there were no other examples of the word or words that seemed to connect more wholly the synonymous words. While the word *challenging* was used twice by the participants, it only connected to one other term of *difficult* across the entire data, which I decided was not significant enough to create its own key concept. The synonymous words related to the perspective about *collaboration*, these included: *experience, honest, lifelong, essential, beneficial, philosophy, durability, time, achievement, curious,* and *authentic*. The processes and skills connected to *perspectives* about *collaboration* were *exciting, stimulating, fun, supportive, satisfying, enervative, rewarding, challenging, support, reflective* and *difficult.* Again, connotative components of the linguistic data were emerging, making clear the ways I needed to think about establishing some of the categories for inferences in the next modality of analysis (M2). Lastly, the expression connected to *perspectives* were *skills and experience, a practice, deep learning,* and *authentic partnership*.

M2 The analysis of *perspectives* participants held about the position of *collaboration* included *authentic, togetherness, essential, authentic partnership*. In this sense, collaboration needed to be authentic; it involves *togetherness* and *authentic partnership* and was *essential*. The processes required for *collaboration* hold the *perspective* of *encourage, balancing, deep learning, supportive, Authentic partnership*; and the processes involved were *facilitate, network,* and *genuinely work together.* The *experience of what it means to be* in *collaboration* reflected being *connected, a practice, stimulating* and *fun.* The term *genuinely working together* was more complex to attribute a denotative modality for as it

held multiple *perspectives* about *collaboration*. *Collaboration* was *genuinely working together,* and it held a *value* of the efficacy *required to do it*, again reflecting emerging connotative components of linguistic details. The participants also valued collaboration as *lifelong, critical,* and *satisfying.*

Signposting basic themes from empirical materials

The last step of RRSA and pragmalinguistic and meta-text analysis of Process 1, sought to filter and then signpost basic themes (van, Dijk, 2012; Sterling, 2001). This process was inclusive of sequential qualitative (QUAL→qual) multi-methods to code textual and experiential meaning of emerging themes (Jørgensen, 2002). The complexity of language was not simple to frame or compartmentalise, clearly reflecting the need for an iterative approach. This approach was sequential, to result in trustworthy, credible, and dependable data analysis. Given the pragmatic lens through which the research design was constructed, it was important to ensure that my method always connected to the premise of whether this approach revealed the analysed data to address the research question (Alvesson & Sköldberg, 2017).

The empirical materials resulted from a process of analysing the data for Developmental Inferences of the cognitive linguistic structures and dialogic domains. This was achieved by framing the conceptual attributes that best reflected the dialogic domain of the phenomena in connection to the connotative component applied to the micro analysis. Each of these steps reflected the sequential and transparent approach of the RRSA process to ensure credibility (Korstjen & Moser, 2018), dependability and confirmability, consistency and trustworthiness of the interpretations made of the data analysed. This also included the process of framing and categorising into sign posted basic themes, as applied to the next stage of macro analysis.

Firstly, using the Researcher field notes and Interview Scheme, I took the main ideas which arose from the interview text of all participants recorded in the ellipses, and

sorted them under the categories of collaboration (for this example). I checked back through the notes made in the Interview Scheme via systematic reflection to ensure the context of the participants' responses was maintained, demonstrating a process of RRSA (Korstjen & Moser, 2018; Alvesson & Sköldberg, 2017). These confirmed data samples were added to these categories and resulted in the identification of some initial frames that reflected the pragmalinguistic function of these main ideas (Krulatz, 2018; Esenova, 2017).

At this point, the titles and context for categorising the relevant signposting of basic themes became clear. Four basic themes emerged and connected clearly to Greco and Pinto de Sa's (2018) epistemic values, reflecting the ways we value knowledge, justification and understanding. The basic themes framed the cognitive linguistic structures and dialogic domains of the participants as a structural approach to inform the research questions. Seen in this sense, knowledge has different properties and epistemic value, it is more than cognitive success attributed to cognitive agency, as knowledge can be dependent on both the modality of environment and features of the individual's personal environment (Greco & Pinto de Sa, 2018; Carter & Pritchard, 2015).

The definitions of four conceptual frames included:

Personal model- The mental model regarding the way reality is personally perceived and represented. It reflects the relationship between the individual's perception and philosophy about their own thoughts, acts and consequences within this reality.

Social Ecology- The complicated relationship between the environment, other and self, whereby skills, interaction, knowledge are exchanged and resulting structures of access, engagement, norms, and roles. This connection between environment and the individual or group results in spaces for these structures to exist, develop or be renewed.

Transference of Epistemic Value- Epistemic values entails layers of values from social ecologies and personal models, which attach themselves to a belief system around knowledge and understanding. These cognitive successes can lead to or transfer to expectations or a learning journey.

Normalisation of social ecology- Normalisation of social ecology denotes a framework for understanding the processes of the individuals, group, and environments to result in new ways of thinking, organising, or working in that space. It includes conditions like time, space, constraints, accessibility, social exchange practices.

Filtering process of conceptual frames

To define and contextualise these conceptual frames, I filtered perceptions of meaning where complex sets of assumptions and attitudes occurred, using data from the Interview Scheme and Researcher field notes. A sample of Personal models in Table 11 (complete samples for all four key concepts in Appendix 15), demonstrates how I filtered conceptual frames to signpost basic themes in the next stage. These conceptual frames resulted from Interview Scheme and Researcher field notes data (Column 1), and ellipses in the Interview Scheme data (Column 2) as applicable. Points of analysis were colour coded, connecting conceptual frames for signposting basic themes (Column 3). Lastly, the bottom row of this table was used for any researcher analysis notes explaining and recording my process of analysis for RRSA or next steps for analysis.

Table 11

Sample of filtering process of conceptual frames for signposting basic themes of the key idea of collaboration

Ellipses in Interview Scheme and Field notes	Data from Ellipses in Interview Scheme for Collaboration	Conceptual Frames of Signposting Basic Themes
• Personal Philosophy • Alignment with personal philosophy • Collaboration> Giving to others>reciprocal generosity • Collaboration> Trust> Essential relationship building	• Richness of Collaboration, informal meetings. • Personal Philosophy and process of confronting myself. • Trust is difficult as it is a constructed space. • Abstract, networked connected group of people, web like. • Time- collaborate with people you know share similar philosophies and goals. • Pushes thinking and approaches and working styles. • Suspicion of Arts>Fear>Time. • University settings have an almost nonexistent level of professional trust. • Communication necessity, be frank, open, talk about problems. • Respect> understanding>celebrating difference. • Empathy, 1:1 emotional intelligence> other person.	*Personal model:* The mental model regarding the way reality is personally perceived and represented. It reflects the relationship between the individual's perception and philosophy about their own thoughts, acts and consequences within this reality.
Researcher RSSA notes Collaboration> togetherness is a requirement	**Researcher RSSA notes** • **Richness of Collaboration, informal meetings** Originally, I thought this was (4) Normalisation of social ecology in Column 2. When I filtered terms, 'richness' was a personal experience and value, not a norm per se. Thus, changed it to (1) Personal model. • **Abstract, networked connected group of people, web like.** Words of abstract, web like are personal models of experiences.	**Researcher RSSA notes for the next process** • Cluster coloured data, summarise connections to define conceptual frames. These aid in connecting relevant summaries of Interview Scheme notes in Researcher field notes to help identify some preliminary data points for macro analysis. • Summarise, make connections (See A, B, C, D, E, F coding) to like exemplars across all columns of final table, these are summary points for final sorting/reallocation of data under headers.

Analysing for Summary points of basic themes

The summary points of basic themes reflected the sum of data further analysed from filtered concepts of Interview Scheme and Researcher field notes. In Table 12, I show a sample of how Personal frames in collaboration were analysed for summary points of basic themes. In Table 12, Column 1 depicts data of the conceptual frame of signposting basic themes and the corresponding filtered data from Table 11 (Column 1 and 2), which were then summarised below this data. This summary was used to establish the key conceptual frame for this signpost theme. In Column 2, further data and summaries from the Interview Scheme and Researcher field notes were added.

Next, I took the main ideas summarised in this section, which inferred the modality data analyses M1, M2 and M3 of the empirical materials and transition points detailed earlier in this chapter and sorted them under the relevant theme based on connotative meaning. I added any other relevant data from the transition points from the Semi-structured Interviews and the ellipses from the Researcher field notes which shared similar syntactic meaning or contributed to the meaning potential.

The next stage of this process was to code the summary of what a personal model about collaboration (for this example) was and connect it to relevant data in Columns 2 and 3 indicated by (A, B, C, D, E, F). This process enabled me to further redistribute or reallocate any data at this stage to more applicable conceptual frame (Full samples see Appendix 16). This reallocation of analysis for summary points was shown in the row Social Ecology summary where I labelled (C move to A) and (F move to X) in Appendix 17.

Table 12

Sample of relevant summary of Inferences for collaboration (M1 & M2 Empirical materials), transition points, and Researcher field notes

Conceptual Frames of Signposting Basic Themes and Summary of Filtered data from Table 1	Data and Summaries from Interview Scheme and Researcher field notes	Summary of Inferences (M1 and M2 modalities) and transition points
Personal model: The mental model regarding the way reality is personally perceived and represented. It reflects the relationship between the individual's perception and philosophy about their own thoughts, acts and consequences within this reality. • **Personal Philosophy** • **Richness of Collaboration, informal meetings** • **Personal Philosophy and process of confronting myself** • **Trust is difficult as it is a constructed space** • **Abstract, networked connected group of people, web like.** • **Alignment with personal philosophy** • **Giving to others> reciprocal generosity** • **Trust> Essential relationship building** The way academics collaborate is based on a personal philosophy and the way one thinks, aligns, or conceptualizes the acts of interaction. As a personal philosophy, collaboration involves a process of confronting one-self in the process of working with others **(A)**. Such confrontation could be about trust which is seen as essential for relationship building **(B)**. In terms of the space for collaboration, it is not always established by the participants freely, but as a constructed space by the environment or the task at hand **(C)**. On the other hand, there is a richness valued from these experiences, especially when the meetings are informal **(D)**. The notion of the way academics collaborate is abstract, web-like in the way it is a networked connection of groups of people **(E)**. Collaboration involves giving to others as a reciprocal generosity **(F)**.	• The richness of collaboration is from informal meetings **(D)** • There is an energy from creativity which connects to how collaboration is restricted **(C)** • Personal philosophy in interest and growth, and by engaging in collaboration you are engaged in a process of confronting yourself which improves the way you work **(A)** • It is A practice of your own, and you develop a way of enacting and knowing, exploring, and reflecting **(A)** • Finding like mindedness and continual revisiting: how do we rethink it? How does it fit with? **(A)** • Time- collaborate with people you know share similar philosophies and goals **(A)** • Self-importance - you will make the time for teaching and writing **(C)** • Mental space: Universities are a manufactured space. Space is what is in-between and the human condition **(C)** • Pushes thinking and approaches and working styles **(A)** • Suspicion of Arts>Fear **(B)** • University settings have an almost nonexistent level of professional trust **(B)** • Suspicion- this goes in both tensions and frameworks **(B)** • Can be satisfying despite the isolation as it is satisfying to share **(D)** • Communication necessity, be frank, open, talk about problems **(D)** • Respect> understanding>celebrating difference **(D)** • Empathy, 1:1 emotional intelligence> another person **(A)** • University has agendas reducing support of ITEs, they are economic ones which restrict voice **(C)**	**Summary of Inferences** • Honest and complementarity described the qualities for Collaboration **(A)** • Being careful- a value process when engaging in trust when Collaborating **(B)** • Relationship is 'being' the way to understand the existence of being in Collaboration with generosity, empathy, with a value on respect. These are the processes required for trust in Collaboration related to risk taking and sharing through communication **(B)** • Sharing involves skills and processes of generosity, balancing and facilitation, resulting in generosity **(F)** **Transition Points** • There is a hierarchy and prevalence regarding values placed on people's and academic's work in university, especially in connection to agendas and politics at play **(C)** • Collaboration involves networks which are a range of people or group of people. The acts of this process have a space and context that is going between people, to result in abstract notions of concept maps, it is web like **(D)** • Some shocking experiences with a particular style of management that doesn't work for all. It is autocratic, nasty, vindictive, mean spirited, not generous, and ultimately financially oriented- saving dollars **(C)**

Lastly, I wrote the coded connections into final summary points for each signpost of basic themes. This final process was to establish the summary points of contextual meaning framed under the four signposted themes of personal models, social ecology, transference of epistemic value, and normalisation of social ecology. While there was an overlap of concepts in these summary points, it was to be expected. This process was not a reductionist approach to understanding phenomena (van Manen, 2014), rather an approach to reveal developmental inferences through ongoing reflexive interpretations of the data (Alvesson & Sköldberg, 2017). All these features were summarised to denote a completed basic theme for the key areas of collaboration, creativity, innovation, and pedagogy in ITE programs in Appendix 18. These summary points of basic themes were used to inform the macro analysis stage of the methodology. The next section of this chapter explains the macro analytical approaches for the Expansive Inferences of dialogic analysis.

Expansive Inferences for dialogic analysis

In the earlier section of Chapter 4, I presented a range of pragmalinguistic and meta-text analyses for the Developmental Inferences interpretations at the micro level of data. Firstly, the pragmalinguistic and meta-text analysis explores the transition points of the data from field notes, interviews, and online surveys. These were analysed for transition points in the raw data that offered any further cognitive conditions or additional meaning.

Secondly, I explored the empirical materials, these were four summaries of the key words used to frame the inquiry from the Online descriptive surveys for collaboration, creativity, innovation, and pedagogy in ITE programs. The first summary for collaboration presented both M1 and M2 analyses (second level constructs as empirical materials) in detail to show my interpretation of denotative notions and its connection to connotative meaning. The summaries for creativity, innovation, and pedagogy present as shortened summaries, making connections where possible to denotative and connotative inferences.

The preliminary categorising of raw data for each key word (M1) was in the appendix and referenced where appropriate. Finally, these analyses formed the empirical materials, which were then signposted for basic themes and presented as full summaries. In the next section, I applied the Expansive inferences of the analysis process to these summaries, reflecting the macro analytical approaches of Process 2. To explore these findings more deeply, I related relevant references from the interviews, thus continuing fluidity between themes for the RRSA process.

Macro analytical approaches

My research sought possible spaces in participants' dialogue to reveal experiences regarding collaboration, creativity, innovation, and pedagogy in ITE programs. These possible spaces revealed experiences as non-intentional structures as well as static intentions (van Manen, 2014; Merleau-Pont, 2012) also depicted in the Dialogic domain of phenomena in Figure 2.

The structural approach of the microanalysis for Developmental inferences of the data thus revealed the basic themes of these experiences through RRSA. These basic themes were signposted summaries, which underwent the next process of analysis seeking Expansive Inferences for the macro analysis (Process 2) of my methodology. Each of these summaries was organised into the key concepts of collaboration, creativity, innovation, and pedagogy of ITE programs, and framed around the themes of Personal Models, Social Ecology, Transference of epistemic values, and Normalisation of social ecology.

As shown in Figure 8 (and detailed in Appendix 9), the Expansive Inferences brought together the spaces of meaning potential, agency and change, and cognitive linguistic structures that reflected the relationship of textual meaning and word choice from Process 1.

The process applied at this stage was to locate relevant data from the semi-structured interview transcripts to expand on the ideas from the summary points of basic themes. This

process reflected the Second level constructs (empirical phenomenology) whereby the transcript data was analysed for Exploratory Inferences, Interpersonal and Experiential meaning, and the relationship between cognition, intersubjectivity and context, and creativity and reflex of cognition in linguistic expression of phenomena.

Figure 8

Macro analysis and RRSA Process 2
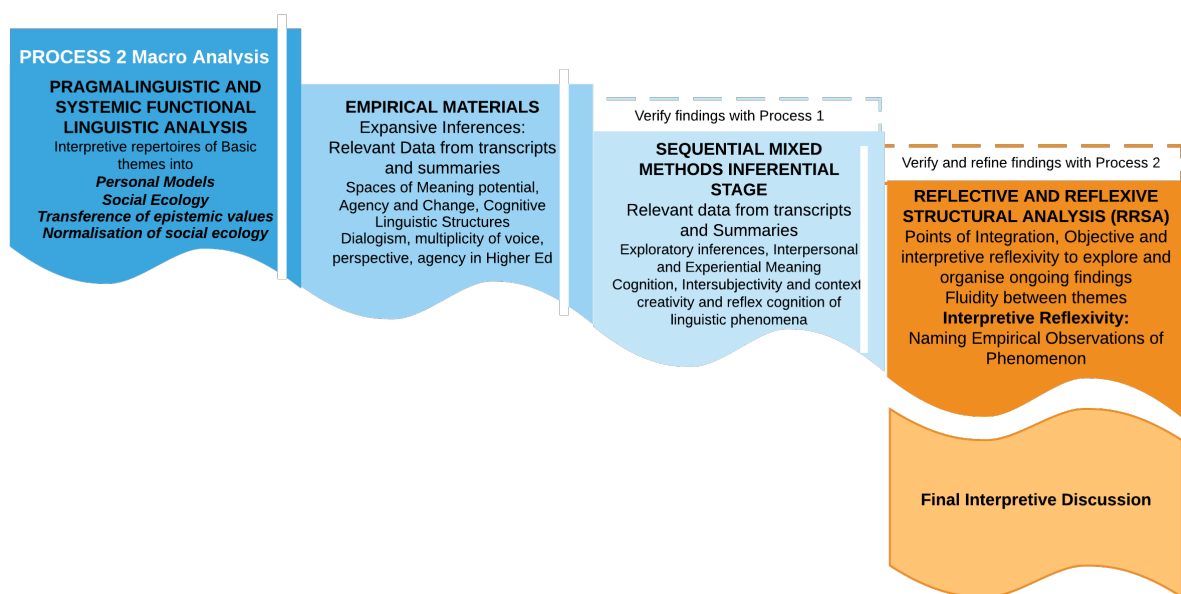
At this point, I checked these inferences back to the frames of basic signposts in Process 1 to ensure consistency of meaning and interpretation. Again, at this stage, this approach was a further process of credibility (Korstjens & Moser, 2018), dependability, and reflexivity (Jørgensen, 2002; Groenewald, 2004) of the data analysis through verification and refining of themes via these networks. During these RRSA stages, there was a fluidity emerging between the themes, which allowed for the identification of individual and co-created reflective and reflexive points between the researcher and participant; refer to Figure 2, Dialogic domain of phenomena. These points of dialogue reveal what Greene (2015; 2005), and Levinson (2004) identify as the meta-narrative which gives voice to academics actualising what they want to realise.

While making connections between transcript data and the summaries, the RRSA processes were engaged in cycles of objective and interpretive reflexivity to organise abstract and global principles, and reviewing these, which aided me in as well as describe and explore networks and ongoing findings. I identified this as a preliminary a process of trustworthiness referred to as reflexivity and dependability by Korstjen and Moser's (2018) model. Here, I interpreted the semantic and pragmatic structures of the transcript data, ensuring the intended meanings were clear. This approach reduced misinterpretations of the denotative and connotative components of words within the interview transcripts as the intricate details of the data became thoroughly familiar.

Text sample from summary of transference of epistemic value in collaboration:

The expansive inferences were developed from the interview data by identifying the participants' epistemic values in each of the key areas for collaboration, creativity, innovation, and pedagogy in ITE programs. In Appendix 19, I demonstrated a sample of how I analysed the transference of epistemic value in collaboration, showing connections of ideas from the interview data to summary points of basic themes using colour coding, and a brief explanatory annotation in the far-right column. Where I used the code for example, *(Aiv) Mark* in the interview sample column or summary, this was to show my identification of relevant data on the interview transcripts to the summaries. Lastly, I coded bold highlighted content from the summary with letters (A), (B), (C) to indicate location of connection and relevance to content across the data in all three columns.

Analysis for framing experiential meaning of fluidity

The Expansive Inferences included the micro-analysis phase resulting in signposting of basic themes, which were applied to complete the macro analysis. The macro analysis findings emerged from the summaries data of basic themes due to the RRSA process. The

process of RRSA was the Inferential Stage shown in Figure 8, which involved multi-layers of reflexivity to result in fluidity of themes, drawing upon supportive exemplars from the dialogue in the transcripts. By applying objective and interpretive reflexivity, I explored and organised the ongoing findings to create a series of thematic networks that responded to the main research question. These thematic networks reflected the key areas of collaboration, creativity, and innovation, as applied to pedagogy in ITE programs.

These constructs and contexts of key conceptual frames situated the process for sequential qualitative (QUAL→qual) multi-methods from Expansive Inferences and Interpretations into key areas of findings:

Relationship between cognition, intersubjectivity and Context.

Creativity and reflex of cognition in linguistic expression of phenomena.

Dialogism, multiplicity of voice, perspective, and agency in Higher Education.

Relationship of Textual meaning and word choice.

Then these key areas of findings were organised around academics' frames by applying an RRSA process of Objective Reflexivity to result in Abstract principles, Global Themes, Reviewing themes (Appendix 9). These frames emerged from the analysis finding as Personal models of collaboration, creativity, and innovation in ITE programs; Social ecology of collaboration, creativity, and innovation in ITE programs; and Transference of Epistemic value and normalisation of collaboration, creativity, and innovation in ITE programs.

Considering the literature reviewed to conduct the micro and macro analyses, these academics' frames underwent the RRSA process of verifying, refining networks, to organise the findings into further frames for experiential meaning of fluidity. This writing process complemented the reflexive nature of the research method. These approaches for the RRSA informed the way themes were identified at different stages of the data collection and analysis (Alvesson & Sköldberg, 2017). These analyses were applied to emergent, raw,

interpreted, and analysed data, to result in empirical materials and empirical phenomenological constructs of meaning and Inference.

Inferences were my construction of the relationships between contexts, perception, meaning and values of phenomena. They also included co-created understandings of both my own inferences and those of the participants, and how they related to each other in a coherent and systematic process (Tashakkori & Teddlie, 2010). The detail of these analytic processes connected the theoretical underpinnings of grammar (pragmalinguistics and meta-text, systemic functional linguistics) (Nikolaeva, 2019; Esenova, 2017; Witosz, 2017) and the function of language, context, and communication, to the empirical materials (Developmental and Expansive Inferences). This resulted in dependable and transferable data findings (Korstjens & Moser, 2018; Mayoh & Onweugbuzie, 2015).

In addition, this process developed fluid and clear connections between the theoretical underpinnings of the pragmalinguistic and meta-text analysis to the immediate resultant findings and interpretations with connection to the methodology literature. According to the methodology literature, I examined abstract principles to identify broader patterns of meaning and organised themes that reflected the main research question or any other phenomena (Sterling, 2001). Global themes were super-ordinate themes encapsulating the principal contexts and constructs, Expansive Inferences, and interpretations in data findings as a whole (Studer, 2017). It was through these analyses, that processes and layers of reflexivity enabled me to be open and objective when considering new themes.

This capacity was realised by re-examining categorised material when looking for more examples and sorting themes for relevance, or creating new ones (Studer, 2017; Potter & Wetherell, 1987). This process of analysis also resulted in ongoing and refined conceptual diagrams of the findings (in Chapter 6 and 7) which informed and connected ongoing interpretations across the academic frames. For example, these approaches were depicted as three sub themes for the academic frame of Personal models of collaboration,

creativity, and innovation in ITE programs, to include: Acts and Self Growth, Self-Practice and navigating liminal space, and how academics Collaborate.

The discussion in Chapter 5 presents significant findings from the innovations of methodology tools and RRSA also substantiated with relevant literature. In Chapters 6 and 7 I present the significant interpretations and discussions of the findings organised into Co-created social space, Collective Intentionality, Connected Space, Potential Space, and Sustainability in connection to the literature. Lastly, Chapter 8 draws together the conclusions to address the main research question, contributions to new knowledge and recommendations for this research.

Chapter 5: Discussion of research design findings

The findings presented throughout this chapter, demonstrate ways academics navigated the social ecology of HE, spaces for interaction and dialogic collaboration, and creativity and innovation through lived experience. As previously discussed, the phenomena of collaboration, creativity, and innovation are fluid and iterative in practice and action. This finding connects to Joas and Kilpenen's (2006) position regarding situated creativity, in that 'creativity constitutes human action in its entirety…rather than the creativity of human individuals' (p. 322). This pragmatist interpretation of creativity was clearly defined in the research methodology, whereby two stages of data collection were conducted. The first, to gather semantic data from a range of academics, forming denotative meanings of shared epistemic value. Then, from a small group of academics, collecting interview data to support the semantic findings, and to inform and support findings from the first process to address the research question - not to contribute individual narratives of academics' experiences.

In these considerations of data analysis, the approaches reflected Glăveanu's (2010) assertion for the intersubjectivity and interactive phenomenon of the cultural psychology of creativity. The connection between co-creation and meaning potential of language was realised by participants' experiences of creativity (Carter, 2016) and spaces of organisational discourse and individual phenomena of participants (Vygotsky, 1978). These findings resulted in five significant spaces of epistemic value shown in Figure 10: *collective intentionality, connected space, co-created social space, potential space,* and *a good place to work*.

As depicted in Figure 10, these spaces iteratively connected to processes framed as *care, emotional intelligence, acts of interaction*, processes of *confronting self when working with others*, and shaping the *social ecology of ITE programs*. In this sense, the epistemic value shared by academics was based on dialogic phenomena and consciousness

(Holquist, 2002; Bakhtin, 1981) to result in mental models and multimodal experiences (van Dijk, 2012), and social realities (Schutz, 1967) informing the conceptual systems of universities. It was evident in the findings shown in Figure 10, that Schutz's (1973) concept for meaning as a process of living in one's acts, and ways for defining relationships between a person and *other* within their *Umwelt* (Schutz, 1980), was clearly articulated in the interrelationships between liminal space and reflexivity of acts, experiences, and confronting self when considering *other*. These findings contributed to the work of Schutz's (1980) transition from direct to indirect experiences, and experiences in-between, and Bezemer and Kress' (2015) transformative point of ideas. These transformational experiences were evident in findings that explored academics' processes of *growth, improvement, knowing, exploring, reflecting, and revising*. The meanings of these experiences were characterised in the *processes* and *acts of teaching, self and other,* and *potential spaces* shown in Figure 10. These processes and acts framed academics' meaning structures of what was mutually constituted from the collective consciousness of findings, in relation to those meanings (Schutz, 1962/1982).

Selkrig and Keamy (2015) assert that reflective discussions are a robust process for academics to engage in, particularly about their practices to keep open lived experiences of inquiry. The process for this interaction was a result of the research design, whereby a co-creation of dialogue occurred between me, the researcher, and academic participants. In Figure 2, this space was demonstrated as Domains of dialogic phenomena, which resulted in maintaining those open lived experiences for thinking about collaboration, creativity, and innovation in ITE programs.

The findings resulted from the implementation of sequential qualitative (QUAL→qual) approaches to multi methods (Schoonenboom & Johnson, 2017; Morse, 2010) and empirical phenomenology (Schutz, 1962/1982). The research design included a Semi formal questionnaire, Semi structured interview tool, and cognitive and applied linguistics (Luodonpää-Manni, Penttilä & Viimaranta, 2017); and approaches for

pragmalinguistic and meta-text analysis (Esenova, 2017; Witosz, 2017). For this final

section of the discussion chapter, I focus on three key areas of significant findings,

substantiated with relevant literature regarding my innovations to the research design and

Reflective and Reflexive Structural Analysis (RRSA) tool, Co-creation of social semiotic

findings, Transformative spaces for meaning potential, and Co-creation of spaces for social

semiotics.

Co-creation of social semiotic findings

The findings for social semiotics (Esenova, 2017) explored participants' practices,

signifying specific social and cultural circumstances of working in ITE programs, and explain

how making meaning becomes a social practice, or normalised. From this perspective, I

connected Schutz's (1980) approach to empirical phenomenology to define participants'

Umwelt value, the relationship between a person and the *other*, also shown in Figure 10 in

consideration of *care* when collaborating. Thus, my methodological approach revealed

different layers of social semiotic meaning as it emerged within the dialogue of the data,

reflecting the relationship between phenomenology, reflexivity, and creativity (Fetters &

Azorin, 2017; Holmes 2007). These findings further added to Schutz's (1932/1976)

assertion for the importance of language for understanding the *other* and approached to first

and second level constructs of participants' experiences regarding methods applying

empirical phenomenology.

I applied pragmalinguistic and meta-text analysis (Esenova, 2017; Witosz, 2017) to

frame the findings of social semiotic layers, which resulted in Developmental and Expansive

interpretations shown in Figure 5. The analysis of data collected from the informal surveys

(written text) and transcriptions of the interviews (speech text) reflected participants'

experiences (Galetta, 2012; Baxter, 2010) of ITE programs in HE systems. The findings

from these applied and cognitive linguistic analyses resulted in my understandings of

academics' epistemic values. These values reflected social, cognitive (mental models), and

political considerations of the phenomena experienced and encoded in language (Halliday, 1978).

According to van Dijk (2012), the discourse of personal experiences of phenomena enables objective expressions to contribute to the epistemic community, and 'formulate new empirical theories of knowledge' (p. 480). Significantly, these research design approaches influenced the co-creation of dialogue between the participant and myself, to result in unexpected findings for this research, as well as moving 'within' and 'between' diverse theoretical perspectives to reveal preliminary findings as the interview occurred.

In these considerations, the findings revealed that co-creation involved all three key areas of this study, collaboration, creativity, and innovation, reflecting the fluidity of experiences that move within the spaces of dialogue, acts and experiences. Therefore, these findings build on Carter (2016), Glăveanu (2010), and Joas and Kilpenen's (2006) contention that creativity involved a communicative experience, and I add that collaboration and innovation also contributed to these phenomena. Thus, the intersubjectivity of consciousness, and co-created dialogue within, and of, collaborative, creative and innovative acts revealed the spaces of interrelations, to unveil the meanings within those phenomena. Next, I discuss two key findings to demonstrate the approaches outlined above: Preliminary findings in the micro analysis, and unexpected findings.

Preliminary findings in micro analysis

The process for revealing multilayers of social semiotic meaning first occurred during the micro analysis for linguistic features from the semi-structured interview data, shown in Figure 6. The approach for framing meaning potential of data from the five words that participants were asked to describe, in consideration for each of collaboration, creativity, innovation and pedagogy in ITE programs, needed to be dependable and transferable for the empirical materials.

The analysis of these words underwent a process of framing data for the micro analysis. The findings demonstrated a reduction of researcher bias when inferring connotative meaning of interview data, through the reflexive analytical approaches in Process 1, by analysing the denotative meaning first. This was an important finding as participants' meanings were established initially from their own language contexts (Krulatz, 2018) and meaning of the meta-text (Witosz, 2017), rather than my interpretation applied to the meaning participant's word choice. This resulted in first level constructs (Schutz, 1973), which were systemically analysed and framed into epistemic models of denotative and connotative meaning (Chikileva & Sergeeva, 2020; Erk, 2012; Jørgensen, 2002) resulting in empirical materials (second level constructs) for the macro analysis of the signposted themes.

Unexpected findings

There were unexpected findings from this design process, resulting in approaches for framing data into domains during the emerging connotative components of linguistic meaning, very early in the stages of M1 analysis. Most often, the meaning of the words was situated largely in applications of processes and skills, and some synonyms, when defining key concepts from the data. There were times when my initial analysis approaches did not result in the expected level of clarity within the findings, so I needed to shift paradigms to support greater consistency in the data. For example, when analysing the data for the summary of inferences for *collaboration* and *sharing* (outlined in Chapter 4), I realised that as findings emerged during the analysis of modality for meaning of experiences in M2, the results were inconsistent with findings from M1 analysis approaches. Thus, I needed to re-design pragmalinguistic analysis approaches to result in M2 analysis, and to produce empirical materials and first level constructs.

Another unexpected finding highlighted a challenge I encountered when defining the key concept of *perspective.* My decision process during this analysis when categorising data, resulted in findings outside the same frame of pragmalinguistic and meta-text

analyses that I had applied to other categories. Therefore, I needed to decide on which worldview lens I was analysing the data through. This exemplified the need for a multi-paradigmatic approach of the methodology. Initially, I applied a pragmatic and constructivist lens to the situation. From a pragmatic view, I identified the problem that some of the synonymous words had a literal connection to the word *perspective,* while others had a connotative connection. However, it was the interpretivist lens, which aided the realisation for connections of multiple meanings in the large collection of words the participants used to identify *collaboration,* both synonymously, and as processes and skills.

These findings also resulted in knowledge that these words all related to connotative values and perspectives. With these considerations, I also reduced any assumed contextual bias (van Dijk, 2006) that would affect the data by altering the frames of domains of social semiotic meaning. Additionally, findings showed that frequency of words was not useful in creating a key concept; rather it was the polysemous relationship of meaning. Here, Halliday (2003) and Iedema (2003) referred to language as multidimensional. This understanding was evident from this finding, demonstrating that language was a social semiotic and more than syntactic criterion of sentences.

By contrast, I found the larger list of synonymous terms helped inform understandings of what *together* meant as a denotative or literal meaning, thus adding value to the belief system used by the participants at this early stage of data analysis. While each key concept had varying words in each category (synonyms, process and skills, expressions), it suggested the transferability and trustworthiness of the layered process of the pragmalinguistic and meta-text analyses design. In this consideration, the relationship between frequency of words to infer meaning through denotative components, and at other times, the way denotative and connotative components of linguistic relationships of words, were not dependent on frequency to reveal meaning. Rather, meaning of academics' experiences for both contexts was a result of cognitive linguistic structures and social

semiotic meanings (Esenova, 2017). For additional findings regarding how the M2 analysis was designed, see Appendix 20.

Transformative spaces for meaning potential

To understand how language encompassed different semantic parameters when categorising spatial relations (Levinson, 2004; Iedema, 2003), I used the Interview Scheme (Figure 4) during the interview data collection. The use of ellipses and quadrants in the Interview Scheme revealed the categorisations of the participant's domain of language, and epistemic knowledge across spatial scenes. This feature also enabled and resulted in early coding in the field notes for themes, based on differences in the coding of the domain.

The use of ellipses in the Semi structured interviews was developed as discussed in Chapter 3, by building on Asper's (2009) A-Frame in Figure 3, and from ideas of distribution models from corpora analysis (van Manen, 2014; Erk, 2012). The ellipses served as a transition point to reflect potential spaces in the dialogue between researcher and participant, and in the sequence of words from the online descriptive surveys. These potential spaces reflected the way words function as a point in high dimensional space (distribution model) (Erk, 2012). In addition, these dimensions, or spaces depicted in Figure 2, signified a similar context to reveal meaning and reflect fluidity of experiences that move within the spaces of dialogue, acts and experiences. Again, these findings contributed to understandings regarding the intersubjectivity of consciousness and co-created dialogue (Fetters & Azorin, 2017, Carter, 2016; Glăveanu, 2010; Joas & Kilpenen, 2006) within and of collaboration, creativity, and innovation phenomenon.

The findings that reflected how occurrences of words appeared in similar contexts, revealed a proximity in space within the participant's dialogue. Thus, the experiences of the phenomena revealed language as an interaction and word meaning. While my approaches for sequential qualitative (QUAL→qual) multi-methods (Morse, 2010) did not include quantitative data analysis, I found that van Manen (2014) and Erk's (2012) quantitative

corpus analysis had potential for application to my study, when understanding this proximity in space within dialogue. Erk (2012) contends that corpus analysis results in ways 'words reflect the world knowledge that is also encoded in mental concepts' (p. 639). This notion of words encoding knowledge to reflect mental concepts was important. However I realised that to understand the depths of dialogic phenomena, my approach required more than quantitative corpus analysis to characterise and annotate symbols of words. Therefore, I sought an approach that connected embodied cognition in the co-creation of dialogue to reflect empirical analysis of phenomena, for understanding participants' mental models and realities of working in ITE programs.

In this consideration, I adapted Aspers' A-frame to my Interview Scheme which enabled the co-creation of dialogue, rather than using researcher questions to guide the interview (shown in Appendix 1). My Interview Scheme used the participant's word choice to describe collaboration, creativity, innovation, and pedagogy in ITE programs, as the basis for instigating and pursuing the inquiry. The use of participants' words and meaning, not mine, thus supported the power relationship of semiotic value and creation. According to Holstein and Gubrium (1995), 'both interviewer and interviewee are in real time of the interview in the process of creating knowledge and understanding' (p. 4). This interview process was an interactional social process, not just for collecting information to answer my questions. Therefore, meaning accumulated, unfolding, evolving, and allowing co-creators to develop meanings, including semiotic meaning yet to come (Halliday, 2008). Thus, the interview space itself created transformative spaces for meaning potential.

Co-creation of spaces for social semiotics

My research design for sequential qualitative (QUAL→qual) multi-methods (Morse, 2010) provided multi-layers of rich data and analysis. The layers of analysis included reflexive and reflective methods in my RRSA tool, which was a systematic process for applying reflexivity to the phenomena experienced, inferred, and theorised from the data.

For example, in Figure 2, I explored the domains for dialogic phenomena of co-created meaning between participants and myself during the data collection process. From this process, a significant finding revealed a space for meaning potential, which created a new dimension for epistemic value within my thesis, and contributed to data findings, opening unexpected possibilities in the discourse for Aboriginal knowing and ontology.

When collecting data from the descriptive surveys about innovation and creativity, participants were required to write five words they would use to describe this term. One of the participants, Kara, used the words shown in Table 13:

Table 13

Kara's sample of Aboriginal language

Innovation	Creativity
Country, Lilyology, Interconnectedness, Brave, Authentic	Authentic, Critical, Freeing, Human, Country

The highlighted words in this table *Lilyology* and *Country*, were words associated with Aboriginal meaning. These words reflected Kara's construct of Lilyology and Country toboth innovation and creativity from the raw data sample, reflecting the pragmalinguistic function of the way Aboriginal language connects to human and cognitive behaviour (Esenova, 2017), such as mental models and epistemic value. According to Blair (2016; 2015) the worldviews of Country and Lilyology, reflect both epistemic and ontological views about organic connections of knowledge and space. These include a way to share and operate within, and find ways to play in this space. From this perspective, Lilyology includes these ways of knowing to provide a space within university system for freeing and self-determining (Blair, 2016; 2015). In addition, Archibald Q'um Q'um Xiiem, Bol Jun Lee-Morgan, and De Santolo (2019) describe Lilyology as 'a language and process of possibility, a re-imagining and re-articulation of Indigenous Knowings' (p. 205). In light of these considerations, the relationship between knowledge and spaces is reflected by the possible potential space that contributed to the co-created discourse for epistemic values for this research, discussed in Chapter 6.

These Aboriginal ontologies were denotatively and connotatively clear when looking at the polysemous relationship of these words to others within Kara's domain of innovation and creativity. Pragmalinguistic analyses characterised how Kara identified and chose contextually appropriate language (Krulatz, 2018; Esenova, 2017) and her 'being' denoted by socio-cultural and linguistic conventions for Aboriginal language and ontology. When I completed M1 and M2 analyses of the data, these words seamlessly flowed into the domains I framed. The challenges for me at the time reflected my understandings of the denotative and connotative meaning, and more so ontological understandings (Blair, 2016) for the context of these words. In doing so, I consulted with a colleague whose expertise was Indigenous education, who facilitated my understandings when completing the pragmalinguistic analyses as required for the micro analysis.

At this point, I realised that this process was a space for meaning potential, and acts of co-creation in these data. Moreover, the application for meta-text analysis exemplified the way shared epistemic knowledge was co-created. These findings demonstrated Halliday's (2003) notion for analysing participants' language 'above the sentence,' as the relationship of words and their meanings required analysis beyond the sentence level, rather from another approach, as depicted in this example for Aboriginal ontology.

These findings also reflected the way social semiotics signified meaning potential rather than specific meanings (Halliday, 1978), and Schutz's (1962/1982; 1932/1976) first and second level constructs of phenomenological analyses. For example, I wondered how else this data of Aboriginal language and ontology could be used in my findings, or if it would appear again in other participant's data. The solution became clear in the macro analysis of data, and connecting empirical materials to interview transcripts, and then the discussion of findings in Chapter 6. In Chapter 6, when discussing findings pertaining to potential spaces of collaboration, looking outside tradition, Anthony questioned why academics were not brave enough to adopt other ways of deep knowing like those depicted in Aboriginal ontological approaches, and make change to education as experienced.

These findings by Kara and Anthony, and my review of literature by Jakobi (2019) in

Chapter 2, and Blair (2016) in Chapter 6, reflected the fluid flow of my RRSA tool, as it

facilitated my understandings of the layers of meaning and experiences from these findings.

In this consideration, the multiparadigmatic approaches I applied to the analysis and

processes for Developmental and Expansive inferences in Figure 5, allowed me to move

'within' and 'between' diverse theoretical perspectives (Alvesson & Sköldberg, 2017) to

signify potential meaning (Halliday, 1978).

 In addition, the findings supported notions for co-creation of meaning between the

researcher and participant, and within this dialogic frame, the possibility for transformative

spaces occurred to make room for change. Here, I saw the significant connections between

data, findings, and the literature, influencing the way I was viewing the tensions of academia

in ITE programs. Specifically, I realised that these Aboriginal ontological perspectives were

not prominent in my literature review or in connection to any of the work on neoliberal

challenges in HE. Unless I specifically looked for Aboriginal perspectives, these notions

were not homogenous within the cultural context and knowledge.

 These social semiotic analyses resulted in my shifts of cognitive and political

spaces, and agency. I did not intentionally interview an Aboriginal academic for

representation in my data. Kara was invited to participate as she was identified as an

academic who had an arts background. Her contribution of *Lilyology* and *Country* to my

data, resulted in the potential space for these findings and contributions to this research in

unexpected and profound ways; and perhaps reflected the possibility for Blair's and

Archibald Q'um Q'um Xiiem, Bol Jun Lee-Morgan, and De Santolo's contention for the

organic process of knowing and socially shared knowledge.

 Additional to the design findings were findings and interpretations of the data itself.

The design findings and interpretations were interconnected as the research process was

dynamic and therefore, form meanings interacted throughout the study. The next Chapter

presents discussions of findings, and discussions and interpretations substantiated by

relevant literature.

Chapter 6: Interpretations and findings

The way academics experienced and practiced collaboration, creativity, innovation, and pedagogy in ITE programs indicated there were certain attributes for these key ideas. It became apparent during the analysis for expansive inferences, that academics navigated spaces of the university system through their practices and approaches to thinking about problems. In this sense, academics could seek possibility within potential spaces of ITE programs and generate opportunities for collaboration, creativity, and innovation via approaches that were non-linear, and were more than intersectional, and in doing so they created and responded to a fluidity of process.

The finding for this fluidity of collaboration, creativity and innovation challenged my claim in Chapter 2, that my research would inform relationships for creativity and innovation, with the practice of collaboration, indicating there was a separateness, or in-between application. I proposed this finding emerged due to the complexity of creativity, innovation, and collaboration (Carter, 2016; Embree, 2015; Glăveanu, 2010) rendering linear thematic discussions inadequate. Additionally, the fluidity of the three key areas reflected approaches for RRSA applied to the data and analysis for findings, which I discuss in depth towards the end of this chapter. It was important to make this point early, as it sets the tone for the discussions and interpretations that reflected this fluid approach.

Moreover, the dialogic phenomena and practices of academics also represented an iterative, dynamic type of fluidity. This indicated substantive reflexivity of data that revealed the cultural norms of the social ecology, and the personal models of academics themselves, and in their roles within the university system. These phenomena also revealed spaces for transition of thought or acts when co-created in a social ecology. These spaces indicated the connections for meaning potential of language used by academics, highlighted by the transformative nature of the collaborative interaction and dialogue. These findings

contributed to the work of Carter (2016) and Glăveanu (2010, 2008), whereby the socio-cultural and environmental phenomenon of academics' experiences of the super complexities of HE, illustrated mental models of epistemic communities of knowledge and practice in HE.

Additionally, these spaces reflected infinite extendibility by the individual, and potential for collaborative reflexivity and reflectivity, that supported the ways academics maintain lived experiences of inquiry in authentic collaboration, as identified in Selkrig and Keamy (2015). In particular, the mental models, or personal models by the participants framed the themes, and created a domain of knowledge (Ferrari et al., 2009) connecting mind and language of the participants, to the experiential phenomena of social ecology.

In this chapter, there are two sections presenting findings and interpretations for discussion. The first section presents findings for academics' frames of thinking as personal models, followed by the social ecology of those practices and acts, which frame the experiential meaning of fluidity for the characteristics of collaboration, creativity, and innovation in ITE programs. Within these frames, I represented some of the findings as conceptual frameworks encapsulating the connections and meta-text used by academics in Expansive inferences. I also included relevant samples from the interview data that highlighted most pertinent phenomena to inform the discussion in further sections of this chapter. Within each framework are held the perceptions of acts, experiences, and connection to self as the main way academics understood, practised, and navigated the challenges when working in ITE programs.

These perceptions, according to Dewey (1982; 1922) result from an interaction between phenomena and our reactions to them, based upon experience and acquired predispositions to ways of responding to acts across social time and space (Pratt, 2016). I begin each of these frames with a focus on collaboration, as the analysis of both Developmental and Expansive inferences revealed that collaboration was generally the central space through which creativity and innovation flowed and extended. While there

were many interesting and detailed findings from the data, I am highlighting significant findings that influenced academics' approaches to ways of working in ITE programs. These findings depicted the experiences and connections made between people, and their individual and shared values of academics' work roles, and the human condition experienced within them.

Personal models of collaboration, creativity, and innovation in ITE programs.

Acts and self-growth

The way academics collaborated was based on their personal philosophies and how they thought, aligned, or conceptualised their interactions. These personal models reflected academics' mental models for engagement and navigation of the way reality was experienced and represented in HE and ITE programs. From this perspective, these personal models reflected the relationship between the individual's perception and philosophy about their own thoughts and acts, and the consequences within this reality. As a result, the personal philosophies underpinning collaboration involved processes of confronting oneself while working with others, and understanding their interaction as an act and experience, shown in Figure 9. According to John, there were clear actualisations of self, exploration, and self-growth within the act of collaborating and how those acts contributed to their experience of 'the way I am,' 'my being' (John, L 14). Additionally, Eric saw collaboration as 'a personal philosophy,' 'people growing and exploring themselves, and, in this evolving world that we live in' (Eric, L 4-7).

These experiences are shown in Figure 9, highlighting the connection of reciprocity of self and other when collaborating and engaged in the creative process, and the individual's reflexivity between *acts of interaction, acts and experiences, and emotional intelligence.* This figure demonstrates how personal models of the process for creativity

involved behaviours and acts of self and thoughts, embodied experiences, and emotional responses that could build on themselves or other processes. Academics explained that creativity processes were embodied and emotional responses, both a process and a behaviour that could be understood and that enhanced functionally.

Figure 9

Academics' personal models of collaboration
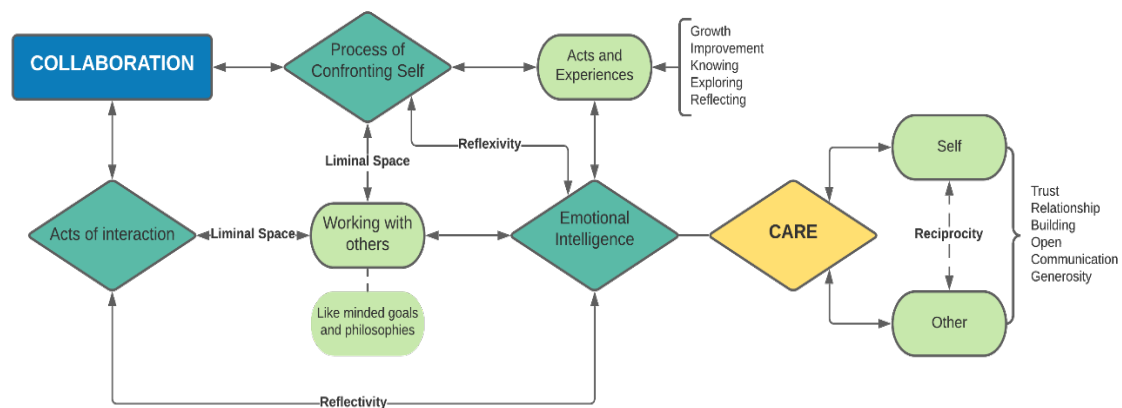
In this section I focused on four key creative behaviours in connection to collaboration, which were significantly represented by academics' personal models including: embodied experiences, imagination, phenomena of 'being,' and seeking possibilities. John contended that creativity involved acts of experiences and behaviours of 'excitement' with 'a movement attached to it,' 'a sense of moving,' 'very dynamic,' (John, L 317 - 319, 25:01). He linked these behaviours of creativity to the notion of innovation, as there was something new emerging, it was unknown, and could be temporary (John, L 311 - 316, 24:30). Anthony described the behaviour of creativity as something which could 'be strategised' and 'unlocked' depending on your personal understanding of creativity (Anthony, L 388 - 392, 25:22). He explained that 'creativity is at the interlink with imagination' and 'your imagination is something that's very personal…then you're using this

creative process, or your understanding…[for] the principles of creativity' (Anthony, L 396 - 399, 25:40).

In this sense, Anthony asserted this process was 'a behaviour that is practised' to 'develop a way of being more creative' thus demonstrating the enhanced functionality of creativity (Anthony, L 383 - 387, 24:50). However, he contended that 'we don't give [people] time to be imaginative which can affect creativity and creativeness as a whole' (Anthony, L 409 - 411, 26:49).

Academics also viewed *imagination* as a process of creativity. The act of imagination was a way of being *fertile* and *having a vision* and having *freedom with intellectual autonomy* when working in academia. These personal models for self-growth illuminated the importance of imagination as the personal space for connecting and improving the acts of individuals in their creative work. Additionally, Janelle noted that 'imagination is not always at the heart of…some of the things that we do at university' (Janelle, L 204-206, 15:35). This denial of imagination in some circumstances potentially affects the vision, intellectual freedom, and agency in academia.

The personal model of 'being' was a key theme throughout the understandings and an important value placed on the thoughts, acts and consequences of the phenomena experienced for creativity and collaboration. An element of creative behaviour was *play*, which was seen as much misunderstood in academia, however it was valued as fundamental to 'being' and 'a sense of who we are' (John, L 391 – 393, 30:32, 31:01). The phenomena of *being* was highlighted by academics' reflections on the ways creative behaviours could be enhanced functionally to have impact on the ways they worked.

In consideration of the relationship between personal models of collaboration and creativity, academics valued the process of *new*. The process for *new experiences* or *new ways of thinking* included behaviours and acts of being *original, forward, radical,* and *novel*, which were seen to flow iteratively, enabling the creator to question the process, seeking '*What are the ways?*'

This search for possibilities was valued by academics' personal philosophies, and described as a *new way of seeing*, or *novelty*, in the creativity process. These processes of creativity could facilitate the type of self-exploration required when confronting oneself and navigating this problem-solving space when collaborating, as shown in Figure 9. For example, when academics described problem solving for creativity, it was synonymous with *induction*, identified as a *way of bringing things about by way of making connections*. In Figure 9, this notion of flow during problem solving, and the way problem solving skills were applied, depicted academics' values as characteristic of *responsive, play, inquiry, ideas, collaboration, scaffolded, perseverance, social, fluid, discipline, commitment, persistence, listening, thinking,* and *semiosis*. While the iterative and fluid nature of creativity in collaboration was clear, even more so was the notion that creativity in academics' work was not an act or thought on its own; it required co-creation with others or other social ecologies.

In this sense, Janelle described the enhanced functionality of creativity through acts of collaboration, stating that 'you learn much more by working together in a genuine way with others' (Janelle, L 293 - 294, 22:32). Like Anthony, she asserted that time for this process was important, adding that universities need to be genuine in this approach by making 'spaces and places and time for that to happen' (Janelle, L 202 - 203, 15:35). The enhanced functionality and behaviour of creative acts was an 'ongoing development of the creative process, we can continue to foster and develop' which helped people 'continue to discover our creative process' alongside being resilient (Janelle, L 182 -192, 14:02).

From this perspective academics made connections between themselves and processes of self-growth, personal understandings of pedagogy in ITE programs, and approaches for problem seeking processes considering collaboration, creativity, and innovation practices. According to Eric, 'every education journey is a learning journey. And what we're looking for is what are the interesting pathways to take through that learning journey to value add at every opportunity you can' (Eric, L 33 – 36, 2:24). Eric claimed that the focus for a students' journey was more than delivering course content. Rather, a focus

on students navigating their own learning was key. The pedagogic approach of experiential learning by scaffolded mentoring enabled his students to see 'how you drive a class' for their future teaching, and the 'life skills you can learn about yourself on the way, so then you are more capable of learning more things in more divergent ways and interesting ways as you go' (Eric, L 37 – 42, 3:11).

The view suggested here indicated teaching and learning was more than practice. In general, an academic's philosophy of pedagogy manages ways of learning and the underlying processes required to do that. These management strategies included trial and error feedback so that learning was constructive in alignment with program outcomes. In addition, feedback included verbal instruction and demonstration, both online and face to face, and with varying levels of success. Consequently, Janelle contended academics were 'no longer the holders of knowledge' (Janelle, L 369 - 370, 29:01), commenting on the perceptions of traditional values on knowing considering changes to the university system.

Generally, academics claimed that problem-solving, as informed by personal arts practices for creativity and innovation, informed their personal models of pedagogy. A background in the Arts offered academics creative approaches to 'doing things differently' which may be 'more work, but it's more interesting, it's more fun' (Deborah, L 269 - 276, 17:58) such as 'leftfield' thinking which she applied to 'educational technology in that way and try and think of new and different unexpected things that you can do with that' (Deborah, L 313 - 315, 20:58). Similarly other academics with strong connections to Arts backgrounds and curriculum viewed problem-solving pragmatically, positing the idea 'how can we make it happen?' (Kelly, L 1473 – 1479, 1:23:00). For example, Kelly affirmed that she saw her arts and curriculum practices as 'the same thing' (Kelly, L 1470, 1:22:31): 'it's not about art practice in that sense. It's not about me as an artist in the sense of making objects or things. It's more about curriculum practice' and 'we've got something to solve' 'not just problems' (Kelly, L 1473 - 1474, 1:23:00).

For academics, a common personal philosophy about pedagogy emerged suggesting it was the motivation for learning. From this perspective, Janelle confirmed that successful pedagogy depended on the university's community and culture for adaptability and flexibility to change, and 'the philosophy of the people that are leading it (Janelle, L 411 – 417, 32:05). For example, Anthony maintained 'that good learning and effective learning really begins to happen in that collaborative space' (Anthony, L 9 - 11, 00:32). In contrast, Eric's personal philosophy regarding pedagogy reflected his visual arts background: 'it's a beautiful thing because it's my life skills that bring the truth to what people need to know and understand about education, not the theory of it' (Eric, L 178 - 180, 12:37).

Self-practice and navigating liminal space

Academics described models of personal philosophies for collaboration that reflect notions of self. For example, these models were described as *a practice of your own*, thus building on the notion of self-interest and growth. In this sense, academics' engagement in collaboration was a process of *confronting yourself to improve the way you work*, *push thinking,* and *develop a way of enacting and knowing, exploring,* and *reflecting*. These philosophies were shown in Figure 9, whereby *acts and experiences* for the process of *confrontation for self-improvement* involved *reflexivity* and *challenge* to learn new awareness and ways of practicing through *liminal space*.

Anthony brought clarity to such approaches, indicating they were better experienced collaboratively through a collective and through cooperation: 'once you meet that challenge, once you're sitting in that liminal space, I think you have a far more enjoyable time when you're doing that as a collective' (Anthony, L 53 – 56, 3:37). In this sense, collaboration was not finite, rather a way of *being*, fueled and explored by practice for both self-actualisation and working with others. It was important that this process was given time and space to develop, and value in autonomy, acknowledging as the self and growth is integral, reflecting

characteristics in Figure 9. Similarly, experiences of academics' practices of liminality in collaboration included innovation.

In general academics' personal models around the reality of innovation were focused on attitudes of 'what innovation is,' what their experiences were, and their acts during the process of being innovative. Academics described being innovative as involving personal acts of experiencing liminal space, also shown in the process of collaboration in Figure 9. Therefore, academics valued the processes of acts of experiences while creating as a contrast of emotions while experiencing liminality. The contrast of emotions also involved flow and fluidity which resulted in an ease of comfort that academics described as *you can forget yourself* and *be lost in the process*.

There were times when creativity was a process of meeting personal truth and addressing the consequences and fear of that truth. Perhaps it was the novelty of creativity where academics indicated they 'challenged [them]selves to step out of [their] comfort zone' (Janelle, L 273-274, 20:58) again connecting similar contentions for self-growth and actualisation for collaboration and innovation. Given these considerations, the processes of creativity clearly reflected the characteristics required to navigate processes of confronting self when collaborating, and the reflexivity for emotional intelligence required to navigate the acts and experiences of the phenomena shown in Figure 9.

Additionally, there was a connection with being in liminal space when collaborating that involved experience and mentorship, while being aware of discomforts when innovating. It was noted that this connection between liminal space and challenge was an experience that students in ITE programs had found difficulty with doing. It was identified as the challenge of innovation that could be supported through mentoring. Mentorship and liminality were also valued by academics when collaborating. Anthony explained that navigating liminality was a self-practice that involved collaborative exploration and cognitive constructivism and navigating failure and success as a process of learning. He proposed that developing practices for collaboration resulted in:

collaborative learning, collaborative knowing [and] collaborative exploration

because you need to be able to draw upon prior experiences, both, you know,

good and bad or good and not so good…you're learning how to do

something…that idea of a practice is also this idea about mentorship

(Anthony, L 26 – 35, 1:36).

As a result, another characteristic of self growth reflected attributes of creative and

innovative processes of risk taking, failing, and then building upon those experiences to

facilitate exploration as an iterative process. Building on Anthony's experiences, this

process starts with self-exploration, then collaborating with others, and is finally expressed

through mentorship to support this journey.

How we collaborate

The personal models of academics' experiences for collaboration shared

characteristics found in creativity and innovation. Academics clearly identified that finding

philosophical complementarity, and *like-mindedness* with people and *shared goals*, were

key to collaboration. Additionally, experiences of *trust*, *care* and *communication* were

important personal models to facilitate collaboration, creativity, and innovation. These

characteristics not only impacted the practices of how the process of collaboration was

experienced, but also the access to collaborative experiences and practices necessary for

academic and professional growth, and the purpose of collaboration.

Kelly described how her personal philosophy and ideology of leadership excluded

her from research activities and constrained how she found space for her practice and work

in ITE programs (Kelly, L 438 – 444, 24:34). Kelly explained that her Head of School held a

different point of view regarding her perspectives on leadership, and identified her 'as a

visual arts specialist, not a theorist in realism which I actually am, and I'm trying to sort of

carve out that space,' resulting in only arbitrary connections to groups that were not

research oriented (Kelly, L 448 – 451, 25:09). In Figure 9, the connection for like-mindedness when working with others affected the acts of interaction. In reference to Kelly's experience, the carving out of space for herself included navigating the challenge of liminal space shown in Figure 9, and her emotional intelligence with the contrasting mindset of her Head of School.

Attributes of collaboration identified by academics required personal empathy, emotional intelligence, and honesty of self and other as demonstrated in Figure 9. These characteristics allowed continual revisiting of a problem and revising how to rethink it, which required time to develop the process. The confrontation of oneself, in contrast to emotional intelligence could be about trusting yourself to feel safe when taking risks during collaborations, which was seen as essential for relationship building. Similarly, Deborah and John situated the important context for trusting others when collaborating via effective communication, which could be difficult due to circumstances for the collaboration. For example, Deborah asserted that conflict with others constrained ongoing trust, along with negative body language or non-verbal communication, which made it difficult to build trust (Deborah, L 38 – 47, 3:02). In this sense, the act of being careful, was the part that academics can draw on to navigate trust when working with others was challenging. To be careful involved emotional intelligence, time, and reflexivity, and the confrontation of oneself to take risks with others were essential attributes for relationship building.

A matter of trust

When considering that academics valued trust, there were many layers to who was trusted, for what work, and in what ways. At times there was an almost non-existent level of professional trust regarding academic intellectual freedom as expressed by Collette. She indicated that lectures and academic intellectual integrity were not wholly trusted by the university system, for example when academics' delivered lectures they had less freedom regarding pedagogy and or content (Collette, L 137, 11:40). Collette emphasised that:

we would never underestimate the importance of freedom from that point of

view…freedom usually goes hand-in-hand in constraint, so the structural

constraints, prevent that from being a pure freedom or an unlimited freedom

<div align="right">(Collette, L137 – 143, 11:40 - 12:11).</div>

There was polarity of claims around trust within university settings as shown by Kelly

and Collette. Contrasting to this situation, when academics worked from home, some

experienced that managers trusted reflected levels of professionalism to complete

administrative work (Kelly, L 495 – 498, 28:05). Collette confirmed that when working from

home, she was 'left alone to organise your workshops and tutorials the way that you like to

organise them' (Collette, L 135 – 143, 11:40).

The views suggested here indicate that when circumstances of trust are situated in

job roles, it reflected the administration part of the academic's work. When trust related to

intellectual property, such as the products of the university, the value changed. Thus, a

dichotomy of time and trust became evident affecting academics' work roles. When

academic integrity was challenged regarding the content and pedagogy in creation of

programs, there was a tension between policy and practice. For example, this tension

revealed a value of time and workload constraints when academics attempt to conduct

research for publications. Ironically, academics are required to publish research due to

policy driven, system regulation/requirements for work outputs, regardless of academics'

position.

Tensions between academics and the university system reflected the lack of like-

mindedness and sense of value regarding the time and thinking required for academics'

work. While academics claimed these experiences were shaped by the university system,

innovative thinking did not equate to work expectations. The university value of innovative

thinking, as perceived by academics, was described as *eroded* and impacted *rugged*

individualism, and was suggested as *a reason for retrenchment,* and lastly affected *time*,

risk taking and *play*. Seen in this light, some academics understood that the time required to

think or innovate was not a priority for the university timetable or work contracts/duties. When thinking and innovation were viewed as just part of the job, and not something which was valued as a skill or process, it affected the ways teams of staff worked, and this was perceived as impacting collaboration.

Academics reiterated that the processes required for trust in collaboration related to risk taking and sharing through communication. Deborah described collaboration as *tricky* at her multi-campus university with locations over hundreds of kilometres. Her experiences of trust reflected the work of teaching and administration. These acts required a way to facilitate and plan for successful online communication, such as video conferences for academic administration, and meetings. In addition, to collaborate with students through online teaching, Deborah had to 'build in collaborative tasks, which can be tricky in a distance space' (Deborah, L 63 – 69, 5:01). She explained students 'need the flexibility that does not come with group work [which] is often not very flexible. Therefore, to create a collaborative space for students needs careful, careful planning. You need to make sure that there is trust' (Deborah, L 70 - 74, 5:31) for online collaboration success.

While online methods facilitated the distance collaborations of academics, there were still issues regarding support for space to collaborate and voice ideas. In particular, these issues included ways in which trust played a part in academics' networks for collaboration, how intellectual work was valued, academic and personal integrity, and problem solving. Deborah contended that 'it comes back to trust and knowing who to trust with…your thoughts and opinions…knowing your network, who do you ask about things' (Deborah, L 122 – 126, 8:35) and 'is it gonna be used against me, am I just gonna be nagging and whinging?' (Deborah, L 122 – 137, 8:35). It appeared that factors of distance were impactful on collaboration in different ways, particularly regarding trust and vulnerability. There was more separation and distance between Deborah's Head of school physically due to working at different campuses, making virtual and physical spaces for collaboration or support a challenge:

Like if you stand in the hallway, it would be easier to go and talk to him, but it is

more of a distance if you want to raise something difficult, you don't have to

face him too, so there's that, kind of, the different spaces

(Deborah, L 138 - 146, 10:30).

Trust and care

Certainly, care was a factor for building relationships between academics, through

making carefully constructed spaces to learn, guided mentoring and practicing ways of

collaboration. Similar approaches were put forward regarding trust and care for creativity

and innovation. For example, acts for interacting when creating and collaborating could be

enhanced by trying 'stuff' and taking risks that were built into the process. Such behaviours

involved seeking opportunities for creativity by taking risks, trust, collaborating,

experimenting, and exploring. It was suggested that risk taking for creative process needed

to be built into the learning and collaboration process for everyone working in universities.

This approach could address features of an approach for navigating tensions for effective

collaboration in HE institutions. In addition, the need to take of people and being careful

when communicating expectations when collaborating, creating, and innovating reflects

attributes of the human element or condition, when academics work in HE.

Clearly, many factors created the conditions for relationships between academics

regarding trust when collaborating. Here, trust was connected to care and reciprocity

between self and other, shown in Figure 9, whereby trust was something you build together

to lay foundations for taking risks and building confidence to share academic integrity. Trust

was recognised as not being abused in your vulnerability or generosity, and not being taken

advantage of (John, L 9 – 13; 0:33). John shared an interesting personal model where acts

of generosity in the process of building the relationships together, required sharing

epistemic values with reciprocity, authenticity, and genuineness to result in a phenomenon

of spirit. John contended that 'when you enter into a collaboration, it's very important to give

to others, um, from your experience, from your knowledge, from your understanding' (John, L 17 - 19, 1:00).

John explained that when academics give genuinely, it involves adding 'to the projects that you're embarking upon, whatever endeavour that might be…generosity needs to be reciprocal…in a kind of climate that is not fearful, so that's also about trust as well' (John, L 20 – 24, 1:31). In this sense, 'you're sharing authentically, you know, genuinely…you kind of lay your cards on the table, um, so everyone knows, um, that this is the spirit of the encounter' (John, L 25 – 28, 2:02).

In review of the phenomena explored in this section, academics' personal models connoted a space in-between the lived experience, the *other*, and the human condition. Academics perceived these spaces as defined by policy, and included like-minded mental spaces valued by the individual, group, and university system. The in-between spaces also included learning online and or face-to-face, as well as spaces for generous leadership, and time to collaborate, create and innovate. In this sense the certain attributes of creativity and innovation practices for collaboration involved confronting self and the notion of 'being' when navigating these spaces. The processes of reflexivity and reflectivity when collaborating, creating, and innovating for self and other required spaces for *authenticity* of approaches when working with others. The personal models of perceived authentic experiences reflected how academics engaged in their work roles, also demonstrating emotional intelligence and care when collaborating.

Social ecology of collaboration, creativity, innovation, and pedagogy in ITE programs

Finding value for thinking

The social ecology of collaboration encompassed interaction in and between the environment of HE, the individual, and a range of people or groups of people. Collaboration

was an essential feature for quality teacher practice and work, which included many variables. Collette explained 'teachers have to work collaboratively,' 'depending on whether it's primary or secondary [they] could be working with anywhere from 30 to 200 [students] a day' (Collette, L 18-19, 1:01), and the same followed for academics teaching in HE. The practice of collaboration for ITE programs needed to be modelled, practised, and tried, or applied in various ways (Collette, L 22 – 25, 1:33). This indicated that collaboration skills were not intuitive; rather they were learned skills requiring practice, space for trying or risk taking which also results in failure, by applying reflexivity and reflectivity through a creative process. From this perspective, a social ecology builds on the personal models of academics' values on collaboration.

The process of collaboration in this social ecology was valued as 'mutually beneficial' and resulted from both 'listening and pushing thinking' (Mark, L 26 – 31, 1:28) and being cooperative as working together within the process of collaboration. Mark warned that his research findings highlighted the problem that when collaborating, people ignore some of the power imbalances that exist (Mark, L 25, 1:28); in these circumstances collaboration was less mutually beneficial. By contrast to the tension of potential power struggle when collaborating, academics posited the positive value of forward thinking in innovation when working together. Those processes of confronting self, regarding acts and experiences, and acts of interaction in Figure 10, appeared to come before the individual engages and reflected liminal space while collaborating.

Before moving forward, it is important to notice the changes from Figure 9 to 10, as the development for this conceptual framework underwent a process of RRSA as shown in Figure 5. Here, as part of the Interpretive reflexivity of the analysis I named and added empirical observations of phenomenon from the data into five key areas: *Collective Intentionality, Connected Space, Co-created Social Space, Potential Space and Sustainability*. This process reflected the verification and refinement of networked and fluid

data as the findings were analysed. Throughout this section, I make connection to these key areas to frame the discussion and findings.

Figure 10

Academics' personal model and social ecology of collaboration
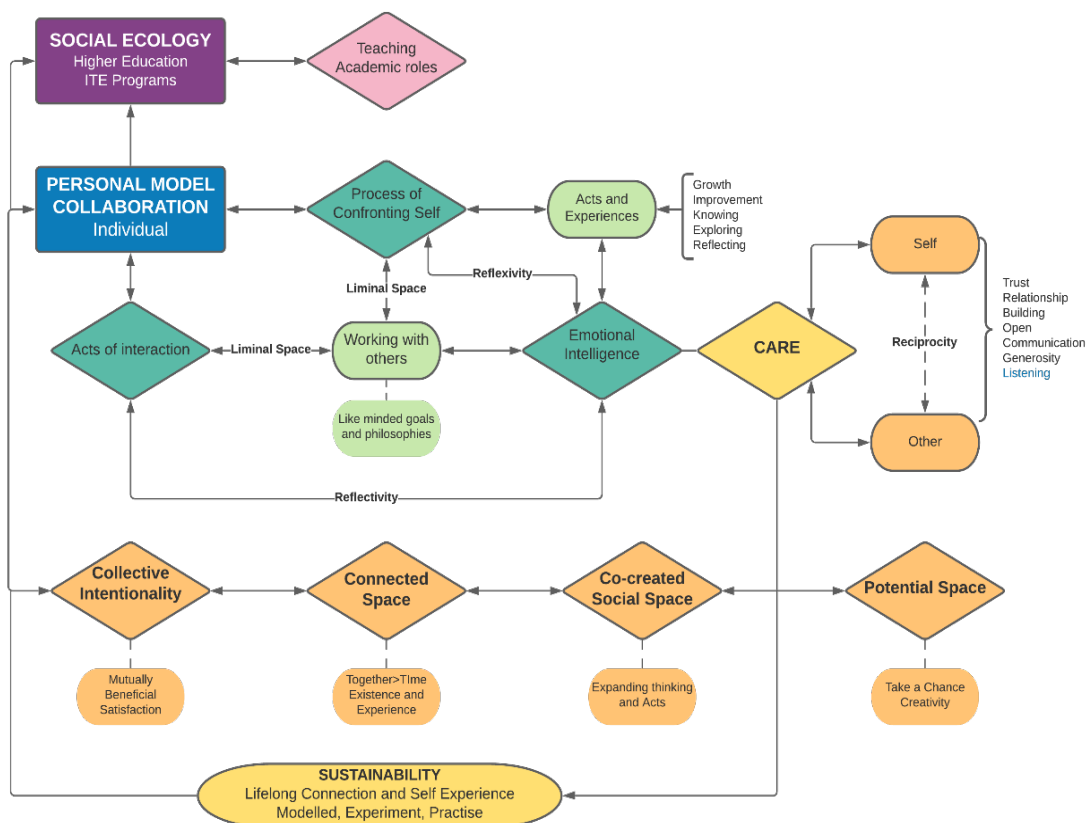
A challenge to the social ecology of ITE programs reflected extensions to academics' workloads which impacted spaces for imagination, and perhaps reduced the space for creativity and collaboration. From this view, there was less room to grow collaboratively and less space to think. For example, John explained that growth could occur when innovating on exploring life choices, as it involved 'forward thinking…taking a chance…and you open up a creative space' (John, L 275 – 280, 22:00). Based on his research publications, John contended this creative space was 'the potential space

when…you allow something to happen, you don't know what's gonna be there, you give up something, something's behind you' (John, L 281 – 283, 29:30) and 'you can just be there in the potential space to see what's around, what might happen' (John, L 287 – 288, 22:30). On this view, the act of taking a chance to open a new space revealed both potential space for collaboration and liminality within it, shown in Figure 10.

These outside-the-box thinking processes were also seen as being innovative in creativity, and described as *different, left of field,* and involved *acts of curiosity, making, risk taking, open- mindedness, experimentation,* and the *process of innovation* itself, connecting to features for collaboration in Figure 10. In these spaces for creativity and collaboration, novelty was a valued part of reasoning, seeking how the process of interaction and problem solving was going to work, suggesting some mutual beneficial features of these processes.

Additionally, academics identified this challenge as neoliberal constraints on creativity that curtailed and blocked creative products and processes, describing them as 'obligations versus satisfaction' (Janelle, L 204 – 206, 15:35). From this perspective such collaborations are not mutually beneficial for academic satisfaction, suggesting that authentic practices for academics require connections between human relationships and the social space.

Of these considerations, the practice of innovation should not be viewed as 'commodification' (Janelle, L 323, 25:08) as this would also limit these processes. These ideas of innovation were also identified by academics as a *disruption* and *improvement.* The connotation here was for progress through change where the process connected to *adding to something* or *extending*, all the while being *strategic*, and making *choices* while *calculating the risk involved*. Consequently, academics valued the importance of these qualities during creativity and innovation processes and behaviours. Again, highlighting the tension of authenticity between the value university sytems place on supporting the social ecology of practice which makes space for time.

Melding spaces for value when collaborating

In the previous section academics expressed concerns when collaborating, highlighting the need for generosity, and genuine practices to reduce abuse of their agency. When considering these personal models to navigate the social ecology of ITE programs, Mark explained 'collaboon as being truly mutually beneficial rather than exploitative' (Mark, L 26 – 27, 1:28). This implied a possibility where lived space of the university was in tension with academics' personal models. While there was a benefit to collaborating because it was your work role, there was more value in collaboration than just meeting program or workload requirements. In this sense, the act of collaboration needed to be 'challenging or rewarding' which for Mark meant meeting 'working stakes' and 'taking on other opinions or other ideas outside of your own' (Mark, L 32 - 34, 1:59).

It seems fair to say there needs to be a contrast of values between system and the individual, whereby the notion of collaboration being mutually beneficial established different connotations for features of social ecology in ITE programs. As a result, some clear factors contributed to the sustainability of academic work in Figure 10 including: reflected co-creation of views and work; the desire to meet more than work requirements; to take on others' opinions outside your own; development of epistemic capital, and the human element of social acts and interactions seen as mutually beneficial, challenging and rewarding.

When considering the complexity of the collaborative environment, there were connections between balancing both the social spaces created by the participants, and the system itself, with relation to co-creating and a notion of togetherness as shown in Figure 10. In this sense, academics identified the social ecology for collaboration as *experimental, interdisciplinary,* and *multi-perspective*. Thus, collaboration became a 'practice' informed by personal models, deepening learning of the academics to work towards a sustainability of practice. For example, Collette emphasised practices based on her Arts background,

conceptualising the experimental nature of collaboration as playful, based on trial and error, and resulting in a satisfying experience (Collette, L 56 – 62, 4:26).

Like Mark, the challenge and reward of collaborating in some of these ways was 'satisfying because it's not just a process that reinforces existing views, but it's a process that can be challenging of your views and can also be, um, expanding' (Collette, L 60 – 62, 4:26). Moreover, collaboration is not 'isolating…it's satisfying to be able to knock heads, to share ideas, to work on projects together' (Collette, L 53 – 55, 3:41). Additionally, academics' backgrounds in the Arts supported the contention that collaborative conversations regarding the Arts and innovation were where participants attempted to learn to see the familiar differently (Janelle, L 324 – 327, 25:43) through co-creation, shown in Figure 10. Thus, the reality of opportunities to innovate was in the conversation, the co-creation of collaboration and communication. Similarly, innovations of pedagogy in ITE programs included purposeful new experiences for students, for example creativity (though not Arts-based) and innovation or learning through dialogism, or co-creation of discourse.

Togetherness

Academics valued 'togetherness' as a requirement for collaboration in the social ecology of ITE programs. Togetherness was more than just working together; it was a way of 'being' in that moment of collaboration. Academics explained there was a value in a feeling of connecting in that space, being a mechanism of portfolio (team) and a partnership. Togetherness was also viewed as a collaborative practice which was *challenging*, *rewarding*, and *exciting*, *group time*, thus indicating that the experience of 'being' when together was highly valued as both experience and existence, rather than just a function of collaboration, as shown in Figure 10. Additionally, the idea of group time suggested that the social ecology of ITE programs required time to support these notions of togetherness. For example, Collette drew attention to the need for people (academics) 'to get together and have fun' (Collette, L 100 -101, 8:49) however in terms of:

time, there's very little room for fun I think at tertiary level. There's a lot of

stress, there's a lot of support. People will support each other. They

understand the concerns. They'll spend time. There are relaxed hours, but I

can honestly say it's rarely fun

(Collette, L 102 – 106, 8:49).

Academics added that the notion of 'together,' included values for positive and

negative aspects of collaboration described as *collusion, reciprocity, mutual, beneficial,* and

difficult. In this sense, the complexity was further exemplified by a culture of performativity

connected to collaboration in HE. The process of seeking like-mindedness or perhaps

consensus and support, required academics to continually revise through reflectivity and

reflexivity of emotional intelligence during the process (Figure 10). For example, Collette

outlined *supportive* ways when collaborating as 'the other side of the same coin, really. It's,

if it's challenging it means that the grey Marker is being thrown up and that some

preconceived notions are being again challenged' (Collette, L 64 – 67, 5:11).

Therefore, seeking like-mindedness in that interaction was an important experience

for the act of support as Collette explained, 'You're not alone in perhaps not focused on the

finish line, um, and that I think is really important for keeping people going' (Collette, L 73 –

74, 6:00). When considering support, the notion of being careful appeared again, similarly

as explained in the personal models of academics earlier. According to Eric (Senior

Lecturer), his voice was heard at the university, however he had to be:

quite cautious of how far I push that, and I push it much further than other

people as there were repercussion[s] that I will be sacked at some point. And

that's, that's the truth of it is that you can't say what you need to say because

that goes against the economic agenda of the organisation

(Eric, L 30 – 36, 2:02).

Whereas Janelle (Professor) experienced different agency due to her position:

I try to call it how I see it. I don't have anything to lose, you know. I don't have

any ego tied up in all of this, and I don't have anything to lose career wise or

anything like that. So, I think it's important to be honest and open

(Janelle, L 47 – 50, 3:30).

By comparison, these academics' experiences highlighted the consequences of

agency in collaboration, and like-mindedness of expectations when working together.

These features reinforced the importance for sustainability of the social ecology of

university systems shown in Figure 10.

Support for collaboration

Contributing to the tensions of the social ecology of collaboration was the contrast of

values and expectations between academics and the university. From one perspective, the

way academics felt or were supported by their colleagues challenged their engagement in

collaboration and co-creation of ideas. The other challenge for academics was the

effectiveness of professional learning supported by the university system to support

collaborative work practices. This resulted in constraints which effectively closed the door

on ideas not wholly shared by others (Janelle, L 35 – 36, 2:30), impacting creativity in

collaboration, and a shift in energy required to effectively collaborate, thus restricting the

spaces for academic voice. For example, Janelle revealed 'even though the rhetoric might

be similar…some people make the assumption that we're all working on the same thing, but

we may not be in reality,' (Janelle, L 40 – 42, 3:02).

Clearly, there was an assumption that academics know how to collaborate or share

similar values and practices, thus resulting in similar suggestions by Deborah, Kelly, and

Anthony that there needed to be training in how to collaborate well. For example, Anthony

suggested 'communities of practice,' noting however, that it took time and effort to build one

of those (Anthony, L 109 – 111, 6:56). He also specified that 'I would like some training on

what that actually looks like…if I'm being asked to collaborate with a colleague on a

different campus, I want to know what the outcome is' (Anthony, L 116 – 118, 7:23). He suggested that this outcome must be more than just working together.

Interestingly, John posed a challenge for collaborative innovation, observing that some academics 'were all trapped in what we learned at school and our practices…as good teachers we try and move away from that stuff, but some of the senior staff are still trapped in that I think' (John, L 214 - 219). The views suggested here indicated scope for the types of support academics required for successful collaborative experiences and acts and social spaces. These ideas build on the notions of mentoring and development of collective intentionality, modelling and practice, highlighting the importance for sustainability as described throughout this Chapter so far, as shown in Figure 10.

In general, collaboration was valued as lifelong, critical, and satisfying. However, the personal experiences of these phenomena in the social ecology were rendered difficult when trying to balance others' perceptions, such as academics' experiences of publishing to build career reputation. For example, this phenomenon exemplified the interdisciplinarity of collaboration, where academic research into collective intentionality of social space as artist/artwork, influenced the way academics carved out spaces in their academic work. Again, the multiple perspectives and complexities regarding the social ecology of collaboration connected to the ways people genuinely worked together and cared, as shown in Figure 10.

Here, care and togetherness held a value of the efficacy required to do it, especially when people felt isolation, for example, academics siloed in the Arts, where there was little room, lots of stress, and not enough people to support each other. Additionally, Collette confirmed that without being interdisciplinary for collaboration, people got siloed due to the overwhelming nature of their work, thus retreating into caves (Collette, L 111 – 115, 9:50). Therefore, when engaged in collegial collaboration, academics found *crossing to people in other subjects* was *stimulating*, as you were *not alone in pursuits of motivation* (Collette, L 109 - 110, 9:50) to engage in the work. Collette affirmed that 'universities are…supposedly

the last bastion of free ideas and conflicting ideas and multiple perspectives and new ways of thinking and I think we're losing that' (Collette, L 116 – 119, 10:16). She continues to explain that there is 'physical excitement…[which] carries us through for a while, and I think the real world intervenes again and then we retreat again' (Collette, L 120 - 125, 10:43).

Seen from this perspective, academics concluded that university systems do not offer the ability to take risks for innovation because the conditions are less conducive to support practices for risk taking, time and flexibility. These conditions for innovation again connected to time for collaboration, and features for sustainability of academics' work in ITE programs. In contemplating this, maybe there was a connection between finding potential spaces when taking a chance for the processes of collaboration, innovation and creativity to work, and the connected space of being together and time.

The next chapter presents discussions and interpretations regarding the transference of epistemic value and normalisation of practice to reflect a conceptual framework exploring co-created social spaces, collective intentionality, connected space, potential space, and sustainability, substantiated with relevant literature. Throughout each of these sections, I present academics' experiences and practices of pedagogy in ITE programs in consideration of the deep connections to the main contexts and fluidity of significant findings regarding collaboration, creativity, and innovation.

Chapter 7 Discussion and conceptualisation epistemic values in ITE programs

This section of Chapter 7 presents a discussion of interpretations of the findings in connection to the literature. These interpretations resulted from summaries of findings from the Developmental and Expansive inferences, which underwent a framework of Reflective and Reflexive Thematic Analyses (RRSA). Galetta (2012) emphasises that this interpretive process demonstrates an iterative and cumulative shift from analysing to synthesising thematic patterns. This final phase of the RSSA wove together the main conceptual framework from the discussion and findings pertaining to academics' personal models and social ecology. These discussions and interpretations drew upon narrative and data extracts, and relevant literature regarding transference of epistemic value and normalisation of collaboration, creativity, innovation, and pedagogy in ITE programs.

The epistemic value of an academic's work entailed layers of values established in the previous two sections, from personal models and social ecologies, which attached themselves to belief systems around knowledge and understanding. According to Alvesson and Sköldberg (2017) and Berger and Luckmann (1966), knowledge is central to the fundamental dialectic of society, programming the way externalisation produces an objective world. In this consideration, the findings revealed that academics' epistemic values transferred to the acts, interactions and experiences when collaborating, creating, and innovating in their work, learning journey and expectations of working in ITE programs. Once these values were recognised and transferred to practice, they became normalised in the work of academics. Thus, the normalisation of the social ecology for collaboration, creativity, and innovation in ITE programs denoted a framework for understanding the processes for acts of interactions and experiences, and the spaces for such practices.

These findings contributed to the work by Carter (2016) and Glăveanu (2010, 2008) where creativity is co-constructed through dialogue and interactions in cognitive constructs, social and cultural environments, to result in transformation of knowledge and practice. This epistemic value reflects the ways certain attributes of creativity and innovation develop domain knowledge and learning (Ferrari et al., 2009) and a type of epistemic capital.

These domains of knowledge and learning frame spaces and practices that resulted in new and innovative ways of thinking, organising, exchanging, and working in ITE programs, are conceptualised in Figure 11.

Figure 11

Transference of epistemic value and normalisation of collaboration, creativity, innovation, and pedagogy in ITE programs
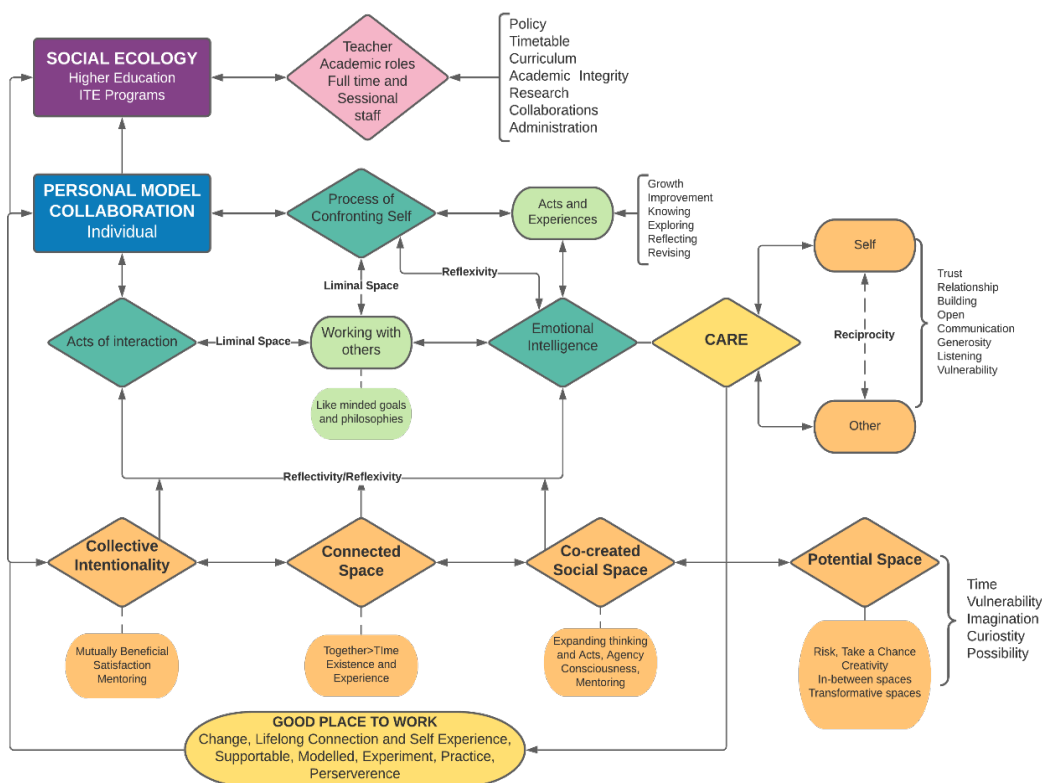
These practices were framed as: Collective Intentionality, Connected Space, Co-Created Spaces, Potential Space, and Care; to result in a *Good place to work*, for academics in HE. Thus, Figure 11, showed additional empirical observations of phenomenon, contributing to the conceptual framework as the findings were verified and refined from the previous sections. As discussed earlier, the process for constructing upon and changing this conceptual framework underwent a process of RRSA as shown in Figure 5.

The most significant addition to Figure 11, was the renaming of the key area, Sustainability, to Good places to work. When reviewing the literature of Grant (2021), Barnett (2018) and Whitchurch (2015) there was a change to the discourse of New Power Universities and social ecologies of universities, including notions of social good, potential opportunities and beyond, and in-between spaces; concepts which were also added to Figure 11. These words framed a more holistic and human-centric approach to the work of academics, rather than reflecting business-like approaches connected to sustainability, for example economic sustainability; and it reduced possible confusion with environmental sustainability. These holisitic approaches align with O'Connor's et al. (2018) views regarding intrapreneurialism and agile academics (Ashina et al., 2019; Salza et al., 2019).

In this sense, by applying a process of RRSA for substantive reflexivity in Figure 5, I considered findings presented in the discussion for Personal models and Social ecology of collaboration, creativity, innovation and pedagogy in ITE programs, to review connotative meanings originally reflecting sustainability. Thus, when refining the word choice of *Sustainability* for working in universities, as a *good place to work* (Grant, 2021) the connotations that connected to some of the data in the M1 micro analysis, inferred sustainability as supportable, worthwhile, maintainable, workable, reasonable and within possibility.

I further refined network findings of the conceptual framework for Figure 11 adding the detail of Fulltime and Sessional Staff to Teacher and Academic Roles, to represent the

types of academic roles mentioned in the data. Additionally, the notions of mentoring

contributed to both Collective Intentionality and Co-created Social Spaces to reflect those

findings valued from the first two sections of this chapter. Lastly, I reviewed the Dialogic

domain of phenomena in Figure 2 to draw any final connections regarding co-creation of

discourse. This review resulted in the notion for spaces of meaning to reflect transformation,

social and life experiences; and change reflected voice/agency and consciousness. These

attributes were evident in the findings, thus adding richness to the conceptualisation of

substantive reflexivity of analysis tool and research design.

Co-Created social space

Sharing knowledge

A co-created social space entailed sharing knowledge, which academics claimed to

involve cross fertilisation, skills, and experience, talk and forming partnerships. These

findings were prevalent in Carter's (2016) and Vygotsky's (1978) research indicating the co-

construction of language, culture, and in particular the interactive dialogue through creativity

(Carter, 2016). Additionally, the notion of co-creation strongly reflected Bakhtin's (1981)

contention that participant's meanings were actualised by other (another person), hence co-

created. In this sense, Bakhtin's notion of *other* depicted in the findings and conceptualised

in Figure 11, as consideration or reciprocity for the care of acts between self and *other*, and

consciousness of co-created social spaces. Likewise, the sharing of knowledge and

transference of epistemic values for creativity and innovation also involved expansion of

thinking, acts, and agency to co-create in the social space for collaboration. These findings

contributed to research regarding situated creativity by Glăveanu (2010) and culture by

Zittoun (2007).

Significantly, findings regarding sense of agency and voice academics felt in co-

created spaces, sometimes underestimated freedom due to structural constraints already

discussed throughout this chapter. In some cases, academics felt they had a lot to lose if they sought agency in the university system. According to Janelle:

> the university pretends to support agency, openness, and transparency, but in reality, the short timelines, the increasing emphasis on everything being done online…it actually betrays that rhetoric. I don't think they genuinely want everybody to engage in some of these big issues at all.

<div align="right">(Janelle, L 71 - 75, 5:27).</div>

In contrast, Mark contended he generally felt quite comfortable offering his opinion in collaborative experiences (Mark, L 78 - 79, 4:38); as did Anthony, stating he had many opportunities to speak up and say what he wanted (Anthony, L 136 - 139, 8:46). Albeit Mark put forward that his voice was heard when collaborating in his work at university, however power imbalances were always present, and academics needed to be attentive to hierarchical structures and power (Mark, L 73 - 77, 4:08). Hence, reiterating tensions that challenge spaces for academics to co-create. Contrasting findings for academics' experiences of agency as discussed throughout this chapter highlighted the ways power and agency were instrumental to acts for change and identity within those constructs (Hughes et al., 2020; Giddens, 2004).

Co-creation in multidisciplinary spaces

The transference of epistemic value in interdisciplinary or multidisciplinary spaces was made clear when collaboratively planning. On this view, Renwick et al. (2020), Bolton (2017), and Rosengren et al. (2014) advocate for discovery, and different sources of knowledge across interdisciplinary spaces for academics' work, and through engagement with community. The findings suggest that collaborating with interdisciplinarity was hard due to traditional skills-based structures of universities (Janelle, L 410, 31:46). Yet contrastively, there were positive experiences of the competitiveness when partnering on multi-interdisciplinary projects (Mark, L 60 - 62, 3:31). Competitiveness in Mark's context reflects

the challenge when interacting across programs and colleges for a purpose. In this sense, the assumption underlying the differing experiences of multidisciplinarity reflected motivation and engagement to co-create, and tensions of current values of university practices.

Mentoring practice and multidisciplinarity

Academics' epistemic values advocated the importance of exchange via multidisciplinary practices, and modelling of practice to facilitate collaboration, creativity, and innovation in ITE programs. These findings were consistent with Raya (2017) and Raya et al. (2017), who contend that these knowledge exchanges for research and practice across disciplines resulted in economic and social capital for the university. Likewise, findings for adequate mentoring and support when collaborating contribute to work by Brennan et al. (2014).

Moreover, findings of academics' epistemic values for the processes of support, consensus and connection were a practice facilitated by mentoring, to normalise approaches of co-created spaces in ITE programs. The phenomena of transference resulted in the way the social ecology was cultivated, modelled, or mentored as practice for the expectations of success in that space, and how the individual learned and progressed, and how the experiences and acts that build upon each other by way of co-creation. Likewise, Renwick et al. (2020), Yeigh and Lynch (2017) and Rosengren et al. (2014) contend that community collaborations, such as schools and ITE programs, co-create shared epistemic values and beliefs around quality practice through modelling current practices for improving student learning outcomes and collegial professional learning.

Additionally, academics demonstrated that collaboration required support and mentoring to aid navigating the complexities of this work. Anthony claimed that 'collaboration was quite a difficult process' and it was more than being a 'team member' as the processes and products resulting from that collaboration require different acts and

experiences (Anthony, L 76 - 79, 4:49). He revealed a challenge for the transference of epistemic value, asserting that collaboration was something that you need to learn and train in, especially when navigating the different types of collaborative practices required between permanent and sessional staff (Anthony, L 81 - 93, 5:17 - 6:00). Similarly, Scott et al. (2008) supported the ways academics required mentoring for engagement in personal change and team building, whereby mentoring and informed leadership required time to operate, think and implement strategically. They asserted key factors in managing complexities of academics' work, to result in 'more efficient, agile and more change capable,' team members (Scott et al., 2008, p. xiii).

In this consideration, both Anthony and Kelly asserted that mentoring was an integral support for collaboration, reflecting agile academics' practices for normalising the co-created social spaces, shown in Figure 11. According to Anthony, collaborating involved deep learning to develop practices that were transferable, so that 'each time you're practising and getting better at that practice, you're actually then becoming that mentor and becoming the leader' (Anthony, L 63 - 72, 4:18- 4:37). In this sense, developing a culture of good practice from supportive and effective mentoring reflected not only cooperation between colleagues (Al-Mahmood et al., 2020; Mesquita, Lopes, García & del Río Rama, 2014), and the investment in academic development of leaders and academic staff (Scott et al., 2008). Kelly, a senior leader in her faculty, demonstrated evidence for developing these cultures of good practice, explaining that collaborations with teams involved transference of epistemic values as experiential learning via scaffolding:

> I delegate as much as I can, but with the view that it's not about getting them
> to do the job… It's actually about teaching them, supporting them, mentoring
> them to understand that this is a practice of part of what it is to be an
> academic leader
>
> (Kelly, L 545 - 549, 31:31).

Kelly contended that this process was more about enabling colleagues and developing substantive discourse, rather than meeting key performance indicators (Kelly, L 534, 30:33; 556 - 558, 31:38). Regardless of the competitive culture of performance in universities, Kelly's contention reflected elements conducive to managing stable agile team functionality (Aghina et al., 2019) while seeking a more meaningful journey in her work (Sadler et al., 2017).

By comparison, these academics' perspectives highlighted the epistemic value that collaboration was more than just a tool for communication or working in partnership to achieve targets. In previous sections, there was importance placed on the ways academics managed risks during the process of collaborating and reducing stress while building the confidence of others, again reflecting elements of agile academics' functionality (Aghina et al., 2019). Clearly, these processes for collaboration, creativity, and innovation in ITE programs situated a co-created space of care (Figure 11) when academics work with each other regardless of university demands. The findings similarly reflected Kandiko's (2012) claims that creativity in universities provided conducive environments for both collaboration and interdisciplinarity, thus improving motivation and creative thinking in HE.

These findings reflect academics' acts and experiences of phenomena as co-created with elements of collective intentionality. While Ball and Olmedo (2013) and Foucault (1982) suggested reframing practices as acts of resistance for change, the findings presented suggest a humane framework regarding acts of interaction, acts and experiences when working with others and the elements of reciprocity and care shown in Figure 11. Here I claim that agility and acts of creativity such as flexibility, risk taking, elegance of problem solving, informed and practiced mentoring to guide and support the ways academics managed their responses to the supercomplexities of collaboration for example, rather than resistance. Likewise, Tanggaard (2014) shared this concept of working with resistance in the environment, rather than overcoming it, as the process for

creativity was a relational experience between humans, materials (Ingold & Hallam, 2007) and in my research, elements comprising the social ecology of ITE programs.

How an arts background can support academics

A focus on transforming the epistemic value of the social ecology of academic environments was evident in the findings of this research. However, it was found that expectations when collaborating for innovation could result from diverse Arts backgrounds and experiences. Likewise, these findings are substantiated by Burnard (2006), asserting that reflective thinking from arts practices and processes aids how practitioners 'situate experience, perspective and self in relation to others, and reveals the ways of reflecting articulately' (2006, p. 9). For example, Eric emphasised when working with colleagues in visual and performing arts:

> the richness of collaboration comes in, through our, let's say informal meetings and discussing different education subjects that we teach, you have this, this nebula of creative ideas and ways to engage people and it's so exciting and it's so fantastic

> (Eric, L 84 - 87, 6:06).

However, Eric argued that these experiences 'basically [underpin] what the university should be, but not what the university is,' thus affecting the success of co-created social spaces (Eric, L 88 - 89, 6:06). In this sense, Alvesson and Sköldberg (2017) envisage knowledge co-constructions where academics are both creator and receiver of the university's construct of knowledge, 'they make knowledge and work in a system which doesn't always adhere to the "best practice" as researched' (p. 33). In this sense, these academics' experiences for creativity reflect intrinsic motivation due to creative people's work ethic; they engaged in the activity because they derive pleasure from the process (Amabile, 1998) and were in flow of the creative process (Csikszentmihalyi, 1996).

Contrastively, Amabile (1998) argues that scientists with skills and expertise will not complete work if they are less motivated to complete the task.

From another perspective, Mark (Music qualification), claimed 'Arts backgrounds inform collaboration, in part because both as a teacher of high school music as well as a musician, you know, you're together with 70 other musos at the same time' (Mark, L 87 - 90, 5:10). Additionally, Collette concurs, 'my Arts background informs almost everything that I do in the university' (Collette, L 154 - 155, 13:20). According to Burnard (2006) and Grushka (2005), artists' reflective practices require continuous time, connecting 'affective self, engagement with their medium and their socially discursive constructed ways of knowing' (2005, p. 354). Perhaps in this consideration, academics with an Arts background actualise through creativity as a process for collaboration and practice in general, not as a response only to the need to innovate or result in products.

Burnard and Grushka's contention for time was evident in the findings as academics elaborated that arts-based collaboration resulted from a relationship of time, embodied learning, intent, and strength. The transference of epistemic value was similarly reflected in Figure 11 regarding elements in Care and Connected Space. Here, Mark explained that arts practice informed his collaboration based on intentional listening. As a musician in an ensemble the skill of listening reflected:

> the product, the end result is only as good as the sum of its parts…it's great if you know your part, but if the other people don't know theirs, and if they're not listening to your part and you're not listening to theirs, then you might, you know, technically play it well, but it might be out of balance, and so it's always what it sounds like out here

> (Mark, L 91 - 97, 5:54).

These findings are consistent with Carter (2016) and Amabile's (1996) contention that creative acts and processes need to be adaptive to changing environments as the

social ecology and context of HE and ITE programs are challenging in their complexity for academics.

Performativity and co-created social spaces

Academics put forward the tension of evidence-based practices for accountability, claiming 'everything is about a mark' at the expense of that thinking time, which was relevant, productive, and meaningful (Anthony, L 463 – 465, 30:01). When considering performativity, competitive grading worked against imagination, particularly when Pre-Service Teachers (PSTs) were asked to collaborate (Janelle, L 221, 15:59). Thus, the findings regarding performance pressure, thinking time, contrasting values of traditional skills-based practices affected both students and academics. Such findings were supported by Leonard and Roberts (2016), claiming that performance pressure 'leaves participants inadequate time to think, effectively short circuiting well understood adult learning cycles which require time to assimilate learning' (p. 142). Similarly, MacLaren (2012) and Donnelly (2004) confirmed these challenges when education programs were consistently performance accountable, thus constraining the freedom for risk taking for innovative pedagogy.

Seen in this light, ITE programs founded on meeting learning intentions drove student and academic's outcomes and fears. These findings contributed to the research regarding performativity of academics' and students auditing processes via student surveys and successful completion of courses (Selkrig & Keamy, 2015; Rowan, 2013; Davies & Bansel, 2005). Despite these auditing processes, Janelle claims the 'university did not make real changes to courses,' and 'faculties competed against each other for students while change went against funding' (Janelle, L 310 – 313, 24:38) all of which greatly impacted collaboration for student learning and co-created spaces in ITE programs. However, according to HRSCEET (2017), changes to courses could be due to the fact modifications

and 'updates can take two years' (p. 68) for accreditation approval, and updating programs and learning resources, albeit hindering innovation.

Kelly managed a contentious issue of performativity in ITE programs in response to academic staff and student surveys. Part of her leadership role was managing risk, academic integrity, and safety:

> how to respond to things like one of the staff got a terrible comment on her feedback from students at the end of a course which was literally like a…You could interpret it as a death threat.
>
> …And someone else got a similar comment on another course.
>
> …you can't track it back [to find the student respondent]. But the overall concern is this person wants to be in the classroom.
>
> (Kelly, L 597 – 600; L 605; L 608 – 609).

Kelly confirmed that reporting these negative responses from student surveys and supporting staff were 'probably the most stressful things that I would do. But…it's also building the confidence of other people' (Kelly, L 611 – 615). These findings indicate Kelly's value for mentoring and leadership, and building relationships to facilitate future collaborative, creative and innovative processes, despite the inadequate feedback from the student survey. Here, Kelly's approach reflected care for staff mental health, and processes for innovation of new knowledge for her staff (McAdam, 2000), to action potential change for staff acts (Scott et al., 2008), yet more importantly to co-create authentic relationships (Hoidn & Kärkkäinen, 2014), and responsible judgement (Probert, 2015) for future collaborations.

From these considerations, managing the risks, and supporting staff and potentially the safety of future students, reflected the tension of teacher performativity, negativity towards female staff, and improving ITE programs. Likewise, these findings were similar to Heffernan (2021) who contends the negative impact of student surveys towards women and growing stress and anxiety for academics. There are clear tensions for academics

navigating performativity and the processes to ensure spaces for collaboration and certain

attributes of creativity and innovation when co-creating.

Collective Intentionality

The focus on collective intentionality involved partnership forming that was mutually

beneficial and satisfying for academics. Sharing epistemic knowledge was a key factor in

collaboration and was valued as both challenging and rewarding. The collective

intentionality of epistemic knowledge included experiences of liminal space and learning

and mentoring experiences when creating and innovating for collaboration. While the

notions of multi/interdisciplinarity across disciplines or programs discussed in the previous

section reflected co-created values, here I present the transference of epistemic values

regarding collective intentionality. In this sense, academics found the practices of

multi/interdisciplinarity increased learning exchange. From this perspective, academics

viewed innovation by ways of movement, valuing processes for change, transformative

thinking and learning from each other as *metamorphosis* and *interconnectedness*, alongside

qualities of being *brave* and *authentic*. These findings support Hoidn and Kärkkäinen's

(2014), contention that social change in HE should challenge beliefs and relationships in the

process of transformation, not just result in new products and services. These epistemic

values reflected the collective intentionality for navigating failure and success, also shown in

potential spaces in Figure 11.

On this view, the framework of practices for creativity and innovation when

collaborating was normalised in an environment that supported the space, personal

experience, and place in the work of academics; all of which were iterative and dynamic in

the process of their interactions. For example, academics shared values for problem solving

with other colleagues for research, own research, and practice, teaching and learning with

students; for example, as communities of practice (Anthony, L 109 - 110, 6:56). These

findings consider the practices for maintaining agency over academics' work through shared

values (Ham et al., 2020; Dougherty & Natow, 2019; Norton & Mackey, 2018). Additionally, these findings demonstrated the complexities of collaborative work, supporting Woelert and Yates' (2015) contention that academics generally accept the conditions of the work, however performance indicators can constrain other areas of their work or research roles.

Trust and collective intentionality

Another constraint regarding trust in communities of practice and performance management was illustrated by academics' experiences of poor leadership. Deborah recounted a previous Head of School who was mistrustful of academics and led by ineffectual micromanagement that was also controlling. This resulted in a tension between micromanagement that resulted in bullying versus leadership style described as:

> nasty micromanagement, unnecessary micromanagement. I mean, sometimes a micromanager, you can tell that's the way they work. Like our current Head of School is a bit of a micromanager, but that's the way he works. Not something he's imposing on people, which is quite different, you know

(Deborah, L159-165, 11:31).

As a result, such behaviours triggered employee disengagement and constructive discharge (employee resignation due to employers creating hostile work environments) 'we, like, lost lots of staff…they were going, no, this is bullshit…and I started looking for another job. Everyone was looking for another job. It was horrible' (Deborah, L 152, 154-155, 10:30).

These experiences were not unique, and contrasted with the positive qualities, which academics valued in Figure 9, about Care, Self and Other. Additionally, John contended that management affected collaboration regarding leadership style and communication skills, acknowledging that positive leadership needed to be 'generous' through 'communication,' 'friendly,' 'human,' and 'responsive' (John, L 153 - 158, 12:08; L 192, 14:49). This contrasts ideas regarding leadership, as acting 'distant, uncommunicative, aloof, arrogant, and mean' because 'it's not worked, ultimately' (John, L 163 – 172, 12:29).

When considering the features of trust and care when building trust for collaboration, academics' personal models reflected notions of *being careful* when navigating workplace relationships and institutional tensions. In that sense, there was a level of emotional intelligence reflecting how we care for others and ourselves in building trust when collaborating, shown in Figure 9. Being careful was 'to have trust and balance and all of those things is a…carefully constructed…space, that you have to go into a careful exercise' (Deborah, L 49 – 53, 3:32). Deborah explains that in building these relationships:

> You need to take care of people. You need to be careful about what you're asking them to do and how they're going to do it. Careful of their emotional needs for, you know, trust and those sorts of things. So, um, it's not something you can just bowl into a room and start doing a collaborative exercise
>
> (Deborah, L 54 - 58, 4:09).

These findings highlighted a challenge to academics' experiences shown in Figure 11 whereby the emotional intelligence and empathy of academics are valued as necessary for collaborating, and to improve interactions, and engagement in processes of confronting self when working with others. This interaction and engagement is significant in shaping the social ecology of ITE programs (Figure 11). According to Gammon (2017), and McDonald, Wearing and Ponting (2008), the environment that supports neoliberal values for productive and free market ideals, also fosters and reinforces a culture of growing inequality, micromanagement, and greater narcissism. Giddens (1991) argues that narcissists abandon loyalty and security for the group, while professing teamwork and cooperation. However, teamwork and cooperation, as indicated in findings of this research, were mentioned only once in the M1 analysis in connection to *togetherness.* This suggests that academics valued other acts and processes more highly, compared to teamwork and cooperation. Additionally, Gammon (2017) asserts the narcissist has a lack of empathy and sense of self responding with defensive reactions to others 'that entrench neoliberalism's logic and,

through economic performativity contributes to narcissistic rage' (p. 2) also experienced by some participants in this research.

Teaching and learning

Academics' mutual understandings presented challenges when developing collaborative pedagogic practices in ITE programs. While there was an incentive for academics to work in environments that support pedagogic practice that was discursive and collegial, there were tensions regarding the ways students collaborated and their discursive practices. This contrast reflected the differing beliefs and practices for students and academic staff held by the university system, to the expertise and experiences of academics who planned for these collaborative practices. Similarly, these challenges regarding professional expertise (Probert, 2015) highlight the importance for teaching academics to unify principles of social innovation for change (Rivers et al., 2015), and have shared beliefs and practices that are open to innovation and enhance creativity (Brennan et al., 2014).

Academics perceived the transference of epistemic value for collaborative experiences as knowledge *growth through pedagogy, connecting experience to rationale, action learning, research projects, observation, imitation, online approaches, and prescriptive models, specific outcomes, holistic and both-ways.* Both-Ways education connects Indigenous Australian knowledge and Western academic disciplinary positions and cultural contexts (Michie, Hogue & Rioux, 2018). In this sense, the collective intentionality for collaboration as a phenomenon was also a co-created space to work effectively, and incorporated the personal, relational, or collaborative experiences with others and the larger institutional environment itself.

When considering relational and collaborative experiences between academics and management, McAnthony (2000) recommended an open collaborative learning culture for innovation success for all, not just senior management levels. The findings demonstrated

that some academics experienced tensions of collective intentionality regarding McAnthony's recommendations, affecting their planning of programs. For example, Deborah recounted the challenge of ineffective curriculum planning and course mapping when working with fourth year undergrads and master students:

> I'm getting students who have not done any education subjects in my subject. It's a bad fit, it's not working. It's not fair on them. I try and gently dissuade them from doing it without getting myself into trouble cos I do. I did, I have, for doing that, but I don't think it's fair. It's not a gentle way to teach anyone anything if, to do a high-end education subject first off. It doesn't work. We need to do something about the structure of the programme or what they do, what they do first

(Deborah, L 358 – 365, 24:05, 24:31).

These impacts were due to the demands of Deborah's Course Director. She stated, 'he thinks I can scaffold, I just...need to scaffold them all' (Deborah, L 371 – 372, 24:59). Thus, this course mapping issue affected Deborah's workload and experiences of co-created learning for both teacher and student. In Deborah's case, the accountability for her delivery units in contrast to her standard and experience of pedagogic expertise were challenged. According to Bengsten and Barnett (2018), these experiences challenge the collective disposition to think deeply and critically about matters, evidenced in the misalignment of collective intentionality of program design between Deborah and her Course Director.

When considering teaching practices across programs, normalised practices for collaboration needed to encompass collective intentionality for successful support to build confidence when taking risks and navigating failure and success. In doing so, Collette claimed that goals and people must align with the purpose of the product and their personal philosophies (Collette, L 32 - 35, 2:07); previous contentions from Sadler et al. (2017) and Rivers et al. (2015) similarly support this idea. In contrast, Kelly contended that while

collective intentionality involved 'consensus or an agreement or a like-mindedness about what's going on…there is an exchange and there is an iterative development to a point of view…[and] it doesn't always have to be the same' (Kelly, L 50 - 55, 3:36).

With these considerations, a commonality between these academics' perspectives reflected notions for care regarding navigating the process for aligning values or like-mindedness. As shown in Figure 11 and previous findings, the context for care involved carefully constructed spaces as ways to normalise the social ecology for collaboration.

Supporting networks

A feature identified in the social ecology of collaboration was the notion of academic epistemic networks to support practices of mentorship, deep learning from co-created spaces and self-practice. An example of transference of epistemic value within networks was where the act of collaboration involved repeated application resulting in an expression (something abstract) in a concrete form. This abstraction could reflect generation of knowledge capital, or the ways academics accessed knowledge as a thought network itself. The normalisation practices included how academics accessed knowledge through the interconnectivity of work or activity, and the negotiation of meaning of joint understanding.

In this sense, collaboration reflected the transfer of epistemic value through forming partnerships or networks to share knowledge, expressions and shared responsibility and contribution in a mutually beneficial way, resulting in collective intentionality. For example, Kelly claimed that colleagues she most closely connected with had a mutual interest in education leadership and critical social theory in the space of curriculum development:

> which dovetails into the curriculum space for me because it's a way of
> thinking about curriculum in a disruptive way and not imagining that the
> dogma and the ideology is what you want to accept and swallow. Um, but I'm
> still not…I don't collaborate necessarily with them or in that space
>
> (Kelly, L 468 – 473, 26:29).

In some instances, the university system could support such practices, which Mark identified:

> we often encourage co-coordinators, rather than having a single unit
> coordinator doing a large programme, having a couple of people, which I
> think by definition forces a fair amount of collaboration in their curriculum
> design and administration throughout the semester
>
> (Mark, L 64 - 68, 3:31).

While the system seemingly 'forces' these collaborative practices and experiences, they may not be valued as mutually beneficial when considering the discussion presented in earlier sections regarding space and time for liminality and academic agency. In contrast to student surveys and university feedback, Eric contended liminality as a space in pedagogy of ITE programs which was founded on challenging students' learning journey,

> My whole philosophy of the learning journey is the pain and the abrasion of
> learning. The challenge that every person needs to do, to go against their ego,
> to go against their known world, that's how you expand and learn. And this is
> definitely not what the university teaches, embraces, or supports. Commonly,
> the feedback that I get from the university is your subject goes really well
>
> (Eric, L 61 - 66, 4:59).

Notably, these findings share an insight to a collective view to finding solutions and alternatives to the collaboration of academics. Likewise, Silius-Ahonen and Kiukas (2013) support academics' shared beliefs about seeking solutions and alternatives to innovative pedagogic approaches to improve student learning in HE. In addition, Sonnenburg (2004) asserts the careful management and democratic systems for creativity as imperative to support such flexible, open approaches of creativity for collaboration.

Genuine intentionality

Genuine or authentic partnerships were key factors contributing to time, team and skill building for collaboration, generosity and good will as a way of caring, to result in academics having voice. Another perspective regarding this transference of and for creativity was supported by behaviours of generosity and care when collaborating, which was facilitated by reflective practice. Reflective practice was viewed as a genuine way to collectively work together and resulted in academics' resilience in university settings. These practices included generosity and good-will to be creative across the curriculum, as a way of caring for each other when taking risks in creating and innovating for collaboration. According to Eric, collaboration was about the compromise of being an individual to come together for building relationships, and to share acts and experiences, like constraints and considerations (Eric, L 18, 1:01). These processes are highlighted in Figure 11 by way of reciprocity and mentoring which he also found satisfying 'I'm more than happy to help other people grow through the process by letting them take steerage…to be curious of where people are going, and certainly where my own brain is going, I find that immensely amusing' (Eric, L 13 - 16, 1:01). For such dialogue, Spiers (2018) maintains that HE leaders need to communicate with academics in a 'more humane manner, listening to, and nurturing [their] ongoing life stories' (p. 109).

Norton and Mackey (2018) and Turk (2017) advocate for academics' freedom outside from university administration and government, to develop curriculum based on expertise not outside stakeholder interests only. Likewise, academics argue for carefully constructed spaces like communities of practice to exercise this freedom, highlighting the tension of academics' work roles and their values of satisfaction when co-creating spaces. From this view, the transformation of epistemic value indicated academics could be vulnerable, genuine, and generous when building epistemic value in collaboration, shown in Figure 11.

Connected Space

The notion of connected space was normalised by the connections between experience and existence and the relationship between together and time, as shown in Figure 11. In this case, academics contended a background in the Arts expanded their repertoire for working with colleagues and for collaborative team teaching. These findings were contextualised by Csikszentmihalyi (2008); it was clear academics experienced a social ecology connecting creativity between self and their experiences, their field or background and the domain of language and practices that communicate their knowledge.

Additionally, this notion extended beyond the practice of just academia, and transferred to modelling and practice of collaboration and creativity experiences connected to practice of students. For example, drama practice informed collaboration of programs, as the students who were taught via this pedagogic approach knew the value of this learning via the process. Dollinger et al. (2018) add co-production of value from the academic was created with the student, to result in value beyond.

Openness to network

The normalisation of the social ecology of innovation encompassed the idea of time for collaboration, and openness to develop risk taking ways. Academics explored iterative understandings of the impact, choices, and ways of difference that are connected to change in innovation such as modelled practices of collaboration and working in interdisciplinary spaces. On this view, Deborah claimed that her Visual Arts background enabled her to be open to broadening her practice in education technology for her academic work, and in doing so, expanding her own creative networks at conferences or online to 'find a more interesting way to think about technology' for her practice (Deborah, L 125 - 126, 8:35). Ferrari et al. (2009) confirm that ICT can offer opportunities for pedagogic change via creative learning and innovative teaching, like Deborah's experiences. Deborah's experiences of arts related were identified in the summaries of co-created spaces and

collective intentionality in Figure 11. The findings regarding academics' practices for modelling creative and innovative practice, and connected learning with students in open learning spaces were supported by Peseta and Bell (2020), Krause (2020) and Donnelly (2004).

Openness to network was also normalised as practice for academics building networks and creating connected spaces for the mutual benefit of the university system and self. While the prestige for hierarchies and ranking systems of stakeholders are significant for universities (Wear, 2020; Barnett, 2018) there needs to be benefit for academics' development (Scott et al., 2008) to grow and receive mentorship as discussed earlier (Al-Mahmood et al., 2020). For example, according to John, his positive experience and involvement in international Arts-based, multidisciplinary projects with other universities and domestic government were financially and administratively supported, and embraced by his head of school, as it was 'great for the university' (John, L 220 - 238, 17:32; 18:01).

Togetherness

Findings for connected spaces presented contrasting ideas, as the normalisation of collaboration revealed a tension between the culture of performativity, genuine connection, and mutually beneficial experiences. Most significant was the idea that connected spaces functioned as togetherness and networks so as to be collaborative, indicating that the actions for these processes were not just about experiences. These findings support Hoholm and Olsen's (2012) notion for problem solving whereby collaborations are successful with diversified teams working together cohesively.

According to academics, these were carefully constructed spaces through a balance of give and take and conditions where people 'feel' together, a sense of agency through compassion, empathy, and action through built trust, achieved through team building. The transference of academics' epistemic value for innovation and collaboration regarded it as more than a skill or action to do it, rather this experience valued togetherness as all

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encompassing, expansive, inspirational, and purposeful. For example, Deborah claimed that:

> without togetherness there's no collaboration…the difficulty with that is to set
>
> up the conditions where, people are feeling like they're
>
> together…constructing togetherness, building, making the conditions
>
> whereby people are feeling together before they can start the process of
>
> collaboration

(Deborah, L 9 - 17, 1:03).

While academics valued the connected space for togetherness, I inferred a potential space for vulnerability, and agency in co-created spaces shown in Figure 11. Additionally, these findings demonstrate while building these relationships, there are connections to care for other and self to maintain openness to these networks. Here, Spiers (2018) asserts the value for shared voices and experiential narratives of diverse players in HE; togetherness involved a connection between makers and recipients of change.

Care

Academics addressed the expansive and purposeful nature of collaboration, normalising these processes through approaches of social conditions shown in care, collective intentionality, and co-created spaces in Figure 11. The experiences of maintaining and developing the space for connection was about care through balance and reciprocity, to which Deborah added 'it's give and take…sometimes you need to talk, sometimes you need to listen, sometimes you need to be doing some work, sometimes you need to be resting from that' (Deborah, L 22 - 26, 1:30). Additionally, Scott et al. (2008) confirmed that listening was key to connecting with others, particularly framing *listen, link, and lead* for managing connectivity of academics. Likewise, Scown (2003) approaches the challenge for care through listening to the voice of academic experience by creating a climate of listening, for a sense of belonging (Spier, 2018).

In these considerations, a sustainable approach for managing the interaction and experiences of creativity and collaborative problem solving and seeking, involves the connected spaces between the care and navigating the dance of co-created discourse and acts through listening. Interestingly, a potential space here for care was where academics could normalise balance through creating a resting space. Arguably though, this complex ecology for collaboration, creativity and innovation could require the space within academics' workloads for time and liminality to do this important practice.

Together online

The connected space for experiencing togetherness was explored by academics regarding collaborations online and face to face. There was a contrast between the online workspace and face to face workspace and the processes that contributed to quality collaboration. For example, when staff worked from home via online spaces, academics claimed there was a reduction in availability to deliberate openly. For example, these deliberations included forum spaces for talking about research strategies or structures. The problem here resulted in a lack of academics' agency and genuine/authentic partnership in those spaces shown in Figure 11, in co-created social spaces and collective intentionality.

The online space for delivery of ITE programs highlighted the need to be a safe environment that connected students and teachers by transference of epistemic value reflecting care in Figure 11, and reassuring trust between students and teachers. In this consideration, Castro and Tumibay (2019) concurred that successful online learning experiences are 'shaped by the interaction of students with content, other students, and educators' (p. 16). The normalisation of this online social ecology also involved a process of handing over tools and room space, ensuring the environment was technology rich. Agreeably, Castro and Tumibay (2019) confirmed that online learning should support differentiation of viewpoints, ideas, engagement by creatively designing programs. The notion of togetherness was through students relating 'their discussions, assignments and

group work to their own experiences, to the viewpoints of others, to subject matters, and to their learning and work' (Castro & Tumibay 2019, p. 16).

From this perspective, academics claimed that the digital world explained how to be enlivened, while some academics questioned the authenticity of active participation in areas such as drama and creative play. There was a contention that ITE programs had pedagogy but no practice, with Collette mourning the shift from face to face to blended approaches (Collette, L 388-389, 32:59). Some academics who were working in online spaces prior to the COVID-19 pandemic, found the shift to online minimised meaning and importance of content and engagement in process. They claimed that PSTs know the importance of this relationship for the process of their learning. For example, Janelle was sceptical of the manageable ways of online learning in education, claiming 'completely online kinds of courses exactly aren't gonna work, and that they're actually much more costly in terms of people's time. But I don't know how we'll be going down that path before we'll start the way back' (Janelle, L 373 – 376, 29:01). These findings were similar to tensions claimed by Ham et al. (2020) regarding high demands for online delivery modes, as well as HRSCEET (2017) and Scott and McGuire (2017) concerning need for maintaining necessary evolving skills for program design and delivery, thus constraining innovation for improvement.

In contrast, while Collette missed the face-to-face connection with students, she explained that technology rich environments provided teachers with access to more engaging teaching tools to 'to hand over responsibility of learning' (Collette, L 409 - 410, 34:34). Collette found these experiences of working together online with her students very satisfying. Grant (2021) poses a similar environment for New Power Universities, where students engage in peer-to-peer learning and teachers are facilitating this experience.

Connecting with students

Academics also understood pedagogy as a connected space of what was in-between the preservice teachers' (PST) experience of learning, and the human condition.

According to Arendt (1958/2018) the transformation of human experience is through ways of knowing. For example, Eric's mental models of his human condition when working as an academic required physical and mental space for freedom which included background experiences, expectations, values, fears, curiosity connection with himself and others. This supports Arendt's (1958/2018) claim that the world, and in the case of my research, the university system, is not the important part, it is about the relation and the behaviour (pp. 77-78).

From another perspective, Eric describes deeper values for connectivity in consideration of Arendt's values regarding the relation and behaviours that create ways of knowing with others, and the cumulative effect of university teaching and learning to the future of school students' education. Eric explains that once PSTs are employed, the students they will teach become the priority adding that 'education is a garden;' the priority is the engagement of PSTs, which would affect school students' future goals (Eric, L 37 - 38, 2:31). This finding reflects Nel's (2015) contention for teaching PSTs positive social transformation by 'transformative autonomy' (p. 135) via ITE programs. Eric elaborated those students valued these approaches, and provided him feedback to this effect, years after they graduated. He recounted that a past student claimed, 'I cannot see the world the same way ever again' and they teach their own students modelling Eric's practices (Eric, L 43 - 48, 3:38).

The notion of connected space enabled these experiences, whereby academics practiced scaffolded transfer of epistemic value to help students learn and connect with themselves and others, including future students in schools. Thus, the relationships formed across cumulative teaching and learning moments reflects the notions for experiencing the human condition. According to Arendt (1958/2018), these connections for the human condition exist in 'the presence of others who see what we see and hear what we hear assures us of the reality of the world and ourselves' (p. 79). These findings were likened to

Probert, (2015), adding that humanity's forward progress through universities is for students to practice and learn responsible judgement.

Potential Space

Potential space referred to the moments of being in flow, to seek what was possible for opportunities, while creating and innovating for collaboration. Academics contended that while innovation was an aspect, form or component of creativity, the practice of collaboration created the space for being innovative. In this sense the transference of epistemic value for innovation carried a value of future possibilities, thus, being creative was temporal and opened the ways practices for innovation could be normalised. Likewise, such findings reflected Peters, Tze-Chang and Ondercin (2012) who contend that freedom to foster open networked practices are a way to transform universities, resulting in spaces for transparency. Normalised practices for potential spaces also involved being curious and supporting others during collaboration, maintaining an open mindset that anything was possible to take chances and open the creative space.

With regards to pedagogy, academics' approaches for navigating the transference of epistemic value for multidisciplinary learning were through inquiry, asking collaborative questions, connecting meaning, and self-experience and care: 'How do I think carefully? What do we mean by learning?' In this sense, Mark also contended that 'it's important for us to consider what we mean by learning and what our students are learning' (Mark, L 373 - 374, 28:14) to support the co-created spaces. In this consideration, Tanggaard (2014) pragmatically suggests that 'human cognition is based on inquiry, on the creative potentials of human beings in a world of constant change which we try to understand, control, handle or change' (p. 109). Agreeably, Glăveanu (2010) and Kleiman (2008) view creativity as integrals to this personal transformation of self experience.

Letting your spirit show through

In contemplating these notions shown in Figure 11, the potential spaces for risk taking and curiosity for self and other, met some challenges for collaborating. In short, academics valued Imagination that involved both processes of risk taking and problem solving, to achieve inherent qualities of *commitment, discipline, perseverance,* and *freedom*. Thus, the normalisation of engagement in creativity, innovation and collaboration contributed to a consideration of safe spaces to support the dynamic experiences of *imagination, open mindedness,* and *spontaneity* of academics in their work.

These qualities were required to practice *intellectual autonomy* and *letting your spirit show* through production of creative products. These characteristics of autonomy and letting your spirit show through the production of creative products highlighted the potential for phenomenology of spirit (Hegel, 2018). This space for letting your spirit show through reflects the ways academics share a 'collective mind or spirit' (Hegel, 2018). In this sense, the notion of spirit are the acts and experiences of creativity and collaboration, not just creativity as I suggested previously in the literature review. In Figure 11, the potential space for the phenomenology of spirit reflects academics' values for consciousness of acts and thought, mutual awareness for acts, and existence and experiences.

Risk taking and time

The transformation of epistemic value is connected to the processes and acts (not products) of risk taking. As shown in Figure 11, these processes involved Time, Vulnerability, Imagination and Curiosity. The epistemic notion of New was valued as essential for both creativity and innovation. The transference of epistemic value occurred when learning or problem solving was *challenging, out-of-the-box,* and *left of field practices*, as academics engaged logical structures as a way to navigate thinking (Kelly, L 1683 - 1684, 1:36:38). It was highlighted that innovation was not only about being proactive and problem seeking, more so this process of innovation included acts of reflecting on

metacognitive processes in balance with being receptive in the space for these acts to occur.

In general, there were key factors that were workable and normalised the social ecology for potential spaces: time, team building and skill building for collaboration, to result academics' voice. Time was a significant challenge shown in Figure 11, and within the features of collaboration, these relationships for creativity and innovation in this social ecology were challenging to normalise. Similarly, Ferrari et al. (2009) confirm creativity and innovation need time for risk taking, interaction, flow, and support of uniqueness over standardisation.

Additionally, academics found potential spaces for collaboration difficult due to restrictions of meeting environments: meeting spaces in offices were too small; the purposes of meetings were not always for collaboration or resulted in collaborative process; and the need to make time around work commitments to meet more collaboratively. Here, time was also required in order to understand each other, to develop shared understandings of the work or activity together (Janelle, L 54 - 55, 4:00), and develop the relationships largely with people you know or who share similar philosophies and goals. Given these considerations, perhaps these potential spaces reflect Silius-Ahonen and Kiukas' (2013) proposal for 'Place for Space' whereby academics use this space for negotiation and 'opportunity (a place)' for 'creative pedagogical professionalism' to develop the 'atmosphere (a space) for participation by participation' (p. 1).

Findings that reflected Silius-Ahonen and Kiukas' contention of spaces for negotiation were depicted in practices when confronting self, emotional intelligence, and care for reciprocity between self and other, shown in Figure 11. For example, in practice, the transfer of epistemic value elucidated Janelle's contention regarding acts of being in collaboration:

>   an authentic partnership means you are both genuinely working together,
>
>   each contributing and building on each other's ideas, and taking the time to

make sure that there's a negotiation of meaning, and a joint understanding of

what you're doing…however many people are involved feel that they…all

have agency and an opportunity to contribute meaningfully

(Janelle, L 12 - 19, 0:27).

In this consideration, Ball and Olmedo (2013) indicate that to 'resist the flows of

neoliberalism…it is about confronting oneself at the centre of our discomforts' (p. 93).

Looking outside tradition

Academics posited potential spaces for practice by looking outside traditional

university approaches. In this consideration, CEDA (2015) also questioned a university's

capacity and space for experimenting, to result in finding out what is required forthe future,

'rather than what has always been "the way we do things?"' (p. 231). This findingdepicted

an approach for seeking what was possible for broadening exchange of shared knowledge,

through Aboriginal perspectives. These findings denoted knowings of movement through

acts of transferring epistemic value about change in innovation. These ideas included

Country in connection to the individual academic's construct of *Lilyology* and

Interconnectedness when connecting these concepts to innovation in education. These

words reflected Aboriginal meta-text and worldview, demonstrating the potential space for

co-creation in ITE programs, and within the research findings themselves.

According to Blair (2016; 2015) the worldviews of Country and Lilyology, reflect both

epistemic and ontological views about organic connections of knowledge and space, a way

to share, operate within and find ways to play in this space. In this consideration, these

knowings contributed a space for freeing and self-determining (Blair, 2016; 2015) thus,

opening a potential space contributing to the co-created discourse for epistemic values for

this research. In this process to think outside the box and challenge this tension, involved

being vulnerable when taking a chance in ITE programs as shown in Figure 11. For

example, Anthony highlighted the need for university systems to embrace other ways of

knowing, such as Aboriginal paradigms, in contrast to evidence based learning, contending 'there is so much research out there about Indigenous ways of knowing, you know, that they work and that they're deep and meaningful. Why aren't we changing education, you know, why aren't we brave enough to do it?' (Anthony, L 479 – 482, 31:09).

These findings support notions for potential spaces that become transformative for normalised practice. According to Jakobi (2019), performative measures that privilege and commodify practice reflecting critical settler colonial provocation, influenced the process for decolonising and indigenising Australian HE and working towards Aboriginal perspectives.

Transformative and 'in-between' spaces

While potential spaces can represent what was possible, there were findings for transformative spaces - those 'in-between' or in transformation. The findings demonstrated many elements of the supercomplexities when working in ITE programs. Consequently, academics viewed the social dimension of pedagogy in ITE programs as one where participants and actions, and a valued result intersect. This intersection was not without challenge, reflecting the tension when spaces in process of transformation conflict with traditional mindsets and values of the university (Janelle, L 408, 31:46).

I claim these findings reflect a contribution to Grant's (2021) New Power University and Whitchurch's (2015) Third Space approaches of 'in-between' spaces in HE. According to Figure 11, the elements of in-between spaces are potential spaces and consider Time, Vulnerability, Imagination, Curiosity and Possibility in the transition for change. Diversity of perspectives via networked information environments are ways academics can improve capacity for productive social action and practice of freedom. This process involves fluid social movement, which is important, or it can constrain creative meaning generation and limit futures for collaboration (Peters & Besley, 2013). For example, some academics viewed pedagogy in ITE programs as *regimented, orthodox,* and *formulaic,* indicating that

managing this work also involved compromise between the demands of the university and their personal pedagogic beliefs. However, approaches for navigating this tension, demonstrated the transference of epistemic value of pedagogy. Here, academics sought compromise and pragmatism in an environment that was limited due to time, resources, demands of university policy and programming, state curriculum and accreditation outcomes (Anthony, L 363, 23:31). In addition, when knowledge flows freely, and has time for reflexivity (Marginson, 2016; Ferrari et al., 2009), it supports the processes for compromise and time when collaborating.

Another example of 'in-between' spaces of transformative practice, reflected Mark's claims that there was 'not necessarily a lot of incentive to make [ITE programs] more dialogic' due to funding. At his university, they maximise funding by teaching repetitive units 'to large lectures of 375 students' thus restricting deliberation and engagement due to class size (Mark, L 312 – 317, 24:42). From this perspective, Whitchurch's, (2015) third space identified the way academics reconstruct identity and agency through spaces that are discursive and not constrained ideologically nor managerially. Additionally, Mark's experiences reflect constraints for potential spaces and of motivation, due to HE performance-based funding (Dougherty & Natow, 2019) resulting from massification of programs (Mayson & Schapper, 2012). In this consideration, academics' experiences constraining potential spaces for sharing knowledge, affected the support teachers required to develop reciprocity and shared knowledge when teaching and learning (Ham et al., 2020; Darling-Hammond, 2013; Scott et al., 2008).

A good place to work

When universities focus on development and implementation of education products, they are operationalised by managerialism, globalised, neoliberal policy, and data driven accountability practices. As a result, there has been a proliferation of literature regarding the context and function of universities, shaping the idea they are antithetical to democracy

(Costigan, 2016; Giroux, 2004) in university compliance to the economic agenda of free market policy (Barnett, 2018; Metcalf, 2016; Connell, 2013). These approaches shape the way HE institutions engage in competition between universities for quality students, research funding, and share-holder attraction to expand in market share and funding, prestige, and power (Grant, 2021; Probert, 2015). In addition, these challenges affect pedagogic practices, the creative capital of universities (Barnett, 2018; Shumar & Robinson, 2018), job satisfaction and stress management (Isaksen & Ekvall, 2010). Arguably the costs are high regarding academic freedom, inequities of power, academic workload, and stress within the context of burgeoning workloads and expectations of HE systems (Blackley et al., 2020; Selkrig & Keamy, 2015; Barkhuizen et al., 2014).

The discourse around universities can appear swallowed in the rhetoric of corporatisation and financial profitability. Thus, there can seem little room for the traditional operation of universities to develop research for innovative competencies in the workplace, or education for the life of the mind, or the ways of working together. According to Joas and Kilpenen (2006), when working in an environment with complexity and resistance, there is a need to work with the resistance, rather than trying to overcome it. In response to this tension, my research finds that attributes of collaboration, creativity, and innovation offer approaches that academics can use to navigate through the complexities of the value, function, and quality of pedagogy in ITE programs. In addition, academics' experiences supported the notion that a good place to work was more valuable than meeting compliance or performativity requirements of their jobs.

There were few findings of academics' values and beliefs entrenched in the discourse of neoliberalism *per se*. Rather, any reference to it and managerialism was connected to academics' negative experiences of poor leadership, controlling micromanagement practices, lack of shared values within staff work roles and load, and lack of competence by senior staff. While these experiences were made clear, they were not the leading concepts that shaped the ways academics collaborated, created, or

innovated; and the issues were not prevalent in Figure 11. The economic and social system framing university operations were reflected in academics' experiences regarding lack of time to create, explore, and imagine. In consideration of academics' workloads, these experiences could assume constraints from neoliberal operations of university systems.

My research highlights that the academic participants valued more than just performativity in their role, and desired mentoring that facilitated effective and satisfying practices of collaboration. For example, my research puts forward a diverse understanding of knowledge. This knowledge processing does not just have an end goal of employment or the completion of academics' workloads, but it is developed through the ways students experience their learning. I argue that despite the shifting shape of universities, the system still serves as institutions for the advancement of knowledge and for educating students in multiple aspects of their future lives. In addition, universities facilitate a capacity for students' critical reflection of their own expectations from their education and how they will utilise it in the future. They are therefore operating in a reflexive environment where the understandings and values of students, and the understandings and values of academics reflect upon each other, and sometimes conflict.

Turk (2017) and Ingelby (2015) assert that HE needs to retain and transmit cultural and intellectual ontologies. However, diversity of knowledge, such as my findings of spaces that attributed to Aboriginal ontologies and knowing, reflected the ways academics' mental models were open to possibility, the shifting complexities of universities, and the creation of spaces for enriched understandings and practices. From this perspective, universities would make spaces for academics and students alike to engage in practices that inform experiences and co-creation, not just transmission of knowledge and cultural heritage. Thus, opening opportunities for new ways of working and experiencing academic agency.

According to Grant (2021), Barnett (2018), and Whitchurch (2015), when academics seek the possibility for a good place to work in HE, they reflect conditions favourable for social good, potential opportunities and beyond, and in-between spaces. My research found

that the relationship between spaces for collective intentionality, connected space, co-created social space, and potential spaces indicated that willingness to keep working in HE was more than just being sustainable, they were about being in good places to work.

From this perspective, I viewed sustainability to connote conditions that keep academics working in a specific place. In contrast, a good place to work means academics want to keep working there, despite challenges and complexities. In this consideration, academics know they have the skills and resources to be shared by and with others, or will be mentored in practices to facilitate their self-growth. In doing so, academics can keep doing what they enjoy, and keep a system of working together in balance and flow. Academics contended that having *perseverance, life long* and *world ready connections with community* were valuable for their work. These characteristics resulted in ways for academics to practice social good, influence future generations of young people through teaching, and modelling quality practices for PSTs in ITE programs.

The normalisation of these concepts summarised the approaches academics valued as necessary for experiencing a good place to work, when employed in academia for any duration of time. In consideration of the findings presented in Chapters 6 and 7, my research concludes that the acts and behaviours for collaboration, creativity, and innovation offer experiences that give voice and meaning to the work of academics in ITE programs.

Caring about academics in collaborative communities

The spaces for care and togetherness also reflected academics' contentions that HE systems can be good places to work, if these practices are supported through creativity, innovation and collaboration. Thus, these experiences reflected a more holistic, humane framework for the work of academics, rather than just reflecting business-like performativity based on neoliberal approaches connected to sustainability. For instance, when thinking and innovation were not valued as a skill or process for improving personal and shared development or learning and were instead valued by the university as being a process to

complete workload requirements, this affected the ways teams of academics collaborated. This notion reflects Ball's (2003) contentions that performance has no place for caring, highlighting the tensions in HE as a good place to work.

Norton and Mackey (2018) contend that academics view themselves as members of an academic community within and outside of the university, not just employees of a system. This contention aligns with the way agile and intrapreneurial academics work and collaborate to solve problems and innovate programs. My research contributed knowledge by extending understandings of academics' agile approaches to working in HE (Aghina et al., 2019). Furthermore, the study presents recommendations when managing risks and stress during the process of collaborating; it is important to build confidence and consideration for others. By doing this, academics can seek meaningful and genuine experiences in their work.

While university systems produce many types of capital, Silius-Ahonen and Wikström-Grotell (2013) claim that 'collegiality and solidarity between employees form social capital' (p. 69). This notion of social capital could reflect spaces for agility and care when academics collaborate. These attributes can be applied to communities of practice, and as such, formed within spaces in and beyond the university (Silius-Ahonen & Kiukas, 2013) and external to the university. These communities include school collaborations such as education research (Keats, 2014). In multidisciplinary approaches within a university, academics maintain the flow of dialogue, knowledge between teachers, and with non-academic personnel and students, and inspire creative development and social innovation.

In contemplating academics' experiences regarding the processes for innovation, novelty and creativity, my findings demonstrate that academics must challenge the norms, and in doing so, position themselves in different ways of working together. In this sense, multidisciplinary perspectives and complexities were ways of experiencing this challenge. Similar findings are supported by Jacobs (2010) whereby these complexities are navigated via interdisciplinarity of social spaces, such as program development and research, or

external communities of practice and networks. In addition, the notion that academics desire to work authentically with community for a larger social purpose, were findings also supported by Grant (2021), Renwick et al. (2020), and Boyer (1990).

From another perspective, these co-created social spaces function as a way for academics to purposefully practice imagination with others via experiences that are collaborative, cooperative, and collective. I argue that the findings regarding each of these practices are not synonymous, nor denotative in meaning with each other. Each of these practices require different attributes of process, resulting in different outcomes. Thus, the notion of purposeful practice and collective intentionality is important for these attributes to result in self-growth and care. An approach could be carefully managed through integrating creativity and spaces for creative acts to occur (Sonnenburg, 2004).

More than just the job

The normalisation and transference of epistemic values to facilitate new or developing practices in purposeful spaces, were facilitated by building communities or relationships with others beyond the requirements of job roles. This process and the possibility for such spaces gave agency to academics to grow, learn, and take risks in a supportive environment, as shown in Figure 11. When academics were engaged in these practices, they reflected attributes that contributed to valuable experiences of a good place to work. These effective practices were appreciated by academics, indicating clear communication including consolidation, consultation, shared responsibility, and flexibility, resulting in co-construction of meaning. It was the experience of communication itself, which normalised the practices of durability, compromise, openness, curiosity, and enervative qualities of academics' work. This challenges notions of the performativity of HE, as these findings offer a shape shift of academics' values in contrast to Ball and Olmedo's (2013) suggestion that the 'rationality of performativity is presented as the new common sense, as something logical and desirable' (p. 90).

Understanding of these experiences was notably summed up by the participant Colette. When engaging in creativity she called the process *enlivening* in connection to Greene's work regarding imagining and creative thinking: 'Well enlivening is really about bringing to life in the way that Maxine Greene uses it…it is active. It is making the senses work. It tingles…when creativity is happening you know you're into a realm of discovery' (Colette, L 358 - 361, 30:30). This articulation of enlivened feelings connects to the act and processes for creativity, encapsulating the notions of what is possible, and those favourable conditions for potential opportunities and beyond. Again, this research finds that academics valued more than compliance in relation to their workload and job roles, instead favouring the reality of discovery and imagination that encapsulates academics' thinking and innovation skills, and processes for successful and enlivened collaborations.

Time and space to rest, take risks, and network

The complexities of time, and space to rest and network, lie in the constraints of evidence-focused accountability of universities. As a result, the opportunities for academics to take chances were linked to innovation in creative processes, which took time, and could be temporary. I contend that this context of temporary work processes are difficult to measure in academics' workloads, as the product or result of this work may not be within set workload time frames. As a result, I also suggest that the evidence of these processes may be situated in only the process itself, or cumulatively revealed later.

It was evident that academics with an Arts background possess skills to navigate experiences such as liminality and perseverance as traits of creativity, to navigate constraints of time, potential spaces, and networking to facilitate a balanced process and academic products. Here, academics also indicated that imagination needed time for entrepreneurship, which could be learned step-by-step, in a space where creativity through arts practice allowed for broader applications and experiences.

In this consideration, Eisner (2002) argues the arts provide unique epistemic values and reflective practices constructed from accumulated observations across a wide range of contexts and acts. My research concluded that this epistemic value encompassed both embodied experiences and mental models which enabled academics to continue undertaking changes and trying new things. In turn, this becomes a dynamic process when collaborating for pedagogical development within ITE programs. It appeared that the cycle for certain attributes of creativity and innovation required for continued discovery was inherent for the transfer of epistemic values of academics and their perseverance through the complexity of HE systems.

The experiences and interactions of academics presented so far signified characteristics of conducive spaces to work. These involved the transformative values and practices when being innovative and creative in collaborations. As revealed in previous sections, these were nonlinear or iterative practices. The transformation of epistemic value for innovation and creativity resulted in risk-taking practices, taking chances to try new things, and new ways of thinking through co-creation. The epistemic value of innovation was founded in novelty and creativity, where unforeseen events led to connections, and new ideas from deliberation, as highlighted in Figure 11 as Potential spaces.

Potential spaces for transformation

The connections between novelty and creativity were an essential part of reasoning, reflecting the transformative practice of problematising *how is this going to work?* These ideas were seen in the social ecology of innovation which reflected transformational experiences of *movement, energy like freshness, excitement, forward thinking,* and *fearlessness.* These experiences represented how academics feel when their workplace valued its employees, and was therefore valued by academics as a good place to work. This idea of movement parallels the notion of transferring epistemic values. These academics' expressions connected to change in innovation when implementing

transformative thinking and practice. In this sense, academics enjoyed co-creating and collaborating in potential spaces for play and sharing, also identified as creative behaviours. These types of creativity were valued by academics as fundamental to a sense of *being*, yet these phenomena were undervalued by university measures and metrics, impacting time and risk-taking potential. In addition, academics found that space for play enabled experimentation for collaboration, and trial and error, to result in satisfying experiences and a collective intentionality between students and themselves. Isaksen and Ekvall (2010) advocate that playfulness is a dimension of creativity that supports spontaneity and ease in workplaces.

Additionally, my findings reflected a pedagogy inclusive of social, material, and temporal dimensions to free learning spaces for academics to express thinking, discovery, and choice, a situational context also noted by Ingelby (2015), Swirksi (2013) and Donnelly (2004). The key to navigating these experiences was through academics' capacity for reflexivity and reflective practices during collaboration. Arendt (1958/2018) contends that to make spaces for opportunities to 'build worlds together that turn our plurality, or difference, into productive engagements; and enable us to make ourselves visible and knowable to one another' (p. 11) is not to separate labour, work, and action from one another. Rather, people must have transparent purpose and interactions with others. My findings regarding attributes for collaboration also show that while the university system separates academics' work into workload features only, it will continue to compartmentalise academics' freedom and agency, resulting in spaces for the tensions to pervade.

The complexity of HE settings also reveals a layer within the space of performativity, which pertains to academic motivation for personal models of self-growth when collaborating, creating, and innovating. According to Spier (2018), being a university educator means to exist as possibility, and for Heidegger (1962), the notion of possibility is essential for human existence. Contrastively, my research posits the question *what is possible.* Here, the notion of space exists once realised it is participants in co-creation,

rather than Heidegger and Spiers' notion that possibility exists. In this space, academics can draw closer to what and whom they align. For example, when collaborating, academics can be open to the risks and challenges they experience along the way, resulting in a space where co-creation and discourse facilitate ways to seek and refine what is possible.

Chapter 8: Limitations, Conclusions and Recommendations

My research explored the dialectical process of consciousness of being, and the relationship between the phenomena of reflective and reflexive space, and connectedness within the culture of ITE programs. These relationships revealed the different understandings and values of collaboration, creativity, innovation, and pedagogy in ITE programs, and the influence of these understandings on the shifting pedagogic paradigms of traditional Western HE models. I also examined insights into how disciplinary backgrounds of the Arts influenced academics' creativity, innovation, pedagogy, collaboration and general practice, or modes of work, in university systems. Lastly, the notion of intrapreneurship of agile academics when fostering a collaborative, creative, and innovative workplace in HE, illuminated ideas of adaptability, navigating participatory compliance, scholarship, and the agency of academics.

In this final chapter, I present a summary of the strengths and limitations of my research findings and methodology. Then, I put forward significant opportunities for improving economic viability and knowledge capital in HE, which in turn result in a good place to work. I also draw conclusions on why these notions matter for academics and their work in ITE programs. This includes the significance of research contributions to knowledge in areas of collaboration, creativity, innovation, the role of academics in HE, and the development of qualitative research innovations. Following this, I make recommendations for possible frameworks that can be applied practically when academics collaborate, create and innovate in ITE programs; as well as approaches to qualitative multimethods, and pragmalinguistic and metatext analysis.

Summary of Strengths and Limitations

The strengths of this research

My research design for sequential qualitative (QUAL→qual) multi-methods (Morse, 2010) and empirical phenomenology (Schutz, 1962/1982) provided multi-layers of rich data and analysis. The layers of analysis included reflexive and reflective methods in my RRSA tool, informed by approaches for pragmalinguistic and meta-text analysis (Esenova, 2017; Witosz, 2017). The strength of these approaches was demonstrated by the systematic process for applying reflexivity to the phenomena experienced, inferred, and theorised from the data. In addition, by developing the domains for dialogic phenomena in Figure 2, the co-created meaning between participants and myself revealed a significant finding of a space for meaning potential, which created a new dimension for epistemic value within my thesis. Thus, the participants were not bound by my questions, and instead were using their own words to prompt a starting point. This created more organic and dynamic growth of meaning, reflected in them questioning their own comments and developing on their own thoughts. In turn, this space contributed to data analysis, opening unexpected possibilities in the discourse for Aboriginal knowing and ontology.

The findings for *a good place to work* demonstrated a strength of my research inquiry process as it reflected academics' values for unconditional outcomes, a clear tension when performativity of workload and accountability drive university systems. In this consideration, academics indicated potential spaces were available to challenge norms by working in different ways, with like-minded people, and engaging in novelty and creativity. Two clear relationships facilitated the ways academics navigated ITE programs as established features for satisfying work when collaborating and engaging in creativity and innovation. Firstly, the experiences are modelled, have built-in space to experiment, practice, and rest, to result in perseverance. Secondly, these collaborations involve lifelong connections and self-experience to improve engagement and the previous attributes and experiences when these practices are modelled. These transformational experiences

explored academics' processes of *growth, improvement, knowing, exploring, reflecting, and revising* practices that require building into frameworks to support inquiries of *how is this going to work* and *what is possible?*

When considering the understanding of how language functions to express experiences of phenomena for this research, the study results reinforced Halliday (2003) and Iedema's (2003) contention that language is multidimensional. Language results in understanding the ways phenomena are experienced (Hasan et al., 2005). The strength of these contributions to the field demonstrated ways of understanding meaning in social semiotic approaches for qualitative research, particularly regarding pragmalinguistic and meta-text analyses.

Harris (2016) explains that 'environmental and systems approaches to creative education are still grossly underdeveloped areas of research' (p. 16). The strength of my research included findings that contributed to new knowledge about the social dimensions and practical recommendations regarding the fluidity of collaboration, creativity, innovation, and pedagogy in ITE programs. In addition, the nature of characteristics and vocabulary of attributes of creativity, novelty and innovation that supported collaboration were apparent due to the participants' background in the Arts. In addition, findings demonstrated that academics with an Arts background act and practice through creativity processes when collaborating, not only as a response to innovate products, for example education programs.

The qualitative approach for my research applied sequential qualitative (QUAL→qual) multi-methods which addressed an arguable gap in the literature regarding the need for a more versatile approach for mixed and multi methods research (Morse, 2020; Riazi, 2016; Hall, 2013; Sommer Harrits, 2011). My innovation of Aspers' A-Frame resulted in my Interview Scheme used to interview participants, creating the space to reveal the transformative point of dialogue or experience. The strength of this design including the informal online questionnaire questions of five words for each of collaboration, creativity,

innovation, and pedagogy in ITE programs. It resulted in fewer interviews and less length of time for interviews per participant. There was reduced over-saturation of data in contrast to my previous experiences of qualitative data methods. In addition, the Interview Scheme resulted in a space for co-creation of new ideas and self-reflection for the participant during the interview process, rather than just an exchange of data in response to prompts. Lastly, as a result, my application of the RRSA tool revealed the meta-narrative around understanding the language of sharing and engagement, and understandings of how language, phenomenology, and creativity inter-relate - again contributing a strength to Harris' (2016) previous contention of limited research in environmental and systems approaches to creative education.

Another strength of this research was the practical contribution it can potentially make to collaborative discourses between universities to develop mutually beneficial forms of knowledge capital and epistemic knowledge for communal purposes. The findings showed how value and power relations regarding the terms creativity and innovation affected the ways academics developed pedagogy and their opportunities for working together with others. These findings may assist in developing a structure modelling creativity and innovation practices, and effective ways to make space for collaboration, applicable to academics globally.

The limitations of this research

A finding from this research was the focus on the emotional intelligence and empathy of academics when collaborating, to improve interaction and engagement in processes of confronting self when working with others. This interaction and engagement was significant in shaping the social ecology of ITE programs (Figure 11). Here, the limitation reflects academics' claims of constraint when working with controlling micromanagers. These behaviours, according to Gamon (2017) and Giddens (1991), are affiliated with narcissistic micromanagers, who are often supported by the power structures

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and performativity of neoliberal systems. Further research is required for frameworks that cater to supporting the collaborations of academics with those who display narcissistic and micromanaging tendencies. This research could contribute practical approaches for faculty leaders that address the findings of academics' experiences that support a good place to work.

Regarding my participants for this study, I only drew on academics with an Arts background to inform their understandings about creativity, innovation, collaboration, and pedagogy. My outcomes may have been differently articulated if I had drawn on participants from different background – for example, from a Science, Maths or Physical Education background. While Amabile (1998) contends that the creative process of scientists decreases if they are less motivated to complete tasks, findings may be different for academics with a Science background in ITE programs.

Why does it matter?

The philosophical models presented in my research, postulate that dialogue engages with and is informed by other's works and voices, to reflect personal models of the individual and others engaged during the discourse. According to Arendt (1958/2018):

> thought, after all, grows through language; without thought or 'freedom in relation to what one does,' there is little desire to appear among others and speak in one's own voice. Feeling this way, people are unlikely to search for the spaces where they can come together to establish a 'sphere of freedom' (p. 30).

In this sense, my research contends that the potential space in university systems should offer the capacity for academics to generate opportunities for collaboration to be innovative and creative. This consideration is also important as it reflects the dynamic nature of interactivity and co-creation of dialogue (Carter, 2016; Embree, 2015; Litosseliti, 2010; Schutz,1932/1976; 1962/1982), and creativity and cultural psychological perspectives

(Glăveanu, 2010) as applicable to my research design. As shown in Figure 2, I conclude that the value for maintaining open lived experiences for thinking in academia support those processes for developing meaning potential, and transformative and collective epistemologies when building trust and collective intentionality for collaborative communities.

In addition, I conclude that collaborative communities of practice hold spaces for both organisational discourse, co-created discourse of academics and individual phenomena of being, to support the notions of care, togetherness and risk taking required to create and innovate. These spaces contribute to dialogic phenomena and language necessary to result in mental models and multimodal experiences (van Dijk, 2012). Therefore, when academics collaborate they can develop social realities (Embree, 2015; Schutz, 1967) for problem solving via types of creativity and innovation practices, and reflect on their own consciousness of findings in relation to those meanings (Schutz, 1962/1982). These constructs support the ways academics experience the challenges of navigating HE systems. In this section I conclude two significant notions contributing to the importance of why these matter to the work of academics. The first point of significance is the capacity to seek *what is possible* in HE systems; followed by spaces for togetherness, co-created dialogue, and voice.

The capacity to seek what is possible in HE systems

This research was designed to establish an understanding of *what is possible* in the shifting spaces of HE, regarding the characteristics and vocabulary of possible humane frameworks (Greene, 1988) supported by collaboration, creativity, and innovation. My findings contribute knowledge to the phenomena required for potential spaces in HE, reflecting Hegel's (2018) notions for phenomenology of spirit, and Schutz's (1967) experiences of phenomena. For example, Hegel's phenomenology of spirit was evident from two key frames in the findings, collective intentionality and connected space; and I

make practical recommendations for these attributes in the next section. These findings were significant, as I claim these frames resembled the spaces in-between and the human or lived experience. The findings were presented by academics' ways of knowing which resulted from relations and the behaviour in interactions with *others* and self. In particular, the human experience was through ways of knowing.

Here, certain attributes of creativity and innovation practices for collaboration result in acts of interaction and experiences for confronting self. In this consideration, novelty was key, as academics could think and reason, seeking *how* type interactions for problem solving such as *how will academics work together*, *how will they solve a problem* via approaches to innovation and creativity. There was a significant value resulting from seeking *what is possible*, that revealed meanings for attributes of creativity and innovation in HE. This transfer of epistemic value considered the notion of creativity as both a required process and a quality when something was *new*, such as making new connections, learning in new ways, and problem solving. These findings contribute to Greene's (1988) notion that the opening of spaces and perspectives depends on the acts, praxis and behaviours undertaken, which result in freedom. This freedom could be seen in the ways academics seek and solve problems.

These freedoms reflect Greene's contention for a more humane framework in education systems, again the research findings supported that academics value the humane as opposed to neoliberal notions of human capital, alongside balancing technology, and the student experience. For example, the humane framework was shown when academics engaged in innovative practices. This notion was expressed by academics as *germane* and included attributes of *self-growth* when they connected to *others* in personal and social environments. These connections of knowledge to states of being, the personal, and the environment, constituted an important construct contributing new knowledge regarding the complex experiences of and for creativity, innovation, and collaboration in HE. To normalise the notion of togetherness and the phenomenology of spirit, and humane

frameworks, academics facilitated these ways of being to feel connected to people and spaces. I conclude that approaches for developing the phenomena of feeling connected to people and places in HE systems are formed during interrelationships between liminal space and reflexivity of acts, experiences, and confronting self when considering working with others. In Chapter 6 I claimed that approaches to mentoring for collaboration, and acts of creativity including flexibility, risk taking and elegance of problem solving were important attributes to supporting academics when collaborating. These spaces facilitate experiences in-between, resulting in transformative points of ideas that facilitate problem seeking and solving processes.

Spaces for togetherness, co-created dialogue, and voice

Bakhtin's (1981) notion for heteroglossia and dialogism consciousness with the *other* (Holquist, 2002), and Bezemer and Kress' (2015) contentions for intersubjectivity of language, context, mental constructs and meaning, were also supported by the current findings. The results reinforced behaviours as a social semiotic practice for engaging in creating meaning. From this perspective, my research contributed to knowledge regarding the co-creation of dialogue, spaces for togetherness, and co-creation of knowledge reflecting academics' agency. It was found during the processes of engaging and creating dialogue, that a notion of space where a dimension of consciousness eluded conceptualisation could reveal potential spaces for transformation. This notion was demonstrated by my strategy of inquiry, in the innovation of the Interview Scheme, which found those dimensions or spaces of consciousness and how they were voiced or presented themselves within the meaning created. In other words, language was used to reveal the phenomena as understood by the participant and researcher, and how those dimensions were influenced by previous experiences.

In particular, the concepts of togetherness, space and connection were recurring findings, especially evident in an academic's use of words *Country* in connection to their

construct of *Lilyology* and interconnectedness regarding Aboriginal language and ontologies. These words signified ways to share and find ways to place in spaces (Blair, 2016) and realised the notion of Connected space in Figure 11. From this perspective, *Country* and *Lilyology* contributed knowledge to the relationship between academics' experiences and existence. These phenomenon resulted in the notion of *being* as part of self-exploration and resilience when taking risks and navigating change. The phenomenon of *being* was therefore facilitated by certain attributes of creativity and togetherness as needed. Additionally, the notion of *Togetherness* was a way of *being* in the moment of collaboration that was mutually beneficial and satisfying, also reflecting the value of collective intentionality.

The methodology design also contributed to these findings, as my research design sought potential spaces in-between, and the experiences of the human condition regarding academics' work in HE. Seen in this light, my research design contributed to ways sequential qualitative multi-methods revealed meaning making of action. In my research, these applications demonstrated how participants collaborate, create, or innovate in ITE programs, through an inquiry of discursive co-created moments, spaces between the moments, and seeing whether patterns of language emerge from, or reveal, those spaces.

What next? Recommendations and conclusions

Research design

The research design for this study applied a multiparadigmatic worldview (Alvesson & Sköldberg, 2017) to methods of empirical phenomenology (Embree, 2015; Schutz, 1932/1976), and sequential qualitative (QUAL→qual) approaches to multi methods (Schoonenboom & Johnson, 2017; Morse, 2010). This approach resulted in multi-layered rich data and linguistic, reflexive analyses to understand meaning structures and complexities of academics' experiences when working in ITE programs. As a result, the meaning potential of language and connections to co-created dialogue was shown to reflect

the phenomena experienced by creativity acts and organisational discourse regarding the fluid engagement in collaboration, innovation and creativity. I *recommend* that these research design approaches could be applied to other domains where researchers seek to investigate dialogic phenomena to conceptualise complex systems through qualitative multi-methods. To this approach, I also recommend application of my RRSA tool for pragmalinguistic and meta-text analyses be further investigated to develop accessible applications for academics without a linguistics background. The development of a more accessible and practical approach for my RRSA tool will enable researchers to interpret participants' data from their own context (Krulatz, 2018), rather than that of the researcher; and reduce researcher bias when interpreting data; as demonstrated in my findings.

Practical application of findings

To use Hegel's (2018) terms of the phenomenology of spirit, academics' social experiences are fluid and iterative in practice. More so, I see the phenomenology of spirit as the phenomenology of creative constructs - the intersubjectivity of consciousness which helps shift the narrative of the uncertainty many academics face considering neoliberal, global economies, technology and marketisation constraints, and during the evolving global pandemic. I recommend that when academics have spaces within program development, research, developing scholarship of teaching and learning, and other duties to collaborate, create and innovate. These contexts would involve the capacity to create spaces to inquire about *what is possible, imagine,* and *be curious* in the challenges of working together. As a result, academics have a framework to understand and navigate the shifting ecology of HE and the pedagogic needs in ITE programs.

Academics' experiences demonstrated the challenges of largely online, and some blended, models of working. Online modes often constrained academics' agency and genuine/authentic partnership with each other and students. Emerging from this research is the awareness that the challenges of online and blended learning programs need to provide

safe environments that connect students and teachers by transference of epistemic values that reflect care, as shown in Figure 11. This also includes building trust between students and teachers and spaces for open collaborations for creativity and innovation with co-created pedagogy, and teaching and learning ideation. These attributes for safe environments might be achieved by academics with skills and expertise in rich pedagogies when using technology, who would also lead and support academics who require professional learning. These conditions would also support effective collaborations that are transferable and adaptive, modelling effective strategies and ways for navigating educational complexity for their future careers and personal growth (Selkrig & Keamy, 2017; Kettunen et al., 2013). These suggestions might be applicable to the dynamic operations when universities manage pandemic conditions of blended and online learning options, while building trust and care in these learning contexts.

I *recommend* a shift in the language and position of inquiry around the challenges in HE. My research findings contribute to Fetters and Azorin (2017) and Holmes' (2007) notions of social semiotic meaning, as my findings reveal these different layers within the dialogue of the data. These layers reflect the relationship between phenomenology, reflexivity, and creativity, and co-creation of dialogue when collaborating with others. This approach creates a space for epistemic values to move 'within' and 'between' diverse theoretical perspectives that can contribute to problem seeking, solving, and self-growth, and fostering relationships. I conclude that the fluidity of phenomenology, reflexivity and attributions of creativity when planning programs for example, underpin a framework approach for ways to collaborate in academia.

In these considerations, such frameworks would support ways for academics to maintain integrity, scholarship and governance, and curiosity and imagination around pedagogy. In addition, how universities and academics choose to see the problem of collaboration will shape the processing of the solution, the reflexivity of the experience of knowing, and how to make change. Understanding that space, and how we can enhance it

by sharing and co-creating with others is key to the quality of meaning potential and output for university outcomes, employability, and the quality work of academics in HE. In response to the above conclusions of the current research, I make the following *recommendations*:

Academics support mentoring that facilitates mutually beneficial and effective practices of collaboration. *I recommend* that university systems should develop systemic mentoring practices aimed at creating and sustaining a balanced social ecology of practice, with the aim of contributing to a good place to work. O'Connor et al. (2018) assert such holistic approaches encompass career training and development, not just skill acquisition. Thus I recommend mentoring processes for developing open collaboration, creativity and innovation ecologies of practice for all academics, not just for senior management to disseminate (McAnthony, 2000). In addition, these practices support intrapreneurial and agile approaches to guide academics' innovative and creative practices. In doing so, *I recommend* that academics can take risks to solve a given problem - for example, developing new programs to engage new ways students learn online, or facilitating the economic rationalist strategies imposed on resources and programs.

The spaces for dialogue and collaboration must be deeper and more significant than merely practical or university economic requirements. A space for academics to be curious and solve problems within HE programs would involve effective collaboration and curiosity generation within workloads or delivery of units through the integration of scholarship of professional learning. For example, such approaches could be applied through communities of practice or larger knowledge communities (Oksanen-Ylikoski & Ylikoski, 2015), as the way academics work in these programs, rather than additional to the work. Without these spaces, the impetus or motivation to create and innovate is constrained, reducing connectedness and satisfaction of working with others. *This would be an area for further research*, to reflect academics' and managers' considerations that comprehend the need to operate within the systems as presented.

Potential spaces are those which involve experiences, processes, and acts, not products, for risk and taking a chance. With this in mind*, I recommend* that workloads have allocated spaces to collaborate, create and innovate in ways that result in new, temporary, and fixed products, to foster and develop resilience through multiple ways to foster academic agility, working with others across disciplines. This allocation of space and time could be part of unit convening with teams that collectively contribute to the scholarship of teaching and learning, rather than separate time fractions for research. This is an important consideration for academics with large teaching-focused job roles or workloads, as there is little time allocation for research in those time allowances.

I recommend the support required from university systems needs to make space for time, vulnerability, imagination, and curiosity. Here, these approaches facilitate experiences for *imagination* and *curiosity* so that academics exist in processes of possibility, generation, flow, and fluidity, also connecting to Greene's notions for a humane framework. In this space, I recommend that academics need these experiences to meet their truth, fears and consequences held in liminal space (including *time* for liminality), which are features for *vulnerability*. To be open to *vulnerability* for collaboration, creativity, and innovation, I suggest an ecology, a personal model, and a normalisation of spaces for academics to have time to practice, act, rest and think, be liminal, take risks. In this sense, the system offers iterative spaces for work, supporting agile academics or teams. As a result, acts of creativity could support the embodied and emotional responses to this work, states of mind and mental work to flow into and foster collaborative and innovative practices.

When considering the connected spaces of *together, time, experience, existence*, the terms *together* and feeling *togetherness* were important for academics when collaborating for creativity and innovation. There need to be spaces within universities for academics to connect emotionally with others. To fully reciprocate care, trust and vulnerability when engaging in these acts, *I recommend* that these spaces support a phenomenology of spirit. For example, by way of pre-project collaborations to foster and

develop trust, care, vulnerability, to result in activities that help academics make connection to themselves and self-growth when working with others. These skills would be scaffolded into practices structured to guide in navigating the complex challenges that are foundational to universities being a good place to work.

While academics valued the unconditional outcomes of such processes over developing products to meet workload requirements and accountability, these values also revealed the challenge for sustainable practices connected to policy and value of the university system. From this perspective, academics contended that while universities valued the generation of knowledge capital from collaboration, there was often a lack of support, mentoring, space, or time for how this could be practiced. Likewise, Jacobs (2010) contends that time is a factor in constraining good relationships in collaborations, as well as the experiences of the participants. *I recommend* that when normalising the practices for creativity in collaboration, university settings need to make the conditions within workloads for time and space to rest and network.

In seeking approaches for building deeper relationships and connections when collaborating, my research found academics valued the phenomena of feeling connected to people and place. In addition, previous conclusions reported that academics value caring about ways of collaborating, making space for time to think and be curious and time to rest, as well as experience ways of working beyond performativity. As a result of my findings regarding Aboriginal language and ontological perspectives regarding place, space, and ways of knowing, *I recommend* further research into more diverse and inclusive frameworks for collaboration, creativity, and innovation. These approaches would be inclusive of collaborating with academics whose expertise reveals Indigenous perspectives to further develop these findings, also requiring more research into this area.

Lastly, academics valued their own Arts backgrounds. Academics saw their Arts-based skills and philosophies as underpinning their approaches for experimenting in co-created spaces, and for developing imagination with others. *I recommend* a framework

where academics can develop imagination with others that involves processes of taking risks and embodying learning to engage in play, listening to each other, experiencing fluidity, social acts, semiosis, and multidisciplinarity as shown in Figure 11. It is these combined experiences which result in creating good places to work. While the findings offer a contextualised approach to creative acts as contended by Glăveanu (2010), these are less reliant on innate ability of the individual, and as the findings demonstrate, are situated in the transference of epistemic practices of collective intentionality and co-creation with others. I claim from the findings that acts and experiences of collaboration, creativity and imagination are possible as academics engaged in the processes of confronting oneself, the reflexivity and challenge to learn about yourself and others, by co-creating with others, and embracing liminality to navigate the complexities of the system.

In conclusion, my research considered a range of attributes which characterised academics' acts and practices of collaboration, creativity, and innovation. I return to the research question '*What are the meanings, experiences and interactions of academics when engaging in the key concepts of collaboration, creativity, innovation and pedagogy in ITE programs?'* A key finding when addressing this question indicated that collaboration, creativity, and innovation were fluid and iterative practices that academics embodied. They were not experienced separately, nor as in-between applications undertaken to result in products, such as education programs. I summarise that academics' experiences as voicing meaningful contributions of *togetherness* when working with others, shifting the value of collaboration, creativity, and innovation to the process and acts of co-creating in those spaces, rather than being solely focused on the product.

Therefore, my foci on practices of creativity, and innovation in ITE programs prompt possible recommendations for academics working in unpredictable challenges such as the current global pandemic. In this consideration, my research offers a contribution to informing policy and practices when developing pedagogy for ITE programs in HE settings. By elucidating the philosophical approach, understandings regarding the connections

between creativity, phenomenology and language establish the context for exploring the relationship between collaboration, space, transformational autonomy, and the social ecologies in universities.

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Appendices

Appendix 1 Initial prompts for interviews

Prompt to explore how academic collaborate in a university setting

• In what ways does your university encourage you to collaborate in your job?

• What would be an ideal way to collaborate in a university setting?

• Given your arts background, which skills affect/influence your collaborative practices?

• How does discipline diversity affect collaboration in universities?

• How does your ability to collaborate in your job role affect student learning and their teaching practices?

• Do you feel heard in a university setting?

Prompts to explore frameworks for creativity, innovation, and pedagogy

• Describe your understandings of innovation, creativity.

• What do you hope students will learn when participating in the course you work in?

• How would you best describe your approach to pedagogy, and are you able to implement it in your current job role at university?

• How would you describe creative teaching and learning in higher education?

• What are some of the barriers/ disincentives/ blockers for you to teaching creatively and innovatively in higher education?

• What conditions/ enablers allow or assist you to teach creatively in arts education?

• Is innovation always about new things?

Prompts to explore how educators are encouraged to be innovative and creative in university settings

• How does your university encourage academics to be creative in their respective job roles?

• What do you think supports academics to be creative/innovative in university settings?

• What hinders academics to be creative/innovative in university settings?

• In what ways do you think this affects/influences your pedagogic practices?

• Do you think this affects your student's learning in education courses or their teaching practices?

• How does your work reflect past creativity or innovative practices? Does this connect to your artifact?

Appendix 2 Samples of Interview starting point

00:00:00	Researcher	Sure, that, that's recording. Okay, so this is Deborah, Charles Sturt University in Wagga, and on the 23rd of the 10th. So, um, what I'd like to talk to you about is, uh, the information that you gave around collaboration, innovation and creativity, and, um, so I'll read back to you the words that you've used to describe around collaboration. And if you can just, uh, unpack or explain a little bit more about what you were thinking and what you were meaning using those words.
00:00:32		So, um, the first word is togetherness.
	Deborah	Mm hm. [Clears throat]. Um, without togetherness there's no collaboration. You, you can't collaborate on any kind of project or class work without, um, being together with the people you're collaborating with. Um, I guess the, the difficulty with that is to set up the conditions where, um, people are feeling like they're together.

Interview Sample from Kelly.

Kelly's interview was conducted via zoom, I had to read the words back to her as indicated in the transcript, and show her the template I was writing on, verbalising the process. I did not need to verbalise this to the face-to-face participants as they could see the document.

00:00:00	Researcher	All right. So, 'Kelly', it's the 8th of the 12th. What I'm going to do is just ask you a couple of questions around the words that you used to define collaboration, innovation, and creativity. I know you don't have the sheet in front of you because we've had to do these over Zoom, but I'll read the words out to you. These are the words that you used in your survey.
00:00:30	Kelly	Oh, okay.
	Researcher	Yeah. So what I'd like you to do is use these words to, um, unpack, uh, a bit about what you meant by those words. And, uh, it's going to be around collaboration, creativity, and innovation. So if you can leave a gap between those, and, um, we'll right the words down. So the first one is collaboration. And you said, uh, collective intentional… Intentionally?
	Kelly	[Laughs].
00:00:58	Researcher	Debates. Consensus. Exchange. And cross-fertilization.
	Kelly	Good, great.
	Researcher	So, um, pick any of those to start with. And I'll just show you because you can't see what I'm doing in front of me, but this is a, um, just a framework that I've developed to write down some notes about what you're saying.
	Kelly	Okay. Um, all right. I'll start with collective intentionality because that's what I'm writing about at the moment.

Appendix 3 Completed sample of Interview Scheme

Appendix 4 Profile summary of Online descriptive survey participants

SUMMARY ONLINE DESCRIPTIVE SURVEY PROFILE DATA OF PARTICIPANTS

Pseudonym	Position/ Qualifications	Type of Arts background	Experience in Higher Education/Schools	Current Teaching/Role	Collaboration	Creativity	Innovation	Pedagogy	How you communicate with others Post Grad – PG Under Grad- UG
Anne	Professor B.Ed., M.Ed., PhD.		**HE-** Planning courses, Teaching Courses in the Arts, writing in Arts Ed Programs, Performing/Exhibiting, Coordinating Arts Programs **Schools-** Planning courses, Teaching Courses in the Arts	Chair of Arts Education Teaches in Research methods, Capstone in Arts-based research, Breadth subject in creativity, Play and the Arts	Co-construction of meaning Shared responsibility	Embodied material Conceptual semiosis	Break through	Atheorectical in relation to the arts	In person, phone, email, SMS **UG and PG-** Teaching, Planning, Coordination, Research, Community Engagement, Team Teaching and Planning, Research Supervision
Carole	Lecturer Grad Cert nature Learning and Teaching Cert IV TAE Doctorate VA BA (fine Arts) Cert Art and Design	Visual Arts	**HE-** Planning courses, Teaching Courses in the Arts, writing in Arts Ed Programs, Performing/Exhibiting, Coordinating Arts Programs **Schools-** Planning courses, Coordinating Arts Programs	Visual Art, Creative Arts, Aboriginal and Torres Strait Islander Studies Also, curatorship, installation, mixed media, sculpture, printmaking	Forming partnerships to share knowledge skills and experience	Spontaneity Letting your spirit show through production	Implementing transformative thinking and practice	An action learning and research project of observation and imitation. Trial and error feedback. Verbal instruction and demonstration. Visual and spatial skills. Contextual Holistic and 'bothways' pedagogy for teaching and learning	In person, Phone, Email, Virtual methods, LinkedIn **UG and PG-** Planning **UG-** Teaching, Planning, Coordination, Community Engagement, Team Teaching **PG-** Research, Research Supervision

Pseudonym	Position/ Qualifications	Type of Arts background	Experience in Higher Education/Schools	Current Teaching/Role	Collaboration	Creativity	Innovation	Pedagogy	How you communicate with others Post Grad – PG Under Grad- UG
Sarah	Lecturer PhD, BMus., BA. (Hons) Grad Dip Ed., PDM. GradCertUTL, GradCertElectEdit.Pub. FTCL, LTCL. TMusA (Dist)	Music	**HE-** Planning courses, Teaching Courses in the Arts, writing in Arts Ed Programs, Performing/Exhibiting, Coordinating Arts Programs	Looking after preservice teachers Victoria, PhD supervision, Master Lecturing, Undergraduate Lecturing in the Arts, Research, Admin B.Ed., M.Ed. Arts Education Preschool and Primary, Music Secondary	Together partner group time achievement	ideas arts new innovation forward	creative new forward ideas future	Based on constructive alignment, online and creative	In person, Phone, Email, social media, Virtual methods, SMS **UG and PG-** Teaching, Planning, Coordination, Research, Community Engagement, Team Teaching and Planning, Research Supervision
Kara	Lecturer PhD, Post Grad Dip Ed, 1st Class Hons, Bachelor of Performance Studies.	Performing Arts/Dance	**HE/Schools/Other-** Planning courses, Teaching Courses in the Arts, writing in Arts Ed Programs, Performing/Exhibiting, Coordinating Arts Programs Other has been in the private sector and for dance companies and extracurricular organisations within the Arts	LIC of several Arts units at undergrad and master's levels, LIC for Indigenous Studies, LIC for History and Geography Arts - Primary and Early Childhood, Dance/drama, Indigenous Histories and Cultures and History/ Geography	Authentic, Critical, Facilitate, Encourage, Connected	Authentic, Critical, Freeing, Human, Country	Country, Lilyology, Interconnected ness, Brave, Authentic	Pedagogic approaches in initial teacher education are concerned with knowledge growth and rely heavily upon what has gone before.	In person, Phone, Email, social media, Virtual methods, Blogging or adding comments on someone else's blog, Facebook **PG-** Teaching, Planning, Coordination, Research, Community Engagement, Team Teaching and Planning, Research Supervision **UG-** Teaching, Planning, Research, Community Engagement, Team Teaching and Planning **Other-** Community Engagement in Bridging to

Pseudonym	Position/ Qualifications	Type of Arts background	Experience in Higher Education/Schools	Current Teaching/Role	Collaboration	Creativity	Innovation	Pedagogy	How you communicate with others Post Grad – PG Under Grad- UG
Deborah	Lecturer B. Ed, M. Ed, very nearly completed at PhD.	Arts	**Schools**- Planning courses, Teaching Courses in the Arts, writing in Arts Ed Programs, Coordinating Arts Programs **Other-** Community based education organisations, Performing/Exhibiting, Coordinating Arts Programs	Teaching/Research Classroom Technologies, Education as a Profession in the 21st Century	togetherness, balancing, network, trust, careful	new, left-field, insightful, constructive, innovative	buzzword, different, creative, risky, new	Gently building skills, experiences, and knowledge with students before we launch them into the big wide world of schools, and the complex lives of their students.	In person, Email, social media **UG-** Teaching, Planning, Coordination, Team Teaching and Planning **PG-** Teaching, Planning, Coordination, Research **Other-** Research, Community Engagement
John 1	Lecturer Doctoral candidate (current); Master of Education, Postgraduate Diploma in Arts Education; Laban Centre Postgraduate Certificate (Special Education); Certificate of Education	Dance Performing Arts	**HE/Schools/Other-** Planning courses, Teaching Courses in the Arts, writing in Arts Ed Programs, Performing/Exhibiting, Coordinating Arts Programs **Other-** Community projects; State government arts and education agencies; regional initiatives; dance/performing arts organisations; international projects	Arts education; dance education; Lecturer arts education; course coordination, teaching, administration, research, community engagement Arts Education Undergraduate and Master of Teaching (Early Childhood/Primary/Primary middle; Arts across the early childhood curriculum; Foundations for specialist arts educators (Secondary); Planning & teaching for effective arts learning (Secondary); Professional learning in arts education (secondary)	trust, generosity, empathy, respect, communication	imagination, risk-taking, problem-solving, open-mindedness, excitement	freshness; excitement, forward-thinking, novel, fearless	Social-constructivist and creative aspirations sometimes constrained by neo-liberal trends.	In person, Email, Phone, SMS **UG and PG-** Teaching, Planning, Coordination, Research, Community Engagement, Team Teaching and Planning, **PG-** Research Supervision

Pseudonym	Position/ Qualifications	Type of Arts background	Experience in Higher Education/Schools	Current Teaching/Role	Collaboration	Creativity	Innovation	Pedagogy	How you communicate with others Post Grad – PG Under Grad- UG
John 2	Lecturer Cert Education, German; PG Certificate Special Needs, Dance; Postgraduate Diploma in Arts Education; Master of Education	Dance	**HE-** Planning courses, Teaching Courses in the Arts, writing in Arts Ed Programs, Coordinating Arts Programs **Other-** I have some dance performance experience	Lecturing, Course coordination, teaching, administration, research Arts Education (Early Childhood, Primary, Secondary) Various Arts education curriculum courses, Dance education	Trust, risk-taking, relationship, sharing, communication	Play, inquiry, problem-solving, imagination	Vision, excitement, endeavour, fearlessness, risk	ITE general pedagogies aspire towards a rhetoric of social constructivist pedagogies with varying success.	In person, Email, Phone, SMS **UG and PG-** Teaching, Planning, Coordination, Research, Community Engagement, Team Teaching and Planning, Research Supervision
Jillian	Associate Professor BED MED PHD	Arts	**HE-** Teaching Courses in the Arts **Schools-** Planning courses, Teaching Courses in the Arts, writing in Arts Ed Programs, Coordinating Arts Programs	20% SERVICE 20%TEACH 60% RESEARCH Secondary M Teach Secondary English Curriculum Method. Have taught in generalist primary literacy and cross curriculum	teamwork together collusion reciprocity partnership	invention originality inspiration resourcefulness imagination	departure newness vicissitude metamorphosis tinker	I find approaches to be pragmatic, a compromise between the limited resources of time and demands of regulatory bodies and student expectation.	In person, Email, Phone, Video call, SMS, Flipbook **UG and PG-** Teaching, Planning, Coordination, Research, Community Engagement, Team Teaching and Planning, Research Supervision
Kelly	Senior Lecturer BEd(art), MArtEd, PhD Art Education	Visual Arts	**HE/Schools-** Planning courses, Teaching Courses in the Arts, writing in Arts Ed Programs, Coordinating Arts Programs **Other-** Planning courses, writing in Arts Ed Programs, Coordinating Arts Programs. Before commencing an academic career, I was employed as a Curriculum Officer/ project manager in the NSW Board of Studies -	Deputy Head of School Learning & Teaching Master of Education Curriculum & assessment, Issues and practices in Art Education, Theoretical domains in art education	collective intentionality, consensus, debate, exchange, cross-fertilisation	practical reasoning, intellectual autonomy, agency, transformation, radical	rule-breaking, risk-taking, calculation, manipulation, strategy	regimented, orthodox, formulaic	In person, Email **UG and PG-** Teaching, Planning, Coordination, Research, Community Engagement, Team Teaching and Planning, Research Supervision **UG-** Programme Accreditation

Pseudonym	Position/ Qualifications	Type of Arts background	Experience in Higher Education/Schools	Current Teaching/Role	Collaboration	Creativity	Innovation	Pedagogy	How you communicate with others Post Grad – PG Under Grad- UG
			the State curriculum Agency						
Mark	Senior Lecturer PhD; MA; Teachers College; BS.	Music	**Schools-** Planning courses, Teaching Courses in the Arts, Coordinating Arts Programs	Research, teaching, service. Sociology of Education, Comparative Education, Globalisation and Education, Professional Experience Practicum Mentoring	Cooperative, Mutual, Beneficial, Challenging, Rewarding	Innovative, Novel, Outside-the-box, Cutting-edge, New	Reform, transform, build, inventive, business-like	General pedagogic approaches in ITE programs vary widely, but unfortunately many are more didactic than they c/should be.	In person, email, Visual media skype, Twitter, Facebook **UG-** Teaching, Planning, Coordination, Research, Community Engagement, Team Teaching and Planning, Research Supervision **PG-** Teaching, Planning, Coordination, Research, Research Supervision
Sophie	Associate Professor Doctor of Education, Master of Education, Bachelor of Music, Bachelor of Teaching, Diploma of Management	Music	**HE-** Planning courses, Teaching Courses in the Arts, writing in Arts Ed Programs, Coordinating Arts Programs **Schools-** Planning courses, Teaching Courses in the Arts, writing in Arts Ed Programs, Performing/Exhibiting, Coordinating Arts Programs **Other-** Galleries and museums, Planning courses, Teaching Courses in the Arts	Director of Professional Experience, research, mentoring of early career researchers, service I'm not teaching at the moment but have taught into undergraduate and postgraduate initial teacher education courses. I've been a teacher and subject leader. Arts education at primary level, cooperative teaching and learning, professional experience, theoretical subjects	united, team, perspective, difficult, exciting	innovation, different, perspective, change, freedom	change, impact, choice, difference, thinking	I want to make a difference, I want to support best practice, I want to be innovative, and I want to influence change for the better.	In person, phone, email, Video call, SMS, social media, Twitter, Blogging, Instagram **UG-** Teaching, Planning, Coordination, Research, Research Supervision **PG-** Teaching, Coordination, Research, Community Engagement, Research Supervision **Other-** in gallery and museums, and in schools, Team Teaching

Pseudonym	Position/ Qualifications	Type of Arts background	Experience in Higher Education/Schools	Current Teaching/Role	Collaboration	Creativity	Innovation	Pedagogy	How you communicate with others Post Grad – PG Under Grad- UG
Janelle	Professor B.Ed. (Primary) (Hons); PhD	Drama	**HE-** Planning courses, Teaching Courses in the Arts, writing in Arts Ed Programs, Coordinating Arts Programs **Schools-** Teaching Courses in the Arts, Writing in Arts Ed Programs **Other-** Sydney Theatre Company; Barking Gecko; WestWords	Professor Teacher Education and the Arts - teaching, research & administration Language & Literacy, Drama; Curriculum; Teaching & Learning Becoming critically literate; Language and Literacy; Drama component of Creative Arts; Teachers & Teaching; M. Teach Children's literature	authentic partnership; genuinely working together	imagination; collaboration; discipline; perseverance; commitment	seeing the familiar differently	Vary depending on curriculum and philosophy of the coordinator	In person, Phone, Email, SMS, Video call, LinkedIn **UG and PG-** Teaching, Planning, Coordination, Research, Community Engagement, Team Teaching and Planning, Research Supervision
Rhonda	Professor BA hons psych PhD M Ed (Higher Ed) ALTF PFHEA	Performing Arts	**HE-** Planning courses, Teaching Courses in the Arts, Performing/Exhibiting, Coordinating Arts Programs **Other-** Performing/Exhibiting	I research education for future capability, I design undergraduate courses to foster it, and I lead organisational and sectoral change in higher education M Ed, Grad Dip Ed, B creative Industries, m creative industries Teacher education - educational psychology, professional practice; Creative Industries: creative professional practice, innovation, enterprise, research methods	communication, partnership, sharing, mutual goals, diverse input	emergent, inductive, social, contextual, grounded	Applied, improvement, disruption, new and valued,	Pedagogic approaches in initial teacher education are often very conservative, surprisingly so considering the assumed pedagogic expertise of the academic staff	In Person, Email, SMS, Video Call, social media No experience when collaborating in ITE programs.

Pseudonym	Position/ Qualifications	Type of Arts background	Experience in Higher Education/Schools	Current Teaching/Role	Collaboration	Creativity	Innovation	Pedagogy	How you communicate with others Post Grad – PG Under Grad- UG
Eric 1	Lecturer BA Vis Arts, Grad Dip Vis arts, Grad Dip Adult Ed, M., Design, Higher Certificate in Curriculum - Teaching and Learning, PhD Candidate	Visual Arts	**HE-** Planning courses, Teaching Courses in the Arts, Writing in Arts Ed Programs	Teaching preservice teachers, Visual and Performing Arts, and Design and Technology Bach Education - Primary and Secondary Teaching Arts A, Teaching Creative arts, Teaching Arts B, and Design and Technology	consolidation, consultation, experience, philosophy, compromise	energy, vision, curiosity, making, imagination	strategic, considered, extending, purpose, limitations	Connecting the experience to the need provides a rationale which underpins successful education/learning.	In person, phone, email, SMS, Video call **UG-** Teaching, Planning, Coordination, Research, Community Engagement, Team Teaching and Planning, Research Supervision **PG-** Planning, Research
Eric 2	Lecturer BA Arts, Vis; Grad dip Arts, Vis; Grad dip Adult Ed; Masters Design; Grad Cert Higher Ed, PhD candidate;	Visual Arts	**HE-** Planning courses, Teaching Courses in the Arts	Creating and teaching subject content. Subject coordination. Visual and performing arts; and Design and Technology; for Primary/Secondary teachers. Bach ed. Pre-service teacher training. Visual arts, and Design and Technology.	Flexibility, durability, openness, curious, enervative	Exciting, all-encompassing, searching, responsive, expansive	purpose, focus, challenge, choices, limitations	Prescriptive models for serving specific outcomes.	In Person, Phone, Email **UG -** Teaching, Planning, Coordination, Research, Team Teaching and Planning **PG-** Research Supervision Other- Community Engagement
Collette Recently Retired Lecturer	Lecturer BA (French, English), B Ed (Drama, English); MA (Drama); PhD (Drama Education)	Drama	**HE-** Planning courses, Teaching Courses in the Arts, writing in Arts Ed Programs, Coordinating Arts Programs **Schools-** Planning courses, Teaching Courses in the Arts, writing in Arts Ed Programs, Performing/Exhibiting, Coordinating Arts Programs	Adjunct position; no responsibilities Undergraduate and Postgraduate Drama, Humanities, Arts and Pedagogy	Essential, satisfying, supportive, fun, stimulating	scaffolded, challenging, enlivening, fluid, learned	con, misunderstood, buzzword, mind-numbing, nineties	Shifting to online approaches thus minimising meaning and importance of context.	In Person, Phone, Email, Blogging or leaving comments on another person's blog **UG-** Teaching, Planning, Coordination, Research, Community Engagement, Team Teaching and Planning, **PG-** Teaching, Planning,

Pseudonym	Position/ Qualifications	Type of Arts background	Experience in Higher Education/Schools	Current Teaching/Role	Collaboration	Creativity	Innovation	Pedagogy	How you communicate with others Post Grad – PG Under Grad- UG
									Coordination, Community Engagement, Team Teaching and Planning, Research Supervision
Jina	Senior Lecturer B.A., Grad Dip Teach (Secondary), M.Ed., PhD	Drama	**HE-** Planning courses, Teaching Courses in the Arts, writing in Arts Ed Programs, Coordinating Arts Programs **Schools-** Planning courses, Teaching Courses in the Arts, writing in Arts Ed Programs, Performing/Exhibiting, Coordinating Arts Programs	Coordinator of Drama Education, lecturer and researcher in drama and arts education, RHD supervisor M Teach - Secondary and Primary, M.Ed. coursework, Masters in Professional and Creative Writing, Bachelor of Contemporary Arts MTeach Primary Arts (Drama); Teaching Shakespeare (4 subjects); Embodied Pedagogies (Capstone program); Researching Educational Practice; Community Arts/Community Theatre; Directing, Acting, Scriptwriting Staging performances in theatre venues (e.g., La Mama) and community settings	Common ground, Connection, Sharing, Complementarity, Sharing	Original, Germane, Growth, Unexpected, Fertile	Out-of-the-box, Advancement, Progression, Change, Renewal	If you mean, how would I describe current practices in Teacher education, then I would say - much Initial Teacher education focuses on information and concepts (often flavour of the month) but does not always successfully link this content to practice. Pedagogy is often overburdened with the business of teaching rather than the issue of becoming a teacher.	No social media, In person, phone, email, virtual methods webinars **UG**- Teaching, Planning, Coordination, Community Engagement **PG**- Teaching, Planning, Coordination, Community Engagement, Research, Team Teaching and Planning, Research Supervision

Pseudonym	Position/ Qualifications	Type of Arts background	Experience in Higher Education/Schools	Current Teaching/Role	Collaboration	Creativity	Innovation	Pedagogy	How you communicate with others Post Grad – PG Under Grad- UG
Anthony	Lecturer PhD, B. Ed (Primary) (Graduate Entry), BA (Hons) in Fine Art	Visual Art	**HE-** Planning courses, Teaching Courses in the Arts, writing in Arts Ed Programs, Coordinating Arts Programs **Schools-** Writing in Arts Ed Programs, Performing/Exhibiting **Other-** Performing/Exhibiting	Teaching focused academic Bachelor of Education (Primary); and Master of Teaching (Primary) EDAR308: Creative Arts Education 1 (BEd); EDAR504: Creative Arts Education (MTeach); EDAR405: Teacher as Art Maker; EDFD460: Imagination and Creativity in Education; EDFD459: Learning Spaces	Reflective, Lifelong, A practice, Challenging, Deep learning	Behaviour, Connector, Purposeful, Process, Inherent	Novel, Multi-formed, Purposeful, Essential, Challenging	There is not enough of an integration of andragogic approaches in ITE programs and if this were to be addressed, the concepts of creativity and innovation would be far better understood	, In person, phone, email, virtual methods webinars Uses Twitter and Instagram **UG-** Teaching, Planning, Coordination, Research, Team Planning. **PG-** Teaching, Planning, Coordination, Research, **None-** Community Engagement, Team Planning, Research Supervision
David	Lecturer B. Mus. Ed.; M. Ed. (Arts Admin); Ed. D.; BA (Fine Art)	Music	**HE-** Planning courses, Teaching Courses in the Arts, writing in Arts Ed Programs, Coordinating Arts Programs **Schools-** Planning courses, Teaching Courses in the Arts, writing in Arts Ed Programs, Performing/Exhibiting, Coordinating Arts Programs	Teach 40% Research 40% Community 20% M Teach. B. Ed. B Ed. ESH130 Arts education - first year. MT EMT551 Arts educator: first year	Share Talk Honest Support Lead	Persistence Experimentation Thinking Listening Making	New Valuable Different Change Think	Don't know if you mean my practice or generally what seems to happen. Mine is student centred, arts- making based, peer supported, reflective	Email, No social media **UG-** Teaching, Planning, Team Planning, Research Supervision **PG-** Teaching, Planning, Team Planning, Research Supervision

Appendix 5 Online survey

VICTORIA UNIVERSITY
M E L B O U R N E   A U S T R A L I A

ONLINE SURVEY

Q1 Please provide your First and Last Name

Q2 Click to write the question text

- ❑ Associate Lecturer (1)
- ❑ Lecturer (2)
- ❑ Senior Lecturer (3)
- ❑ Associate Professor (4)
- ❑ Professor (5)
- ❑ Other (Please state below) (6) _____

Q3 Email

Q4 Mobile/Work Number (Please include area code)

Q5 Please list your qualifications

Q6 Which University are you currently employed at? Note that all names and places will be de-identified

in this study.

Q7 What is your Current Position and or Responsibilities?

Q8 What are the general courses or program areas you currently teach in at university? If you are not in

a teaching role, which subjects, or programs have you mainly taught?

Q9 What are your experiences of working in The Arts (Visual or Performing)? Please TICK applicable.

	Higher Education (1)	Schools (2)	Other (3)
Planning Courses (1)	❍	❍	❍
Teaching courses in The Arts (2)	❍	❍	❍
Writing Arts Education Programs (3)	❍	❍	❍
Performing/Exhibiting (4)	❍	❍	❍
Coordinating Arts Programs (5)	❍	❍	❍

Q10 If you answered OTHER to the previous question, please state what type of venues, organisations, or institutions you worked in.

Q11 List 5 words which best describe collaboration to you

Q12 List 5 words which best describe creativity to you

Q13 List 5 words which describe innovation to you

Q14 In a short sentence how would you describe pedagogy as practiced in Initial Teacher education programs?

Q15 Please tick the ways you have experienced collaboration while employed in Initial Teacher Education programs:

	Undergraduate (1)	Postgraduate (2)	None (3)
Teaching (1)	○	○	○
Planning (2)	○	○	○
Coordination (3)	○	○	○
Research (4)	○	○	○
Community engagement (5)	○	○	○
Team Teaching (6)	○	○	○
Team Planning (7)	○	○	○
Research Supervision (8)	○	○	○
Other, please state below (9)	○	○	○

Q16 Please tick the ways which best describe your methods of communication with colleagues, peers, and or academics.

- ○ In person (1)
- ○ Phone (2)
- ○ Email (3)
- ○ Social media (4)
- ○ Virtual methods of webinars or video calls (5)
- ○ Short Message Service (SMS) (6)
- ○ Active reflection and observations of practice when experimenting with new pedagogies in Initial Teacher Education classrooms (7)

Q17 Do you use social media at least once per week as a way of communicating with peers or networks

in Initial Teacher Education programs at universities? Please tick.

- ❍ Twitter (1)
- ❍ LinkedIn (2)
- ❍ Blogging or adding comments on someone else's blog posts (3)
- ❍ Facebook (4)
- ❍ Instagram (5)
- ❍ Other, please state below (6) _____

Appendix 6 Summary Online descriptive survey data for micro analysis

What are the five words you use to describe collaboration, creativity, innovation, and pedagogy in ITE programs?

Pseudonym	Collaboration	Creativity	Innovation	Pedagogy
Anne	Co-construction of meaning, Shared responsibility	Embodied material, Conceptual, Semiosis	Break through	Atheoretical in relation to The Arts
Carole	Forming partnerships to share knowledge, skills and experience	Spontaneity, Letting your spirit show through production	Implementing transformative thinking and practice	An action learning and research project of observation and imitation; Trial and error feedback; Verbal instruction and demonstration; Visual and spatial skills; Contextual; Holistic and 'bothways' pedagogy for teaching and learning
Sarah	Together partner group time achievement	Ideas, Arts, New, Innovation, forward	Creative, New, Forward, Ideas, Future	Based on constructive alignment, online and creative
Kara	Authentic, Critical, Facilitate, Encourage, Connected	Authentic, Critical, Freeing, Human, Country	Country, Lilyology, Interconnectedness, Brave, Authentic	Pedagogic approaches in initial teacher education are concerned with knowledge growth and rely heavily upon what has gone before.
Deborah	Togetherness, Balancing, Network, Trust, Careful	New, Left-field, Insightful, Constructive, Innovative	Buzzword, Different, Creative, Risky, New	Gently building skills, experiences, and knowledge with students before we launch them into the big wide world of schools, and the complex lives of their students.
John 1	Trust, Generosity, Empathy, Respect, Communication	Imagination, Risk-taking, Problem-solving, Open-mindedness, Excitement	Freshness; Excitement, Forward-thinking, Novel, Fearless	Social-constructivist and creative aspirations sometimes constrained by neo-liberal trends.
John 2	Trust, Risk-taking, Relationship, Sharing, Communication	Play, Inquiry, Problem-solving, Imagination	Vision, Excitement, Endeavour, Fearlessness, Risk	ITE general pedagogies aspire towards a rhetoric of social constructivist pedagogies with varying success.
Jillian	Teamwork, Together, Collusion, Reciprocity Partnership	Invention, Originality, Inspiration, Resourcefulness, Imagination	Departure, Newness, Vicissitude, Metamorphosis, Tinker	I find approaches to be pragmatic, a compromise between the limited resources of time and demands of regulatory bodies and student expectation.
Kelly	Collective intentionality, Consensus, Debate, Exchange, Cross-fertilisation	Practical reasoning, Intellectual autonomy, Agency, Transformation, Radical	Rule-breaking, Risk taking, Calculation, Manipulation, Strategy	Regimented, Orthodox, Formulaic
Mark	Cooperative, Mutual, Beneficial, Challenging, Rewarding	Innovative, Novel, Outside-the-box, Cutting-edge, New	Reform, Transform, Build, Inventive, Business-like	General pedagogic approaches in ITE programs vary widely, but unfortunately many are more didactic than they c/should be
Sophie	United, Team, Perspective, Difficult, Exciting	Innovation, Different, Perspective, Change, Freedom	Change, Impact, Choice, Difference, Thinking	I want to make a difference, I want to support best practice, I want to be innovative, and I want to influence change for the better
Janelle	Authentic partnership; Genuinely working together	Imagination; Collaboration; Discipline; Perseverance; Commitment	Seeing the familiar differently	Vary depending on curriculum and philosophy of the coordinator
Rhonda	Communication, Partnership, Sharing, Mutual goals, Diverse input	Emergent, Inductive, Social, Contextual, Grounded	Applied, Improvement, Disruption, New and valued,	Pedagogic approaches in initial teacher education are often very conservative, surprisingly so considering the assumed pedagogic expertise of the academic staff
Eric 1	Consolidation, Consultation, Experience, Philosophy, Compromise	Energy, Vision, Curiosity, Making, Imagination	Strategic, Considered, Extending, Purpose, Limitations	Connecting the experience to the need provides a rationale which underpins successful education/learning
Eric 2	Flexibility, Durability, Openness, Curious, Enervative	Exciting, all-encompassing, Searching, Responsive, Expansive	Purpose, Focus, Challenge, Choices, Limitations	Prescriptive models for serving specific outcomes
Collette	Essential, Satisfying, Supportive, Fun, Stimulating	Scaffolded, Challenging, Enlivening, Fluid, Learned	Con, Misunderstood, Buzzword, Mind-numbing, Nineties	Shifting to online approaches thus minimising meaning and importance of context
Jina	Common ground, Connection, Sharing, Complementarity, Sharing	Original, Germane, Growth, Unexpected, Fertile	Out-of-the-box, Advancement, Progression, Change, Renewal	If you mean, how would I describe current practices in Teacher education, then I would say - much Initial Teacher education focuses on information and concepts (often flavour of the month) but does not always successfully link this content to practice. Pedagogy is often overburdened with the business of teaching rather than the issue of becoming a teacher

Pseudonym	Collaboration	Creativity	Innovation	Pedagogy
Anthony	Share Talk Honest Support Lead	Persistence Experimentation Thinking Listening Making	New Valuable Different Change Think	Don't know if you mean my practice or generally what seems to happen. Mine is student centred, arts- making based, peer supported, reflective
David	Reflective, Lifelong, A practice, Challenging, Deep learning	Behaviour, Connector, Purposeful, Process, Inherent	Novel, Multi-formed, Purposeful, Essential, Challenging	There is not enough of an integration of andragogic approaches in ITE programs and if this were to be addressed, the concepts of creativity and innovation would be far better understood

Appendix 7 Sample of Researcher field notes

Date 31/09/2017	Time 1.30pm	Place/Venue ANONYMOUS	Personal Responses/Questions
Participant/ The human environment. • *Who is here?* • *What kind of people are they?* • *Can you see various roles?* • *What do people do in this site?* • *What are their movements in and out of the site?* I interviewed the participant in his office, he sat at his desk chair, I was on spare chair. His office is cluttered with piles of work, ranging from personal readings, professional readings, drafts of student theses. The walls are covered in images of art, periodic table, academic duties, and mementos. Looking at the data from the interview notes, maybe this was his cocoon? "People cocoon themselves" Part way through our interview a staff member came to give him a first aid pack to add to the kit, another responsibility he has for the section of the offices he is in.	**Context/Site details/ The social environment.** • *How do people interact with each other?* • *How do people interact with the physical site and all the "stuff" that is there?* • *What are the interactions within and between the natural environment, between humans and the natural environment?* • *Are there any conversational and/or movement patterns that you can observe and/or hear?* The walk to the office was upstairs, the walls along the stairwells and corridors to his office were covered in paintings procured from the university. He is voluntarily organising the curation of this collection so that it is not lost. The art works form a narration of culture and value it seems he is trying to maintain for the faculty of The Arts in the midst of bureaucratisation…it's another job he adds to the list of many things he does, but this one seemed to give great satisfaction regardless of the time it takes. It was a pleasant surprise to see the art filled walls actually, and his intention for displaying the works was achieved. It didn't feel like I was in a gallery, but in a space of learning, like a pedagogy within the rooms. It was an interesting space created where I could look, feel, and think, engage; and also discuss art and pedagogy with him as we walked. It seems the space for collaboration, though perhaps not consciously intended in this way, achieves it.	**Sensory perceptions/ The sensual environment** Beautiful landscape environment of the university, the building of his faculty is open, and lots of windows to connect the outside world with. Lots of natural light. Not many students around inside the building, not many staff in corridors, a quiet place. Orange, plants, stairs, art on walls, light…space to pause and think, enjoy.	*Due to us discussing the art works after the interview, I need to send an email for more information regarding:* - Who bought the art works in the uni collection? - How long has the curation process taken? - Are you leading a team and are they part of the faculty? - How many paintings in total? - Do you use this space with your students? - How do you view the importance of these art works? - How much time do you spend on what you love about your job? Could you send a photo of the shoe making image on your door and the periodic table?

The built environment

Images	Extra observations/Notes/Questions
Interesting dialogue around the periodic table poster on his office wall and shoe poster.	As shown in the interview, he discusses the periodic table. I think it is also an interesting connection to his early reference of not doing well at school, finding his own educational journey, and still valuing those things which school systems teach as drill and practice. Yet my understanding is that this represents a bigger notion of his understanding of the world once you know his story. How he sees the world of science and quantum mechanics- he's very knowledgeable and philosophical about many things, reflects his never-ending search and passion for knowledge learning, application and problem solving, it connects well to another smaller image on his door about shoe making. He discusses his show making journey, and risk taking to learn a new language and push himself, learning in a foreign country etc.

Multiple screens for his computer	The more work and documents you do, the more screens you have, reflects his workload. It takes up a lot of space on his desk, and really there is limited space in his room to work in all the capacities he does.

The temporal environment – *are things fast or slow here? How does time Marker, why, how and to whom? How is history here – what signs of the past can you see?*

Despite the issues endemic with the politics and staffing issues within the faculty- ongoing staff are being sacked and re-employed as sessionals, losing their entitlements. Increased workloads, pressure to create more courses to attract students, too many students who aren't academically capable etc. The energy of the place is calm, timeless, people know where they are going. Not many students though, and this is reflected perhaps in the structure of the way they learn and need to be on campus. Eric also writes an online course for the university.

Thoughts from interview notes

Key words	Connections?

Descriptors from Data 1
 	
Collaboration: consolidation, consultation, experiences, philosophy, compromise
      : flexibility, durability, openness, curious, enervative
 	
Innovation: purpose, focus, challenge, choices, limitations
      : strategic, considered, extending, purpose, limitation
 	
Creativity: energy, vision, curiosity, making, imagination
      : exciting, all encompassing, searching, responsive, expansive
	These are the main ideas from the Ellipses
	
	- Curiosity
	- Truth and consequence, fear
	- Space
	- Personal values > Expectations > Learning journey
	- Layers
	- Personal Philosophy
	- Energy>restrictions

Commentaries *He did the survey twice* He found this fascinating and wanted to give feedback on both. When he viewed his own comments he reflected, indicating that you can clearly see his headspace in one set of data, being disgruntled with the system, and the other in a productive place of creativity. It seems that the environment and work culture had a clear impact on the way he feels in his job, and the focus of his mindset. *Methodology- Interview template* The template worked well to see the flow of ideas, and what had been commented on or connected upon in the flow of the discourse. Interestingly, when completing the field notes, it allowed me to identify keywords easily in the ovals and draw out themes to address the research questions easily, before analysing the transcripts.	

Brief Connections/Analysis

What are the challenges influencing collaborative practices and values of academics, and do they impact on their pedagogic practices?	What are the frameworks for creativity, innovation, and collaboration (physical, cognitive, professional, practitioner, collegial) used by academics?
Collaboration- - Environment is a constraint on creativity - University has agendas reducing support of academics, they are economic ones which restrict voice **Creativity-** - People cocoon themselves	**Collaboration-** - The richness of collaboration is from informal meetings - There is an energy from creativity which connects to how collaboration is restricted - Personal philosophy in interest and growth, and by engaging in collaboration you are engaged in a process of confronting yourself which improves the way you work

- There is less room to grow collaboratively and less space to think - Extended workloads are a direct impact on creativity **Innovation-** Policy issue: Relationship between flexibility> Process of Practice into Theory> Pathways and life skills> which are contra to uni policy. **ITE programs** - Relationships with schools and the uni have gone backwards in regard to supporting ITE programs. - ITE programs are founded on learning intentions, outcomes, and fears. - Uni setting affects novelty of the ITE learning journey	**Creativity-** - Relationship between creativity> personal truth>consequences>fears. **Innovation-** - Innovation is supported by personal curiosity and supporting others. **ITE programs-** - Education is a garden; priority is how the preservice teachers are engaged which affect school kids' future goals. His focus is future kids.
In what ways do universities prioritise the space and opportunities for collaborations of academics in The Arts, given the constraints of curriculum, workplace responsibilities, accountability, and policy? He has volunteered with permission to create a space of art - Universities are a manufactured space. Space is what is in-between and the human condition. Here it seems that he doesn't require physical space, but the mental space and freedom is what is impacted upon- connect to informal meetings- his human condition (background experiences, expectations, values, fears, curiosity). How do universities make mental space? Connect to Graeber layers of waste time paperwork	**Given the nature of discipline diversity in universities, are academics in The Arts collaborating in other pedagogic practices or disciplines; and does a background in The Arts influence these collaborations?** **Collaboration-** - Expectations when collaborating for **innovation** come from diverse Arts Background and experiences. - Arts Background (Design thinking and problem solving) helps skills in collaborating
Possible themes?	**Personal Reflection** Art collection which he is curating at his university? In contrast to my own university where marketing propaganda fills the walls, reminding us of our jobs, and possible future for our students. But are they natural talking points? Are they spaces to stop and think? Pause to enjoy? Use as a space to engage our students as would try with students in schools? The walls reflect policy, mission…but where is the passion? He used the words cocoon, education is a garden, layers.

Appendix 8 Outline of the Researcher field notes guide

1) Human, Social and Sensory Environment:

   a) *Participant/The human environment.*

   b) *Context/Site details/The Social Environment.*

   c) *Sensory Perception/The Sensual environment.*

These observations detailed the people, how they interact with their surroundings and other people, the cultural contexts, and sensory insights to the space of the interview. There was a final column for my personal responses and questions that acted as a space for follow ups after the interview. Some colour coding at this stage was connecting direct quotes I had written down during the interviews, to the observations of the environment.

2) The Built Environment:

   a) Images.

   b) Extra Observations/Notes/Questions.

   c) Temporal Environment.

In this section I recorded an images or artefacts of note in the participant's offices which may have impact or meaning to their explanation of phenomena and how they see the world and create their space in higher education.

3) Thoughts from Interview notes:

   a) Key Words (Data from Online descriptive survey) around collaboration, innovation, and creativity.

   b) Connections (Main Ideas from the ellipses in the semi structured Interview Scheme)

   c) Commentaries
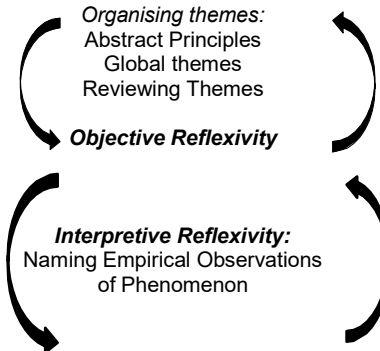
This section enabled me to map the key ideas and values, connecting the data from the surveys to the interviews, and my graphic and written notations. The use of the ellipses highlighted these key concepts clearly and easily, raising them from

the dialogic domain to reveal emerging themes. This is the second space I am applying a reflective commentary to, this time not for personal observation, rather some preliminary bundling of themes and analysis from the data sets and Researcher field notes.

4) Brief Connections/Analysis:

Here I used the guiding questions from the research and Online descriptive survey to frame the data around the key words of collaboration, creativity, innovation, and pedagogy ITE programs. Using only the data from the semi structured Interview Scheme, rich concepts are coded, and preliminary connections made. Again, I used a space for personal reflection, where I could refer to specific words or concepts which illuminated an experience or idea regarding the main research question or guiding questions of the research.

Appendix 9 Summary of pragmalinguistic analysis and Reflective and Reflexive Structural Analysis

PRAGMALINGUISTIC AND METATEXT ANALYSIS	DATA TYPE	EMPIRICAL MATERIAL	SEQUENTIAL QUALITATIVE (QUAL→qual) MULTI-METHODS	REFLECTIVE AND REFLEXIVE STRUCTURAL ANALYSIS
PROCESS 1 **Micro Analytical Approaches** *Familiarisation with the Data* **Intricate Details of Linguistics:** Sequences of Words, Polysemy, Metaphor, Modality **Transition Points** (Ellipses in Framework) and/or utterances, repeated words, Placeholder fillers Morphosyntactic features	Online descriptive survey Semi Structured Interview Researcher field notes (main ideas from the ellipses)	**Developmental Inferences** Dialogic Domains and Cognitive Linguistic Structure from modality analyses	**First Level Constructs** *Familiarisation with the Data* Coding Textual Meaning of emerging themes, then collating data relevant to each proposed theme Coding Textual, Experiential Meaning of emerging themes	**Signposting Basic Themes** Lower order premised text based categories and preliminary findings
PROCESS 2 **Macro Analytical Approaches** *Interpretive Repertoires from Signposting themes including:* *Personal Models Social Ecology Transference of epistemic values Normalisation of social ecology* Systemic Functional Linguistics approaches of Social Semiotics, Pragmatics	Summary points of basic themes Semi Structured Interview	**Expansive Inferences** Spaces of Meaning potential, Agency and Change, Cognitive Linguistic Structures Dialogism, multiplicity of voice, perspective, and agency in Higher Education	**Second Level Constructs** *Process 1 was checked at this point for consistency of interpretation* Exploratory Inferences Interpersonal and Experiential Meaning Relationship between cognition, intersubjectivity and Context Creativity and reflex of cognition in linguistic expression of phenomena *Process 2 was checked at this point for consistency of interpretation to Process 1.*	**Developing Key findings: Fluidity between themes** *Organising themes:* Abstract Principles Global themes Reviewing Themes ***Objective Reflexivity*** ***Interpretive Reflexivity:*** Naming Empirical Observations of Phenomenon

	Identifying Individual and Co-created Reflective and Reflexive points (Researcher/Participant) This process occurs during Expansive inferences and Second level constructs		
	Verify and refine networks		
	Describe and Explore Networks and ongoing findings		

Discussion	**Main Research Question**		*Substantive Reflexivity*
Final Interpretive Discussion of Methodology Innovations and Addressing the Research question	*What are the meanings, experiences and interactions of academics when engaging in the key concepts of collaboration, creativity, innovation, and pedagogy?* Final phase weaving together methodology innovations, considering main conceptual and theoretical frameworks with supporting data extracts. Contextualising the notions of Collaboration, Creativity, Innovation and Pedagogy in ITE programs and HE in relation to the literature.		Theorizing Epistemological and ontological claims

Appendix 10 Sample Developmental Inference M1 collaboration

DATA USED: **Online descriptive survey** **How do I describe Collaboration, Creativity, Innovation and Pedagogy in HE?** **Polysemy data as copied from Online descriptive survey**	**Developmental Inference Modality 1 (M1)** **COLLABORATION Key Concept from data**	**Words/synonymous**	**Process/Skills**	**Expressions**
Trust, Generosity, Empathy, Respect, Communication Trust, Risk-taking, Relationship, Sharing, Communication Collective intentionality, Consensus, Debate, Exchange, Cross-fertilisation Forming partnerships to share knowledge, skills, and experience Share Talk Honest Support Lead	**Trust (3)**	Respect	Risk-taking Careful Supportive?	
Consolidation, Consultation, Experience, Philosophy, Compromise Co-construction of meaning, Shared responsibility Flexibility, Durability, Openness, Curious, Enervative Teamwork, Together, Collusion, Reciprocity Partnership	**Sharing (4)**	Mutual Collusion Network Share	Facilitate Generosity Balancing	Shared responsibility Forming partnerships to share knowledge Collective intentionality Common ground
Cooperative, Mutual, Beneficial, Challenging, Rewarding United, Team, Perspective, Difficult, Exciting Communication, Partnership, Sharing, Mutual goals, Diverse input	**Communication (2)**	Consultation Debate Openness Cross Fertilisation Exchange	Consolidation Encourage Talk Consensus Empathy Flexibility Lead	Genuinely working together Mutual goals Diverse Input Co-construction of meaning
Together partner group time achievement Authentic, Critical, Facilitate, Encourage, Connected Togetherness, Balancing, Network, Trust, Careful Essential, Satisfying, Supportive, Fun, Stimulating Authentic partnership; Genuinely working together Reflective, Lifelong, A practice, Challenging, Deep learning Common ground, Connection, Sharing, Complementarity, Sharing	**Together (2)**	Teamwork Team Partnership United Cooperative Togetherness Partner Relationship Group Connected Connection	Reciprocity Compromise Complementarity	

How do I describe Collaboration, Creativity, Innovation and Pedagogy in HE? Polysemy data as copied from Online descriptive survey	Developmental Inference Modality 1 (M1) COLLABORATION Key Concept from data	Words/synonymous	Process/Skills	Expressions
	Perspective	Experience Essential Beneficial Honest Philosophy Durability Time Achievement Curious Authentic Lifelong	Exciting Stimulating Fun Supportive Satisfying Enervative Rewarding Challenging (2) Difficult Support Reflective	Skills and experience Authentic partnership A Practice Deep Learning

Appendix 11 M2 process of analysis

By establishing the cognitive linguistic structures of M2 and dialogic domains M1, it revealed the empirical materials for the first level constructs in the Reflective and Reflexive Structural Analysis (See Modality 2, pp. 137–139). I applied Set theory as a notation for explaining the process I applied for pragmalinguistic and meta-text analysis from M1 to M2 to reveal first level constructs. Simply put, set theory is a branch of mathematics, which deals with the formal properties of well-defined collections of objects, thus the properties of sets are units ('Set Theory,' 2022). In the case of my analysis, the sets of units were determined by the data in columns and rows of the spreadsheet that relates to micro analysis M1, M2, M3. In the table below, I demonstrate ***Set Theory for modality analysis,*** the notations and relevant applications to the data:

Set Theory for modality analysis

Set Theory notation micro analysis	Application of process to the pragmalinguistic and meta-text analysis
MAB	Micro analysis of Column set B Includes Intricate details of Linguistics Words and expressions used to describe Collaboration: Polysemy data as copied from survey
( )	Calculate or apply DA to the expression inside the brackets first
>	Applied to modality of Inference M2. These include: *Position and Quality to have* *Value* *Quality to have* *Process required* *Process to do* *What it is or means to be*
a = { } (or other lower case letters, e.g. b, c, d) of Developmental Inference Modality 1 (M1) **a= Trust** **b= Sharing** **c= Communication** **d= Together** **e= Perspective**	Here the set of *a* = { data in each row inclusive of the set *a*} a={4,5, 6} b= {8, 9, 10, 11} c= {13, 14, 15, 16, 17, 18 ,19} d= {20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30} e = {31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41}
∩ **E.g. D ∩ E**	objects that belong to Column sets including C=Developmental Inference of components Modality 1 (M1) D= Key Concept from data E= Words/synonymous F= Process/Skills G= Expressions These column sets are inclusive of the data from sets a, b, c, d, e.

The application involved taking the sets data { } in row a, b, c, d, e, from the micro analysis in Column B (MAB, Polysemy data as copied from survey analysed for denotative components= MAB). The process applied to the M1 data that resulted in M2 is summarised as: **a(MAB)>C∩D∩E= M2a{4}**

1) Here, the data in **a** is *Trust*, as the *Key Concept of Collaboration* and includes the participant's data from row **4** in **MAB** (see in Table 15), thus **a{4}**= **a{4}***Trust, Generosity, Empathy, Respect, Communication.*

2) Next, each word in **a{4}** was applied to **>** the objects that belonged to the column sets from M1, the Developmental Inference of modality**. D** is the Key Concept of *Trust* in *Collaboration*; **E** is Respect, a synonym of Trust (D); **F** is the Processes and Skills involved in *Trust* are *Risk Taking, Careful, Supportive.*

3) So to solve for **M2**, I analysed the inference of each word in **a{4}** for the categories in **>** (*Position and Quality to have, Value, Quality to have, Process required, Process to do, What it is or means to be)* in order to determine the phrases or words used to describe *Trust* in *Collaboration* that situated the meaning of the denotative component established in M1. Therefore the understandings for **M2a{4}=**

   o *Trust* is a position set to determine *Collaboration* and it is a quality to have when you look at the modality of inference of **E**, the term *respect* which is a *quality* synonymous of *Trust*, is used to inform that inference.

   o *Generosity* and *Empathy* were *Qualities* to have in *Trust*.

   o *Respect* is a *Value* of *Trust.*

   o *Communication* is a *process to do*, when inferring from M1 in **F,** *Trust* involves the *processes and skills* of *Risk Taking, Careful* and *Supportive,* which were connected denotatively to *Communication*.

Data for analysis of modalities for Trust

Developmental	Inference of Modality 1	M1	Polysemy data as copied from survey = MAB	Developmental Inference of components = Modality 2 (M2)
D	E	F	MAB	a(MAB)>C∩D∩E= M2a{4}
Trust	Respect	Risk Taking Careful Supportive	a{4}Trust, Generosity, Empathy, Respect, Communication	Position and Quality to have> Quality to have> Quality to have> Value> Process to do

Data for analysis of modalities for Trust

Appendix 12 Summaries M3 analysis pedagogy of ITE programs

analysis of Developmental Inferences M3 data- Denotative

Developmental Inference Modality 3 Pedagogy in ITE Programs	Conceptual Phrases	Process/Skills	Expressions
Based on constructive alignment, online and creative. ITE general pedagogies aspire towards a rhetoric of social constructivist pedagogies with varying success.	**Ways of learning that were manageable**	Trial and error feedback . Visual and spatial skills. Verbal instruction and demonstration.	
Atheoretical in relation to The Arts. Social-constructivist and creative aspirations sometimes constrained by neo-liberal trends. Pedagogy is often overburdened with the business of teaching rather than the issue of becoming a teacher.	**Ways of learning that were challenging**	General pedagogic approaches in ITE programs vary widely, but unfortunately many are more didactic than they c/should be. There is not enough of an integration of andragogic approaches in ITE programs and if this were to be addressed, the concepts of creativity and innovation would be far better understood.	Pedagogic approaches in initial teacher education are often very conservative, surprisingly so considering the assumed pedagogic expertise of the academic staff. If you mean, how would I describe current practices in Teacher education, then I would say - much Initial Teacher education focuses on information and concepts (often flavour of the month) but does not always successfully link this content to practice.
Pedagogic approaches in initial teacher education are concerned with knowledge growth and rely heavily upon what has gone before. Connecting the experience to the need provides a rationale which underpins successful education/learning.	**Social Dimension**	Contextual An action learning and research project of observation and imitation Shifting to online approaches thus minimising meaning and importance of context. Prescriptive models for serving specific outcomes. Regimented, Orthodox, Formulaic	Holistic and 'bothways' pedagogy for teaching and learning. I find approaches to be pragmatic, a compromise between the limited resources of time and demands of regulatory bodies and student expectation.
Gently building skills, experiences, and knowledge with students before we launch them into the big wide world of schools, and the complex lives of their students. Don't know if you mean my practice or generally what seems to happen. Mine is student centred, arts-making based, peer supported, reflective.	**Pedagogy of the teacher**	I want to make a difference, I want to support best practice, I want to be innovative, and I want to influence change for the better.	Vary depending on curriculum and philosophy of the coordinator.

Appendix 13 Analysis of Developmental Inferences M2 and M3 data-Denotative and connotative inferences

Intricate details of Linguistics Words and expressions used to describe pedagogy in ITE programs	Conceptual phrases or polysemous data as copied from questionnaire- denotative components	Developmental Inference- modality 2
Ways of learning that were manageable	*Trial and error <u>feedback.</u>*	<u>Ways of learning positive</u> + *process required*
	Visual and spatial <u>skills.</u>	<u>Ways of learning positive</u> + *process required + process to do*
	Verbal <u>instruction</u> and <u>demonstration.</u>	
	<u>Based on</u> *constructive alignment, online and creative.*	*Ways of learning positive* + *process required* <u>+ what it means to be +value</u>
	ITE general pedagogies <u>aspire towards</u> *a rhetoric of social constructivist pedagogies* with <u>varying success.</u>	*Ways of learning positive* + <u>process required</u>
		What it is + <u>ways of learning</u> + *process required*
Ways of learning that were challenging	<u>Atheoretical</u> in *relation to The Arts*	*Ways of learning negative position* of <u>what it is + value</u>
	General pedagogic approaches in ITE programs vary widely<u>, but unfortunately</u> many are <u>more didactic</u> than they c/should be.	*Ways of learning negative position of what it is + quality>* <u>what it is + value + quality</u>
	Social-constructivist and creative aspirations sometimes <u>constrained by</u> *neo-liberal trends.*	*Ways of learning negative position of* <u>what it is + value</u>
	If you mean, how would I describe *current practices* in Teacher education, then I would say - much Initial Teacher education *focuses on information and concepts (often flavour of the month)* <u>but does not always successfully link</u> *this content to practice.*	<u>*Ways of learning negative position of what it is + quality*</u> *> what it is + value + quality*
	Pedagogy is often <u>overburdened</u> with the *business of teaching* <u>rather than</u> the *issue of becoming a teacher.*	<u>*Ways of learning negative position of what it is + value>* what it is</u>
	There is <u>not enough</u> of an *integration of andragogic approaches in ITE programs* and if this were to be addressed, the concepts of *creativity and innovation* would be far *better understood.*	<u>Ways of learning negative position</u> *of what it is* > *process required to do + qualities*
	Pedagogic approaches in initial teacher education are <u>often very conservative,</u> surprisingly so *considering the <u>assumed pedagogic expertise</u> of the academic staff.*	*Ways of learning negative position +* <u>quality</u> + <u>process required</u>
Social Dimension	<u>Contextual.</u>	<u>What it is or means to be</u>
	<u>*Holistic and 'bothways' pedagogy*</u> for teaching and learning.	*<u>What it is or means to be + process required</u>*
	<u>*Prescriptive models*</u> for <u>*serving*</u> specific outcomes.	*<u>What it is or means to be</u> + process required*
	<u>Shifting to</u> *online approaches thus minimising meaning and importance of context.*	*<u>What it is or means to</u> be + process required + value*
	An <u>*action learning*</u> and <u>*research*</u> project of <u>*observation and imitation.*</u>	<u>*What it is or means to be social dimension* + *process required*</u>
	<u>*Regimented, Orthodox, Formulaic.*</u>	
	Pedagogic approaches in initial teacher education are concerned with <u>*knowledge growth*</u> *and rely heavily upon what has gone before.*	<u>What it is to be negative learning +</u> <u>*quality*</u> + <u>process required</u> + *value*

		What it is or means to be social dimension + process required
	Connecting the experience to the need provides a rationale which underpins successful education/learning.	*What it is or means to be social dimension + value + process required*
	Vary *depending on curriculum and philosophy of the coordinator.*	What it is or means pedagogy of the leadership
Pedagogy of the teacher	I want to *make a difference*, I want to *support best practice*, I want to *be innovative*, and I want to influence *change for the better.*	What it is or means pedagogy of the teacher + process required + *process to do + value*
	Gently building skills, experiences, and knowledge with students before we l*aunch* them into the big wide world of *schools*, and the *complex lives of their students*.	*What it is or means pedagogy of the teacher* + process required + process to do + *value*
	Don't know if you mean *my practice* or generally what seems to happen.	*What it is or means pedagogy of the teacher* + quality
	Mine is *student centred, arts-making based, peer supported, reflective.*	What it is or means pedagogy of the teacher + *process required + process to do + value*
	I find approaches to be *pragmatic, a compromise between* the *limited resources of time and demands of regulatory bodies and student expectation.*	What it is or means to be social dimension + *process required + value*

Appendix 14 Summary of Inferences

Summary of inferences for creativity

The summary of microanalyses for creativity resulted in five key concepts, which framed the understandings of the participants' linguistic domains, these included **imagination, innovative, innovation, problem solving** and **new**. Here, it was clear that processes of thinking during (*imagination, problem solving, innovative*) resulted in creative products (*innovation, new*). Just to reaffirm, the participants used many expressions and abstract words to describe their knowledge and conceptual domains connected to creativity, which created a very rich sample of findings at this early stage of analysis. The denotative analysis (M1) revealed the connections of the intricate details of linguistic data that were further analysed and inferred to result in empirical materials that included dialogic domains and cognitive linguistics structures (M2). Again, meaning of the connections, while some may have been emerging, was not the focus of the analysis at this stage.

Creativity was framed firstly as a key concept of **imagination**, which could be seen as *fertile* and having a *vision*. *Imagination* in connection to creativity, involved the processes or skills of *spontaneity, searching* and *freedom* to practice *intellectual autonomy* and *letting your spirit show through production* of creative products. The words *freeing* and *inherent* attributed to expressions that denote *imagination*, as they added more value to the linguistic details of the polysemous relationship of *freedom* to *intellectual autonomy*, as opposed to other categories within the overall framework. When inferring this data to inform the analyses for M2, the word *imagination* was seen as both a key position of what creativity is, and an important process required to create. *Imagination* involves both processes of *risk taking* and *problem solving*, achieved with inherent qualities of *commitment, discipline, perseverance,* and *letting your spirit show through production.* Imagination had denotative connections to the words *open-mindedness, excitement and spontaneity,* as what it means to be creative as a function of *imagination*. These types of conceptual expressions and

linguistic relationships again, as in collaboration show early emerging values and meanings of connotative analysis.

The next key concept of creativity was ***innovative***, meaning it is *left-field, different, outside of the box*. To be *innovative* as a concept of *creativity*, involved processes and skills of *curiosity, making, risk taking, open-mindedness, experimentation,* and the *process* itself. The expressions used by the participant paint a colourful picture of the conceptual phrases connected to Innovation, revealing emerging connotative data. To be innovative was Country (in connection to the participant's construct of Lilyology), expansive, enlivening, exciting, insightful and all-encompassing. Being *innovative* was expressed as *germane* and *growth,* a *behaviour.* The colourful words expressed by the participants, which informed M1, was also seen in the type of words inferred for M2. When referring to the modality of 'creativity' many of the words denoted 'what is or means to be' as *innovative,*' values and the processes required to be innovative in comparison to other categories. This suggests that the process of being *innovative* is not just a skill or action to do it, that the notion of process also encompasses an experience that is *all encompassing, expansive* and *inspirational, purposeful*. To be *innovative* was a *behaviour* that was also a connector to the *process* of being *innovative*.

Innovation is syntactically a noun, thus semantically denoted as a product of *creativity* for this modality analysis (M1). *Innovation* is synonymous with *change, inspiration, and invention,* involving *conceptual* skills or processes. If the product of *creativity* was *innovation,* it resulted in *embodied material, agency,* something that was *authentic*. The *innovation* was expressed as *constructive, human, critical* and *contextual.* I allocated *arts* as an expression of *innovation,* a product of *creativity*. Again as in ***innovative,*** the M2 analysis denoted many words as what it is or means to be as a product involving *innovation.* The products of *innovation* when connected to *creativity* were *different*, and could be a *perspective* or *conceptual,* a *freedom*. Interestingly as this stage of linguistic analysis, there were connotative components emerging form the words categorised as expressions. Here,

the semantic properties of these words connect innovations of self, they were abstract and necessarily objects or programs for example. It could be inferred at this early stage, that *innovation* in *connection* to creativity, results in phenomena not as a process of the experience, but as a product of what that experience is.

Problem Solving, synonymous with *induction*, categorised the many processes involved in *creativity*. Participants described these processes and skills as *responsive, play, inquiry, ideas, collaboration, scaffolded, perseverance, social, fluid, discipline, commitment, persistence, listening, thinking,* and *semiosis.* The expressions I connected to problem solving described the engagement of being involved in it, such as *practical reasoning* and *resourcefulness, grounded* and *connector. Problem solving* is *learned* and *purposeful*, while being *challenging*.

The M2 denotative components of *problem solving* in creativity largely reflected processes required and to do when *problem solving* and the qualities you need to do it. *Problem solving* involved processes of being *fluid, thinking, listening, practical reasoning, persistence, experimentation*. *Innovation, imagination* and *radical* were denotative of processes required for *problem solving*, whereas *learned, scaffolded, inquiry* and *making* were processes to do it. The connection of polysemy of words within the descriptors used by the participants, offered insight to the values and qualities of problem solving, including *new, enlivening, fluid, challenging and radical*. Some words like *fluid* were categorised as both a quality and process required for *problem solving*, again suggesting early emerging connotative components of linguistic structures and domains.

The experiences of being in the process of *problem solving*, again, as in *innovation* and *innovative* offered some emerging connotative components, words that reflected energy and emotion such as *enlivening, fluid, transformation, forward*, suggesting at this preliminary stage of the pragmalinguistic and meta-text analyses that the process of *problem solving* were not linear, but iterative.

Creativity was categorised into the M1 key concept of **New**, which resulted in a range of synonyms to inform what *new* is, including *forward, originality, cutting-edge, transformation, radical, novel, emergent, original and unexpected.* To be *new*, it involved processes of *energy* and *making*. Participants' words like *excitement* and *perspective* were categorised as expressions of *new* considering describing *creativity*.

The M2 pragmalinguistic and meta-text analyses of the words used to connect to *New*, similarly encompassed multiple denotative components, meaning some words were identified as both a process required and quality when something was *new,* such as *curiosity* and *left-of-field.* When creativity was described as *new*, it also denoted what the experience of that means to be, such as *emergent, social, innovative, energy, original and fertile.* There were many qualities describing *new*, such as *contextual, insightful, constructive, vision, unexpected, germane, original.* Processes to do included being *inductive*, *constructive and making.*

Summary of inferences for innovation

The summary of microanalyses of data for innovation comprised of seven key concepts that guided the dialogic domains of the participants. The key concepts for innovation included ***Creative, Excitement, New, Limitations, Purpose, Change,*** and ***Risk****.* One of the challenges in establishing the M1 key concepts was using the strategy of word frequency. Only one participant used the word ***Risk***, whereas *different* and *novel* were used twice. When looking at the denotative components, these more frequently used words did not connect synonymously nor polysemously to other words and expressions in the data set, in comparison to ***Risk***. Therefore, the analysis of modality resulted in using *novel* and *different* as synonyms of the key concept ***New***.

In the M1 analysis of *innovation*, the key word ***Creative*** was synonymous with *inventive*, and used skills or processes of *thinking, build, tinker* and *think*. There was only one M2 analysis connected to this key concept, indicating that being *creative* was a process

required for *Innovation*, it had qualities of being **New**. It involved processes of *ideas* that were *forward* in a space of what is means to be *creative* in *innovation* and valued as *future*; that is being *creative* was temporal. Here early connotative components emerged and reflected some frames for constructs of textual meaning.

Some connotative components of the cognitive linguistic structures appear in the connection to the M1 and M2 analyses, resulting in emotive qualities in relation to the process of *innovation*. Here in M1, *innovation* connected to **Excitement**, it was an *endeavour*, which reflected expressions of being *fearless* and having *break though*. In M2, the word *break through* denotatively reflected the idea it was both a process required for Innovation and positioned what innovation should be.

The key concept **New** was synonymous with *new-ness, different, novel* and *out-of-the-box*. When familiarising myself with the intricate details of the M1 expressions in the micro analysis, the connotative components of emotive and positive attributes were emerging. The participants' words *of freshness, new and valued, seeing the familiar differently, future,* and *valuable* were sorted into expressions for *new*. The M2 analysis also reflected similar attributes of connotation, and the polysemous relationships of words largely reflected these are processes required to be *new* and more detail to what *new* is. Here it was interesting to observe that many of these words in M1 and M2 reflected movement, energy, and processes required when being *innovative* and *new,* like *freshness, excitement, foreword thinking, fearless, renewal, advancement, multi-formed, purposeful, change* and *progression.* The pragmalinguistic analysis of these words established more clarity regarding the empirical materials to come in the next analysis stage. *New* was valued as *essential, challenging, out-of-the-box;* it involved the process to *think*. Words like *seeing the familiar differently, forward thinking, fearless, different* were categorised across a few components, mostly establishing what New is: again not too dissimilar to the M1 synonyms.

The M1 and M2 analysis of **Limitations** in connection to the term *innovation* resulted in frames of words that denoted what is a *limitation* and the values attributed to the

limitations of *innovation*. There were no synonymous words I could identify from the data when categorising *limitations*; however, *limitations* involved processes of *choice* and was *risky*. The expressions categorised to *limitations* in the initial stage were *nineties, mind-numbing, con, manipulation, misunderstood, buzzword*- all words which already reflected negative connotative components prior to a deeper analysis stage. All these words were inclusive of the next stage of analysis, heavily value laden, but also reflecting some qualities that pertained to *limitations*, such as *mind-numbing, risky, new and creative*. When the words *creative* and *risky* were polysemously analysed as *limitations*, they were also identified as processes required that connected *limitations* to *innovation*.

The **Purpose** of *innovation* involved many words that reflected processes required, values and qualities, in comparison to the other components. Interestingly, the initial denotative analysis largely reflected processes, whereas the modality for M2 revealed another layer of inference to the words participants used. Words synonymous to *purpose* in M1 included *focus, challenge, vision, calculation,* and *applied*. The *purpose* of *innovation* involved skills and processes of *choices, ideas, strategy, strategic,* and *considered*; and was expressed through words including *business like, authentic, purposeful* and *essential*. During the M2 analysis, words like *vision, improvement* and *challenge* expressed what it means to be or is as having *purpose* in *innovation*. Additional to the M1 analysis of processes and skills, *purpose* involved words of *applied, disruption, strategic, extending, choices,* and *endeavour*. Words from this analysis including *disruption* and *endeavour*, and *improvement, new* and *valued, considered, limitations, focus, excitement, risk* and *fearlessness* reflect the qualities and values connected to the ideas connected to *purpose.*

Change in Innovation was defined with words of reform and the expression *implementing transformative thinking* and *practice*. The complexity of identifying denotative components for *change* is that many of the M1 words had multiple ways that the polysemous relationship of the words connected to each other, making the M2 attributes multifaceted; almost all words held multiple connotations. This could suggest the iterative

nature of *change,* and that the process and qualities involved in change in innovation were not linear. When looking at the words in M1 that were synonymous with changes: *transform, metamorphosis, vicissitude, improvement, advancement, progression, renewal*, it was clear that denotatively these words reflect ideas of movement.

This idea of movement was also clear in the expressions connected to change in innovation, including *implementing transformative thinking and practice, forward, forward-thinking, Country, interconnectedness* and *multiformed*. Lastly, the observation of iterative understandings connected to *change*, was shown in the words *impact, choice, difference, business-like*, all reflecting processes required to *change,* values and qualities involved in *change* as well as the experience of *change* itself*. Thinking, metamorphosis,* and *interconnectedness* were identified as processed required for *change* in Innovation, alongside qualities of *brave* and *authentic. Change* in *innovation* required a process to do, described as *transform, build, inventive* and *tinker*. While the experience of what it is to be as *Change* in innovation held denotative connotations of *departure, newness, vicissitude, Country* and *Lilyology,* words which also were determined to have qualities required for *change*.

Risk in Innovation only had one data set connected to it. Almost all of the words in this data sample for M1 and M2 analysis reflected the processes required, values and qualities attributed to *risk* in *innovation*, including*: rule breaking, risk-taking, manipulation* and *strategy*. The word *calculation* was identified as a process to do when engaging in *risk in innovation*. The M1 analysis also framed expressions including *fearlessness, brave* and *challenging to risk in innovation.* The next section of summarises the fluid Experiential Meaning of Emerging themes for *Process 1,* exploring the final modality, M3. Here I discuss the challenge of the micro analysis of pedagogy of ITE programs to reveal the findings of the linguistic structures and cognitive domains inferred from the participants' data.

Summary of inferences for pedagogy in ITE programs

The interpretation of M3 findings were primarily described with the four conceptual phrases as these determined the position of what the notion is or what it means to be, that is the ideas around those phenomena. These conceptual phrases included **Ways of learning manageable; Ways of learning challenging; Social Dimension;** and **Pedagogy of the Teacher.**

In the M2 analysis, *Ways of Learning that were manageable* were reflected in notions that described what it means to manage pedagogy in ITE programs, and the processes required to do that, including, *trial and error feedback; based on constructive alignment, online and creative; verbal instruction and demonstration;* and *ITE general pedagogies aspire towards a rhetoric of social constructivist pedagogies with varying success.* This last phrase also denoted a value of the ways ITE pedagogies are manageable, with varying measures of success. The processes and skills identified in the M3 analysis included *trial and error feedback, visual and spatial skills, verbal instruction and demonstrations, and constructive alignment which is online and creative.* Here, the notion of what is manageable was due to the underlying processes that make pedagogy in ITE programs work. Here, the notions were denoted by the idea of what was manageable as a value of the experiences as *aspire towards, varying success*; and what was valued as ways of managing the process of practicing or designing pedagogy in ITE programs, including *feedback, skills, instruction, and demonstration.*

The participants described managing the *Ways of Learning* that were *challenging* through much longer phrases or complete sentences, where the M2 analysis was connected semantically across clauses. Here, the notions were denoted by the idea of what was challenging as a value of the experiences as *atheoretical,* having *aspirations,* there was *assumed pedagogic expertise.* Additionally, these ideas denotatively reflect largely negative challenges seen using modifying adverbs of *more didactic, not enough*, *constrained by*, and *often very conservative,* when working as academics in ITE programs.

The challenge of analysis here became apparent as the responses were layered with negative meanings that connotatively expressed the ways of learning, what it is as a phenomenon, and a value and or quality attributed to it. For example, clauses that include rather than, denote the infinitive form of the verb to indicate negation as a contrary choice. This was seen in the case of *pedagogy* is often <u>overburdened </u>with the *business of teaching* <u>rather than</u> *the issue of becoming a teacher*. The words <u>overburdened </u>and <u>rather than</u> make clear the negative perception of the ways pedagogy is experienced, as applied to the contexts of the *business of teaching* and *the issue of becoming a teacher.* Interestingly the idea of becoming a teacher was described as an *issue* which could be seen as a problem or simply that it was an important topic. It was important at this point to acknowledge both possibilities, and then analyse the interview data for further meaning.

Again, the polysemic relationship of denotative and connotative expressions across clauses was seen in the values on the practice of academics in current ITE programs reveal contrasting ideas about ways of learning, *pedagogic approaches*, that were <u>*often very conservative*</u>, and <u>didactic</u>, and focused on information and concepts, *but does not always successfully link* content to practice, and *assumed pedagogic expertise of academic staff*. It was suggested that *andragogic approaches to ITE pedagogy would improve understandings of creativity and innovation*. All the while *neoliberal trends* were still identified as challenges to *social constructivist and creative pedagogies*.

Social dimension

The idea of what was social as a phenomenon incorporated the personal, relational or collaborative experiences with others and the larger institutional environment itself. The denotative M2 and M3 analyses reflected the connotative meanings of the clauses and lexicon used to describe this social dimension reveal what it is, what is means to be and the processes required to do that. In the M2 analysis, there were few values laden words or clauses in contrast to understanding the ways of learning that were manageable and

challenging, for example *rely heavily, regimented, orthodox, formulaic, compromise between, demands.* Then within clauses M2 analyses clearly denoted what the social dimension was: knowledge growth through *pedagogy, connecting experience to rationale, action learning, research project, observation, imitation, online approaches, and prescriptive models, specific outcomes, holistic and both-ways.*

The M3 analysis of clauses highlighted both what the social dimension was, participants and actions and a valued result, as seen in the example, 'approaches to be *pragmatic, a compromise between* the *limited resources of time and demands of regulatory bodies and student expectation.'* The resulting value of *pedagogy* was based on *compromise and pragmatism* in an environment that limited due to time, resources, demands of policy and student expectation. While the words compromise and limited may have the connotations of being negative, given the notion of the whole sentence, it suits to denote the concept of what the existence or experience of the social dimension, rather than connote an emotive meaning. Additionally, the word *pragmatic* positioned before *a compromise* reflects the polysemic relationship of these words setting the paradigm of stating the processes required of the university academics as just what they are.

Pedagogy of the teacher

The pedagogy of the teacher included both social dimensions and to reflect what pedagogy means and the process required to enact pedagogy. While there were data categorised in the previous Social dimension conceptual phrase that also highlighted the pedagogy of the teacher, the difference here after completing the M3 analysis were specific to the act and practice of pedagogy in their own work, in contrast to the social ecology of the institution. Identifying personal pronouns of *I, we, me, my, mine* aided in categorising this data as pedagogy of the teacher. The M2 analysis connecting

The use of the infinitive phrase *I want to* before the verbs (and auxiliary verb be) make, be, support, influence have clear connotations for what the pedagogy of the teacher

means to them, and a value on the processes to be innovative, suggesting the social ecology of practice when working with students. There is a qualifier at the end of these experiences the teacher wants to enact, indicating they are *for the better*, attempting to validate the practice for educative and pedagogic success, and if something changes for the better it improves.

Again the teacher experiences of what innovation in pedagogy of ITE programs 'means to be or is' are explicitly described as actions and processes. The polysemous relationship of words to phrases and clauses makes clear the connection between the denotative and connotative analyses. For example *gently building skills, experiences, and knowledge with students,* this reflects a value for collaboration in a guided, slow process that is multifaceted and nuanced, and there is a procedural time frame with the conjunction of *before*. This process is important as they view the process of students' future work in schools as a *launch*, as schools are a *big wide world* in amongst *the complex lives of their students.* Contrast of beliefs between self and system, seen in the phrases*, my practice, what seems to happen, a compromise between limited resources of time and demands of regulatory bodies and student expectation.* The pedagogic practices connected to teacher experiences are *student centered, arts-making based, peer supported, reflective*, and *pragmatic.*

Appendix 15 Filtering process of conceptual frames for signposting basic themes

Filtering process of conceptual frames for signposting basic themes using data from Interview Scheme and Researcher field notes for the key idea of collaboration

Ellipses in Interview Scheme and Field notes	Data from Ellipses in Interview Scheme Collaboration	Conceptual Frames of Signposting Basic Themes
• Personal Philosophy • Energy>Restrictions>Space • Collaborative Environments> Practice> Depth learning> Sustainability • Constraints> Time> Collaboration • TIME> Space for resting and networking (Conditions) • Collaboration> togetherness is a requirement • Collaboration>Culture of performativity> Like mindedness continual revising> Close the door • Collaboration> Recursion>Objectifying • Transference • Collaboration> Recursion>Objectifying (5) • Collaboration>Building Relationships>Negotiation>Time> Each contributing= AGENCY • Collaboration is mutually beneficial> Listening> Pushing thinking and approaches • Alignment with personal philosophy • Modelling and practice • Collaboration> Giving to others>reciprocal generosity • Collaboration> Trust> Essential relationship building	• Richness of Collaboration, informal meetings • Move spaces could you do more? • Environment is a constraint on creativity • Personal Philosophy and process of confronting myself • Generate knowledge capital • Difficult assumption we know how to do collaboration, need to be trained • Mentorship> Experience>Transferable Practice • Discipline Diversity > Communities of practice • Trust is difficult as it is a constructed space • Team building conditions where people feel together, balance of give and take • Abstract, networked connected group of people, web like. • Access knowledge and thought network • Virtual and physical space for voice (Collaborating in online learning) • Collaboration> social space • Interdisciplinarity is hard> Traditional skills-based structures of uni, competitive grading works against imagination. • Negotiation of meaning, joint understanding • Building relationships with colleagues and students in the classroom to think about the process. • Time- understand each other, shared understanding of the work or activity together, not assuming • Time- collaborate with people you know share similar philosophies and goals • Listening, cooperative is working together which is synonymous with collaboration. • Pushes thinking and approaches and working styles. • Suspicion of Arts>Fear>Time • Playful>Trial and error>Satisfying • Suspicion of The Arts- fear of the body, yet active engagement is embodied learning> takes time to wait until it ceases to be threatening • Experimental, interdisciplinary, multi-perspective • University settings have an almost nonexistent level of professional trust • Modelling and practice of collaboration connects to practice of students • Communication necessity, be frank, open, talk about problems • Respect> understanding>celebrating difference	*Personal model:* The mental model regarding the way reality is personally perceived and represented. It reflects the relationship between the individual's perception and philosophy about their own thoughts, acts and consequences within this reality. *Social Ecology:* The complicated relationship between the environment, other and self, whereby skills, interaction, knowledge are exchanged resulting structures of access, engagement, norms, and roles. This connection between environment and the individual or group results in spaces for these structures to exist, develop or be renewed. *Transference of Epistemic Value:* Epistemic values entails layers of values from social ecologies and personal models, which attach themselves to a belief system around knowledge and understanding. These cognitive successes can lead to or transfer to expectations or a learning journey. *Normalisation of social ecology:* Normalisation of social ecology denotes a framework for understanding the processes of the individuals, group, and environments to result in new or innovated ways of thinking, organising, or working in that space. It includes conditions like time, space, constraints, accessibility, social exchange practices.

- <mark>Empathy, 1:1 emotional intelligence> other person</mark>

Researcher RSSA notes	**Researcher RSSA notes**	**Researcher RSSA notes for the next process**
Collaboration> togetherness is a requirement Is it a social ecology (2) or Transference of Epistemic Value (3)? When I look back to the M1 and M2 analyses and 'Together' is causative and what collaboration means to be, so it sits at Social ecology, rather than transference.	• **Richness of Collaboration, informal meetings** Originally, I thought this was (4) Normalisation of social ecology in Column 2. When I filtered the terms, the word 'richness' is a personal experience and value, not a norm per se. Thus, changed it to (1) Personal model. • **Abstract, networked connected group of people, web like.** Words of abstract, web like are personal models of experiences • **Discipline Diversity > Communities of practice** Communities of practice are an ecology, there is a suggested framework here resulting from discipline diversity	• Key words in the data connect directly to conceptual sign posting. E.g. Time and space for (4) Normalisation of social ecology • Cluster coloured data and summarise in connection to the definition of each conceptual frame. These aid connecting relevant summaries of A-Frame notes in Researcher field notes to help identify some preliminary data points for the macro analysis. • Summarise, make connections (See A, B, C, D, E, F coding) to like exemplars across all columns of the final table, these are summary points for final sorting/reallocation of data under headers.

Filtering process of conceptual frames for signposting basic themes using data from Interview Scheme and Initial Field Notes for the key idea of creativity

Main ideas from Ellipses in Interview Scheme and Field notes	Data from Ellipses in Interview Scheme Creativity	Conceptual Frames of Signposting Basic Themes
- Creativity> Opportunities> Excitement> Chances - Creativity>Flow>Fluidity>Ease of comfort - Creativity> Tried stuff> Risk taking built into the process> What are the ways - Creativity> Risk taking+ Trust + Collaboration + Exploring+ Experimenting= Opportunities. - Creativity> Social exchange of different people - Novelty part of reasoning how it is this going to work - Creativity> Insightful> Left field> thinking space>Conditions for insight - TIME> Space for resting and networking (Conditions) - Arts background> Time>Space >Network>balance process and academic products	- Extended workloads - Truth and consequence and fear - You can unlock your creativity - Finding networks to collaborate for creativity - Arts makes things more human - Hard to define creativity - Foster creativity development to help us continue to discover - Places and spaces>imagination - Reflecting on practice - Making your message sticky, take students on a journey. - Creativity Contributes to safe spaces - Creativity>Generosity>Care - Creativity doesn't have to have an outcome - Taking chances> trying new things - Creativity- Opportunities for excitement- movement dynamic. Chances are linked to innovation in creative process, can be temporary - Problem solving is a crucial process - Creative behaviour is a process that can be enhanced	*Personal model:* The mental model regarding the way reality is personally perceived and represented. It reflects the relationship between the individual's perception and philosophy about their own thoughts, acts and consequences within this reality. *Social Ecology:* The complicated relationship between the environment, other and self, whereby skills, interaction, knowledge are exchanged resulting structures of access, engagement, norms, and roles. This connection between environment and the individual or group results in spaces for these structures to exist, develop or be renewed. *Transference of Epistemic Value:* Epistemic values entails layers of values from social ecologies and personal models, which attach themselves to a belief system around knowledge and understanding. These cognitive successes can lead to or transfer to expectations or a learning journey. *Normalisation of social ecology:* Normalisation of social ecology denotes a framework for understanding the processes of the individuals, group, and environments to result in new or innovated ways of thinking, organising, or working in that space. It includes conditions like time, space, constraints, accessibility, social exchange practices.
Researcher RSSA notes The challenge of sorting is that creativity is both a process, product, experience, and embodiment, so I have had to move around Column 1 and 2 as I work through the summaries. Particularly once I got to the transference of epistemic value and normalisation of social ecology. These proved to be more complex.	**Researcher RSSA notes** By completing M1 and M2 modalities earlier in the data analysis, it established a mental framework for me to aid in sorting the complexities of creativity, as it is both a process and product, and experience, and thus not easy to allocate into the categories on first glance. Transference of Epistemic value contained Summaries of inferences that described both process and product and experience of creativity, in flow or iteratively.	**Researcher RSSA notes for the next process** - See same processes as for Collaboration. - Interestingly there were no significant data for the transition points for creativity. So they have not been added to the frameworks.

Filtering process of conceptual frames for signposting basic themes using data from Interview Scheme and Initial Field Notes for the key idea of pedagogy in ITE programs

Main ideas from Ellipses in Interview Scheme and Field notes	Data from Ellipses in Interview Scheme Creativity	Conceptual Frames of Signposting Basic Themes
• **Incentive to make dialogic** • **Emotive part of learning** • **Interdisciplinarity is hard** • **Online dance workshops via technology** • **Fun is not a bad word** • **Learning needs to be framed in ITE programs** • **Andragogy> practice into theory> engagement** • **Pedagogy>Practice>Process to take risks** • **Pedagogy> Space is what is in-between and human condition**	• Passion for performance • Relationship with schools and uni has gone backwards • Golden priority is school kids' future goal • Space is in-between and human condition • Challenges collaboration for students works belief and practice • Innovation of Pedagogy are new experiences for students • Online learning needs flexibility for collaborative tasks, carefully planning, trust • Face to face rare, online mostly • ITE Programs- Exchange of student and arts in classrooms to develop thinking. • Interdisciplinarity is hard> Traditional skills-based structures of uni, competitive grading works against imagination. • Leadership, community and culture philosophy and curriculum • what supports are available? It is didactic> incentive is not to be a great pedagogue • ITE general pedagogies aspire towards a rhetoric of social constructivist pedagogies with varying success • Playing with our bodies in imaginative ways and problem solving> agency • ITE Programs- Safe environment reassuring trust between students and teachers	*Personal model:* The mental model regarding the way reality is personally perceived and represented. It reflects the relationship between the individual's perception and philosophy about their own thoughts, acts and consequences within this reality. *Social Ecology:* The complicated relationship between the environment, other and self, whereby skills, interaction, knowledge are exchanged resulting structures of access, engagement, norms, and roles. This connection between environment and the individual or group results in spaces for these structures to exist, develop or be renewed. *Transference of Epistemic Value:* Epistemic values entails layers of values from social ecologies and personal models, which attach themselves to a belief system around knowledge and understanding. These cognitive successes can lead to or transfer to expectations or a learning journey. *Normalisation of social ecology:* Normalisation of social ecology denotes a framework for understanding the processes of the individuals, group, and environments to result in new or innovated ways of thinking, organising, or working in that space. It includes conditions like time, space, constraints, accessibility, social exchange practices.
Researcher RSSA notes	**Researcher RSSA notes**	**Researcher RSSA notes for the next process** • Key words in the data connect directly to the conceptual sign posting. E.g. Time and space for (4) Normalisation of social ecology • Cluster coloured data and summarise in connection to the definition of each conceptual frame. These will then aid in connecting relevant summaries of the A-Frame notes in the initial field notes to help identify some preliminary data points for the macro analysis. • Summarise and make connections (See A, B, C, D, E, F coding) to like exemplars across all columns of the final table, these will be the summary points and allow for a final sorting/reallocation of data under headers.

Filtering process of conceptual frames for signposting basic themes using data from Interview Scheme and Initial Field Notes for the key idea of innovation

Main ideas from Ellipses in Interview Scheme in Field notes	Data from Ellipses in Interview Scheme Innovation	Conceptual Frames of Signposting Basic Themes
• Practice to theory • Expectations of arts background • Curious and support others • Meetings and work • Thinking doesn't equate to work value • Liminal space • Novelty> Risk Taking ways • Defines newness and creativity • Risky conditions are less conducive to innovation • New thing or product • Taking chances> trying new things • Nothing new or completely original • science and tech • Individual pressure> Dreams>Responsibility • Anything is possible> taking a chance to open creative space • fearless connects to freshness	• If Innovation> Time> Collaboration • Trying new things> taking chances • Con- hijacking of business (IT world blue sky business term), mind numbing and meaningless in university. It's eroded, rugged individualism. • Reason for retrenchment • Innovation- How to get students thinking through contributions, this involves constraints • Is an ASPECT or form or component of creativity and collaboration creates the space for it. • Research encourages to be novel, new knowledge • Innovation- bias, business language • Innovation- Inventive: maybe it's the creative part because you start from less. • Innovation in Arts practice is what you do, adding of something • Innovation- Reform/Transform: already been formed> Facts finding • Innovation> Different ways of knowing and seeing> Walking in other people's shoes> Empathy> Action > Compassion • Innovation- Science and Tech>facts founded • revising units and lessons • Innovation>Detrimental attitude >Time>Playfulness. • Forward thinking, imaginative thinking, thinking outside the box, doing things differently • Novelty in Innovation is a product- new thing • Innovation according to whom?	*Personal model:* The mental model regarding the way reality is personally perceived and represented. It reflects the relationship between the individual's perception and philosophy about their own thoughts, acts and consequences within this reality. *Social Ecology*: The complicated relationship between the environment, other and self, whereby skills, interaction, knowledge are exchanged resulting structures of access, engagement, norms, and roles. This connection between environment and the individual or group results in spaces for these structures to exist, develop or be renewed. *Transference of Epistemic Value*: Epistemic values entails layers of values from social ecologies and personal models, which attach themselves to a belief system around knowledge and understanding. These cognitive successes can lead to or transfer to expectations or a learning journey. *Normalisation of social ecology:* Normalisation of social ecology denotes a framework for understanding the processes of the individuals, group, and environments to result in new or innovated ways of thinking, organising, or working in that space. It includes conditions like time, space, constraints, accessibility, social exchange practices.
Researcher RSSA notes Challenge to sort as innovation is both product and process, yet as a process how do we differentiate the personal from normalisation? I looked for spaces as the way to establish normalisation.	**Researcher RSSA notes**	**Researcher RSSA notes for the next process** • Cluster coloured data and summarise in connection to the definition of each conceptual frame. These will then aid in connecting relevant summaries of the Interview Scheme notes in the initial field notes to help identify some preliminary data points for the macro analysis. • Summarise and make connections (See A, B, C, D, E, F coding) to like exemplars across all columns of the final table, these will be the summary points and allow for a final sorting/reallocation of data under headers.

Appendix 16 Summary of Inferences?

Relevant summary of Inferences for collaboration (M1 & M2 Empirical materials), Transition points, and Researcher field notes

Conceptual Frames of Signposting Basic Themes and Summary of Filtered data from Table 1	Data and Summaries from Researcher field notes of A-Frame	Summary of Inferences (M1 and M2 modalities) and transition points
Personal model: The mental model regarding the way reality is personally perceived and represented. It reflects the relationship between the individual's perception and philosophy about their own thoughts, acts and consequences within this reality. • **Personal Philosophy** • **Richness of Collaboration, informal meetings** • **Personal Philosophy and process of confronting myself** • **Trust is difficult as it is a constructed space** • **Abstract, networked connected group of people, web like.** • **Alignment with personal philosophy** • **Giving to others>reciprocal generosity** • **Trust> Essential relationship building** The way academics collaborate is based on a personal philosophy and the way one thinks, aligns, or conceptualizes the acts of interaction. As a personal philosophy, collaboration involves a process of confronting one-self in the process of working with others **(A).** Such confrontation could be about trust which is seen as essential for relationship building **(B).** In terms of the space for collaboration, it is not always established by the participants freely, but as a constructed space by the environment or the task at hand **(C).** On the other hand, there is a richness valued from these experiences, especially when the meetings are informal **(D).** The notion of the way academics collaborate is abstract, web-like in the way it is a networked connection of groups of people **(E).** Collaboration involves giving to others as a reciprocal generosity **(F).**	• The richness of collaboration is from informal meetings **(D)** • There is an energy from creativity which connects to how collaboration is restricted **(C)** • Personal philosophy in interest and growth, and by engaging in collaboration you are engaged in a process of confronting yourself which improves the way you work **(A)** • It is A practice of your own, and you develop a way of enacting and knowing, exploring, and reflecting **(A)** • Finding like mindedness and continual revisiting: how do we rethink it? How does it fit with? **(A)** • Time- collaborate with people you know share similar philosophies and goals **(A)** • Self-importance- you will make the time for teaching and writing **(C)** • Mental space: Universities are a manufactured space. Space is what is in-between and the human condition **(C)** • Pushes thinking and approaches and working styles **(A)** • Suspicion of Arts>Fear **(B)** • University settings have an almost nonexistent level of professional trust **(B)** • Suspicion- this goes in both tensions and frameworks **(B)** • Can be satisfying despite the isolation as it is satisfying to share **(D)** • Communication necessity, be frank, open, talk about problems **(D)** • Respect> understanding>celebrating difference **(D)**	**Summary of Inferences** • Honest and complementarity described the qualities for Collaboration **(A)** • Being careful- a value process when engaging in trust when Collaborating **(B)** • Relationship is 'being' the way to understand the existence of being in Collaboration with generosity, empathy, with a value on respect. These are the processes required for trust in Collaboration related to risk taking and sharing through communication **(B)** • Sharing involves skills and processes of generosity, balancing and facilitation, resulting in generosity **(F)** **Transition Points** • There is a hierarchy and prevalence regarding values placed on people's and academic's work in university, especially in connection to agendas and politics at play **(C)** • Collaboration involves networks which are a range of people or group of people. The acts of this process have a space and context, that is going between people, to result in abstract notions of concept maps, it is web like. **(D)** • Some shocking experiences with a particular style of management that doesn't work for all. It is autocratic, nasty, vindictive, mean spirited, not generous, and ultimately financially oriented-saving dollars **(C)**

- Empathy, 1:1 emotional intelligence> other person **(A)**
- University has agendas reducing support of ITEs, they are economic ones which restrict voice **(C)**

Social Ecology: The complicated relationship between the environment, other and self, whereby skills, interaction, knowledge are exchanged resulting structures of access, engagement, norms, and roles. This connection between environment and the individual or group results in spaces for these structures to exist, develop or be renewed.

- **Energy>Restrictions>Space**
- **Collaborative Environments> Practice> Depth learning> Sustainability**
- **Collaboration> togetherness is a requirement**
- **Collaboration>Culture of performativity> Like mindedness continual revising> Close the door**
- **Environment is a constraint on creativity**
- **Collaboration> social space**

- **Collaboration is mutually beneficial> Listening> Pushing thinking and approaches**

The social ecology of collaboration encompasses interaction in and between the environment of higher education, the individual and a range of people or groups of people. **(X)** The complexity of the environment is due to balancing both the social spaces created by the participants as well as the system itself **(A C)**. For example, the notion of 'togetherness' as a valued requirement is more than just working together, it is a way of being in that moment of collaboration, there is a value a feeling of connecting in that space **(B)**. In this sense the collaboration becomes a 'practice' that deepens learning of the participants to work towards a sustainability of practice **(C move to A)**. Here the complexity is furthered as there is a culture of performativity connected to collaboration in higher education, where the process of like-minded ness or perhaps consensus requires continual revising during collaboration **(D)**. This can result in constraints of closing the door on ideas not wholly shared by others, creativity, and a shift in energy required to effectively collaborate, thus restricting the space for collaboration itself **(E)**. Additionally this process is mutually beneficial which results from both listening and pushing thinking and approaches within the context of collaboration **(F move to X)**.

- Mechanism of portfolio (team) **(B)**
- Academic research into collective intentionality social space as artist/artwork influences the way they carves out spaces in their academic work. **(C)**
- Difficult to balance other's perceptions and publications required to build reputation. **(A)**
- Arts Background (Design thinking and problem solving) helps skills in collaborating **(C)**
- Listening, cooperative is working together which is synonymous with collaboration. **(F)**
- Experimental, interdisciplinary, multi-perspective **(A)**
- Harder to collaborate at uni, it is isolating

  due to being in The Arts, there is little room, lots of stress, and not enough people to support each other. **(E)**
- Stimulating to be crossing to people in other subjects, you're not alone in crazy pursuits of motivation. **(C)**
- Without being interdisciplinary, people are SILOED; they get OVERWHELMED and retreat in CAVES.> no collaboration **(C)**
- Difficult, there is an assumption we know how to do it, but really, we need to be trained in how to do it well. **(E)**
- It is ESSENTIAL, a MUST, teachers work collaboratively. It is part of your job, there are lots of variables, you can't be a good teacher without it. **(X)**
- Playful>Trial and error>Satisfying **(A)**

Summary of Inferences
- Together included partnership, challenging, rewarding, exciting, group time, indicating that the being of Together was more valued as an experience and existence, rather than just a function of Collaboration **(B)**
- There are multiple perspectives about collaboration which are complex when connected to the ways people are genuinely working together. It held a value of the efficacy required to do it. The participants also valued collaboration as Lifelong, Critical and Satisfying **(A)**
- The notion of 'together' can value positive, and native aspects including collusion, reciprocity, mutual, beneficial, and difficult **(B)**

Transference of Epistemic Value: Epistemic values entails layers of values from social ecologies and personal models, which attach themselves to a belief system around knowledge and understanding. These cognitive successes can lead to or transfer to expectations or a learning journey.

- **Collaboration> Recursion>Objectifying**
- **Transference**
- **Move spaces could you do more?**
- **Generate knowledge capital**
- **Mentorship> Experience>Transferable Practice**
- **Access knowledge and thought network**
- **Collaboration>Building Relationships> Negotiation>Time>Each contributing= AGENCY**
- **Modelling and practice**

The transference of epistemic value regarding collaboration and acts of collaboration are from both a personal model and social ecologies **(A).** This results in the way this environment is cultivated, modelled as practice for the expectations of success in that space, and how the individual learns and progresses exemplify these phenomena**. (B)** An example of transference is where the act of collaboration involves repeated application resulting in an expression (something abstract) in a concrete form. This abstraction could be the way knowledge capital is generated, or how academics access knowledge as a thought network **(C).** Thus, the act of collaboration sees the notion of togetherness as an entity itself, not just as an experience to be had**. (D)** There becomes a value on mentorship in this process, to develop experience as transferable practices **(E).** The question arises that if academics move spaces or work with other groups, would this increase the potential outcome or output **(F move to B).** Another example of transference is agency of academics, this is through the processes of collaboration which involve building relationships, negotiation, time and everyone contributing to the space**.(G)**

- Carefully constructed space through balance- give and take, conditions where people feel together, can be difficult to build trust, but is achieved through team building **(D)**
- Working from home as an academic, it's compartmentalised collaboration **(B)**
- Negotiation of meaning of joint understanding **(C)**
- Mentorship is important for collaboration with experienced people and in person collaborations, people with life experience to improve transferrable skills**. (E)**
- Ontological inquiry for discussions of theory **(B)**
- Trying to find relevance from research and other work in a space where Arts isn't valued**. (B)**
- Involved in interdisciplinary planning.**(B)**
- Online collaboration for research with other participants from other universities and connect with community**. (B)**
- Research in arts-based background to continue that practice, but their work at uni is not arts-based **(B)**
- Arts-based collaboration = Relationship of Time> Touch> Intent> Strength **(B)**
- Arts background gives skills in making space and networks in personal works to balance process of arts practice and products of academic work **(B)**
- ITE programs challenged by collaboration> beliefs and practices
- Interdisciplinarity is hard> Traditional skills-based structures of uni, competitive grading works against imagination **(B)**
- It's all about agency. Walking in other people's shoes- agency again in compassion, empathy, and action…but where is the time made? **(G)**
- Expectations when collaborating for innovation come from diverse Arts Background and experiences **(B)**
- Modelling and practice of collaboration connects to practice of students **(B)**

Summary of Inferences
- The process required for sharing involved cross fertilisation, skills, and experience, talk and forming partnerships to share knowledge. This last term shows interrelations of meaning, reflecting a space on the dialogic domain of the empirical material. The processes required to be collaborative involve exchange, share, support, lead and debate, and it is consensus and having connection, which explains what it means to be when engaged in collaboration **(A)**
- Move spaces, could you do more? **(B)**

Transition points
- People *access knowledge* through the interconnectivity of work or activity, and the network gives the opportunity for choice.
  When contrasted to M1 from the Data analysis for Collaboration, there were clear connections similar to the words around *Collaboration>Sharing>Expressions>Shared responsibility>Forming partnerships to share knowledge>Collective intentionality* **(C)**

	• Drama practice informs collaboration... the kids you teach know it Markers via the process. **(F)** • A background in The Arts expands your repertoire for working with colleagues for collaborative team teaching**. (F)**	
Normalisation of social ecology: Normalisation of social ecology denotes a framework for understanding the processes of the individuals, group, and environments to result in new ways of thinking, organising, or working in that space. It includes conditions like time, space, accessibility, social exchange practices. • **Time> Space for resting and networking (Conditions)** • **There is a virtual and physical space for voice.** • **Difficult assumption we know how to do collaboration, need to be trained** • **Team building conditions where people feel together, balance of give and take** • **Virtual and physical space for voice (Collaborating in online learning)** • **Constraints> Time> Collaboration** How do we make this work? The normalisation of the social ecology for collaboration is recognized by a range of practices and challenges **(A).** There is a contrast between the online workspace and face to face workspace and the processes that contribute to quality collaboration **(B).** However, there are key factors that are workable in both: time, team building and skill building for collaboration, having voice **(C).** Interestingly the notion of time is not only a factor of duration, but also a space for resting and networking**. (D)**	• If Innovation> Time> Collaboration is a relationship where is the time made? There are restrictions due to meetings, but not always spaces- except that offices are tiny and only fit 2 people **(C)** • Need to make time around his work commitments to meet more collaboratively other than meetings **(C)** • Enabling colleagues> more than key indicators and assuming staff know and can collaborate **(A)** • Communifact Managing risks are stressful while building the confidence of others **(A)** • Issues of permanent and sessional staff results in two different types of collaboration **(A)** • Research collaborations hindered due to senior job roles heavily based on admin **(A)** • Negotiation of meaning, joint understanding building relationships with colleagues and students in the classroom to think about the process **(A)** • Building relationships is the same as a classroom to think about the process **(A)** • Time- understand each other, shared understanding of the work or activity together, not assuming **(C)** • TIME allows you to develop understandings of each other, have a shared understanding of activity or work together> largely with people you know or share similar philosophies and goals **(C)** • Voice> underestimation of freedom from structural constraints **(C)** • Lack of agency and genuine/authentic partnership is evident in the online courses push. Some people might feel they have a lot to lose if they have agency in the university system **(B)**	**Summary of Inferences** • The key concept of Sharing was inferred from the meaning of what collaboration should be, that is, collective intentionality and forming partnerships to share knowledge **(A)** • Communication was followed by qualities and values attributed to that process. For example, if communication was consolidation and co-construction of meaning, it involved processes of consultation and shared responsibility and flexibility. The qualities and values notations following these words identified communication as an experience, has durability, openness and was curious and enervative. There were also processes of philosophy, compromise, and shared responsibility in communication for collaboration. Co-construction of meaning was understood to denote what it means to be when understating communication **(A)**

Relevant summary of Inferences for creativity (M1 & M2 Empirical materials), Transition points, Researcher field notes

Conceptual Frames of Signposting Basic Themes and Summary of Filtered data from Table 1	Data and Summaries from Initial field Notes of Interview Scheme	Summary of Inferences (M1 and M2 modalities) and transition points
==Personal model:== The mental model regarding the way reality is personally perceived and represented. It reflects the relationship between the individual's perception and philosophy about their own thoughts, acts and consequences within this reality. **Table 1** • **Creativity>Flow>Fluidity>Ease of comfort** • **Creativity> Tried stuff> Risk taking built into the process> What are the ways** • **Truth and consequence and fear** • **You can unlock your creativity** • **Hard to define creativity** • **Problem solving is a crucial process** • **Creative behaviour is a process that can be enhanced** The way academics view creativity is varied as it is hard to define, yet the problem-solving process is valued as crucial **(A).** What is clear, is that creativity processes are embodied and emotional responses, also reflecting states of mind or mental models **(B).** While creativity is something not tangible, it is seen as something you can unlock. This mental model about the construct of creativity reflects the embodied and emotional response to the process **(C).** Here, academics see this process as behaviours that can be enhanced, perhaps by trying 'stuff' and taking risk that are built into the process **(D).** This process flows iteratively to enable the creator to question the process, seeking 'What are the ways' **(E)** There is a contrast of emotions during this process, on one hand, the experience of flow and fluidity results in an ease of comfort **(F).** And at other times it is a process of meeting your truth and addressing consequences and fear **(G).**	• Creativity is a process, a behaviour that can be enhanced functionally and understood (B) • Novelty in creativity is a process, a new way of seeing (E) • New because it's made (A) • NEW for creativity and innovation (A) • Innovation is creative (A) • Creative is Innovative (A) • To think through something and act accordingly and justify reasonably> interpretation of actions and beliefs (C). • Seeking the opportunities by taking risks, trust, collaborating, experimenting, exploring (D) • NOVELTY CREATIVITY- challenge, out of comfort zone. Doesn't have to be novel to the whole world only, but it needs to be novel to you (G) • Risk taking is built into the process of learning (D) • There is some connection here- that term creativity was hijacked by business in the 90s.connect this to reinventing (A) • FLOW> ease and comfort- FLUID you can forget yourself and be lost in the process (F) • Creativity> Play> much misunderstood and is fundamental to a sense of who we are (B) • Practical reasoning- agency/criticality- Logic (A)	**Summary of Inferences** • Creativity involves processes of thinking during (Imagination, Problem solving, Innovative) resulting in creative products (Innovation, New) (A) • Imagination, which could be seen as fertile and having a vision. The words Freeing and Inherent attributed to expressions that denote Imagination, for the relationship of Freedom to Intellectual Autonomy (B) • Problem Solving, synonymous with Induction, categorised the many processes involved in creativity. Participants described these processes and skills as Responsive, Play, Inquiry, Ideas, Collaboration, Scaffolded, Perseverance, Social, Fluid, discipline, Commitment, Persistence, Listening, Thinking, and Semiosis (E) • New is, including Forward, Originality, Cutting-edge, Transformation, Radical, Novel, Emergent, Original and Unexpected. To be new, it involved processes of Energy and Making (B) • Excitement and Perspective were categorised as expressions of new (B)
==Social Ecology:== The complicated relationship between the environment, other and self, whereby skills, interaction, knowledge are exchanged resulting structures of access, engagement, norms, and roles. This connection between environment and the individual or	• There is less room to grow collaboratively and less space to think (C) • Neoliberal constraints on creativity which curtail and block it (C)	**Summary of Inferences** • To be innovative in creativity is Left-field, Different, Outside of the Box, involving processes and skills of Curiosity, Making, Risk Taking, Open-mindedness, Experimentation and the process itself (B)

group results in spaces for these structures to exist, develop or be renewed.

- **Creativity> Social exchange of different people**
- **Novelty part of reasoning how is this going to work**
- **Creativity> Insightful> Left field> thinking space>Conditions for insight**
- **Extended workloads**
- **Finding networks to collaborate for creativity**

The social ecology of creativity is valued as a social exchange of different people, and interaction of policy and practice. For example, this diversity enables academics to find networks to collaborate for creativity. Here creativity is an outcome of the process while collaborating. The focus here is not that you need to be creative to collaborate, rather collaboration facilitates the process for creative practice (**A**). The social ecology of the environment supports creativity when the condition for insight and left of field thinking are established as a space to think. In this space for creativity, novelty is a valued part of reasoning, seeking how the process of interaction and problem solving is going to work **(B)**. A challenge of this ecology is academic's workload being extended, perhaps reducing the space for creativity and collaboration for creativity **(C).**

- Creativity- Imagination is not at the heart of universities so there is a limit on places and spaces to create (C)
- Obligations vs satisfaction in fragmentation (C)
- Left field way with unexpected outcomes and making spaces for insight to happen (B)

Transference of Epistemic Value: Epistemic values entails layers of values from social ecologies and personal models, which attach themselves to a belief system around knowledge and understanding. These cognitive successes can lead to or transfer to expectations or a learning journey.

- **Creativity> Opportunities> Excitement> Chances**
- **Foster creativity development to help us continue to discover**
- **Places and spaces>imagination**
- **Reflecting on practice**
- **Creativity> Research making your message sticky, take students on a journey.**
- **Creativity doesn't have to have an outcome**
- **Taking chances> trying new things**
- **Creativity>Generosity>Care**

The transference of epistemic value based on creativity encompasses ways of process and notions of space and setting. It seems that both are required to facilitate creativity at different stages of the process. In general, when academics foster creativity, this development aids the continued process for discovery **(A).** Such discovery opens opportunities that result in excitement and chances. This transfer

- Commitment leads to ongoing development of Creative process (A)
- Resilience in a uni setting if you are genuine (D)
- NOVELTY CREATIVITY- unforeseen events connections, new ideas from deliberation. They are part of reasoning: how is this going to work? (C)
- Creativity- Generosity and good will to be creative across the curriculum- care (D)
- Creativity- Opportunities for excitement-movement dynamic (B)

Summary of Inferences
- Imagination was seen as both a key position of what creativity is, and an important process required to create. Imagination involves both processes of risk taking and problem solving, achieved with inherent qualities of commitment, discipline, perseverance, and Letting your Spirit show through production (A)
- Innovation is a product of Creativity and is synonymous with Change, Inspiration, and Invention, involving Conceptual skills or processes (B)
- To be innovative was Country (in connection to the participant's construct of Lilyology), Expansive, Enlivening, Exciting, Insightful and All-Encompassing. Being Innovative was expressed as germane and growth, a behaviour. 'Which is to be and 'being' in relationships between connecting personal and environment (A)
- If the product of creativity was Innovation, it resulted in Embodied material, Agency, something that was Authentic. The Innovation was expressed

encompasses both embodied experiences and mental models which enable academics to continue taking changes and trying new things **(B).** This transference of epistemic value is supported by places, spaces and setting where imagination is fostered, and academics can take chances and try new things with other staff and students. For example, if creativity is viewed as 'sticky' and without a formal outcome, it takes the student on a journey **(C).** Thus, the cycle of continued discovery is transferred. This transference of and for creativity is supported by generosity and care when collaborating, and is facilitated by reflective practice **(D).**		as Constructive, Human, Critical and Contextual (B) • Problem solving described the engagement of being involved in it, such as Practical reasoning and Resourcefulness, Grounded and Connector. Problem solving is Learned and Purposeful, while being Challenging (C) • Creativity is both a process required and quality when something was new, such as curiosity and Left-Of-Field. When creativity was described as new, it also denoted what the experience of that means to be, such as Emergent, Social, Innovative, Energy, Original and Fertile. There were many qualities describing New, such as contextual, insightful, constructive, vision, Unexpected, germane, original. Processes to do included being Inductive, Constructive and Making (D) • Imagination in connection to creativity, involved the processes or skills of Spontaneity, Searching and Freedom to practice Intellectual Autonomy and Letting your spirit show through production of creative products (A) • The process of being Innovative is not just a skill or action to do it, that the notion of process also encompasses an experience that is all encompassing, expansive and inspirational, purposeful. To be Innovative was a behaviour that was also a connector to the process of being innovative (A)
Normalisation of social ecology: Normalisation of social ecology denotes a framework for understanding the processes of the individuals, group, and environments to result in new ways of thinking, organising, or working in that space. It includes conditions like time, space, accessibility, social exchange practices. • **Creativity> Risk taking+ Trust + Collaboration + Exploring+ Experimenting= Opportunities.** • **TIME> Space for resting and networking (Conditions)** • **Arts background> Time>Space >Network>balance process and academic products** • **Creativity Contributes to safe spaces** • **Creativity- Opportunities for excitement- movement dynamic.** • **Chances are linked to innovation in creative process, can be temporary**	• Imagination needs Time for Entrepreneurship (E) • Learned step by step (E) • Visualise balance>resting space (C) • Creativity through arts practice allows experiences in other worlds (E) • Universities give no modelling for creativity and people must create for themselves (D) • Art teachers are sold their subjects considering children and adults needing creativity, but all good teachers are creative (D)	**Summary of Inferences** • The products of Innovation when connected to creativity were Different, and could be a Perspective or Conceptual, a Freedom innovation in connection to creativity, results in phenomena not as a process of the experience, but as a product of what that experience is (A) • Problem Solving involved processes of being Fluid, thinking, Listening, practical Reasoning, Persistence, Experimentation. Innovation, Imagination and Radical were denotative of processes required for Problem solving, whereas Learned, Scaffolded, Inquiry and Making were processes to do it (C) • Fluid was categorised as both a quality and process required for problem solving (C)

The framework for creativity is normalized in the environment that supports the space, personal experience, and place, all of which are iterative and dynamic in the process of their interactions. These interactions can be with other colleagues for research, own research, and practice, teaching and learning with students **(A).** During any of these interactions, it is clear that creativity involves risk taking, trust, collaboration, exploring and experimenting to create opportunities. Thus, engagement in creativity contributes to safe spaces resulting in dynamic experiences and opportunities for excitement **(B).** Additionally, during this process of problem solving and seeking, academics can visualise balance and a resting space, these notions contributing to the personal value and mindset for the purpose of creativity in academic's work **(C).** To facilitate this, university setting needs to make the conditions for the time and space to rest and network. The complexity here lay in the constraints of evidence outcomes focused accountability of universities, because the opportunities for chances are linked to innovation in creative process, which take time and can be temporary **(D).** It is noted that academics with an Arts background understand how to navigate the characteristics of creativity in regard to time, space, networking to facilitate a balanced process and academic products **(E).**

- I allocated Arts as an expression of Innovation, a product of creativity (D)
- The experiences of being in the process of Problem solving, again, as in Innovation and Innovative reflected energy and emotion such as Enlivening, Fluid, Transformation, Forward, suggesting that the process of problem solving were not linear, but iterative (A)
- To be creative as a function of imagination involves Open mindedness, Excitement and Spontaneity (B)

Relevant summary of Inferences for innovation (M1 & M2 Empirical materials), Transition points, Researcher field notes

Conceptual Frames of Signposting Basic Themes and Summary of Filtered data from Table 1	Data and Summaries from Initial field Notes of Interview Scheme	Summary of Inferences (M1 and M2 modalities) and transition points
<mark>Personal model:</mark> The mental model regarding the way reality is personally perceived and represented. It reflects the relationship between the individual's perception and philosophy about their own thoughts, acts and consequences within this reality. **Table 1** • **Thinking doesn't equate to work value** • **Liminal space** • **Defines newness and creativity** • **Risky conditions are less conducive to innovation** • **New thing or product** • **Nothing new or completely original** • **Individual pressure> Dreams>Responsibility** • **fearless connects to freshness** • **Con- hijacking of business (IT world blue sky business term), mind numbing and meaningless in university. It's eroded, rugged individualism.** • **Reason for retrenchment** • **Innovation- bias, business language** • **Innovation- Inventive: maybe it's the creative part because you start from less.** • **Innovation>Detrimental attitude >Time>Playfulness.** • **Novelty in Innovation is a product- new thing** • **Innovation according to whom?** The mental models around innovation were focused on attitudes of what innovation is; and what are the experiences that happen to you, and what are your acts during the process of being innovative. Like creativity, innovation is difficult to define and is perceived differently depending on whom or the intention, as well as the notion that it is both an experience of process and produces a result. Innovation can include notions of bias, business language, it can define a new thing or product as well as creativity itself (A). Novelty in Innovation was also seen as a product and new thing (B). Additionally, innovation can be Inventive, possibly as the creative part because you start from less to develop something new (C). However, it was made clear that innovation often results in nothing new or completely	• Thinking doesn't equate to work value, this was an interesting statement regarding innovation, the time required to think or innovate is not a priority for the uni timetable or work contracts/duties- it's just part of the job, not something which is valued as a skill or process to develop as an individual or team (E) • There is something about what is challenging, one must be aware of the challenge, something about liminal space, experience, and mentorship, aware of discomforts when innovating (G) • Innovation- You must sit in the space to understand the discomfort, something which he learned from his art practice, and something which students in ITE programs have difficulty doing> THAT IS THE CHALLENGE of innovation (G) • Finding logic (A) • Innovation- TIME>INDIVIDUAL>RESPONSIBILITY (F) • Innovation- Individual pressure to dream large>Responsibility > Mental illness (G) • Problem with time to innovate and take risks, detrimental attitude (F) • NOVELTY- it's the expectation but thinks of toys in fairgrounds (B) • Freshness> new, hasn't been done before> elevates, stimulates> connects to fearless (D)	**Summary of Inferences** • Risk in innovation, including Rule Breaking, Risk-Taking, Manipulation and Strategy. Fearlessness, Brave and Challenging to Risk in Innovation (D) • Purpose included Focus, Challenge, Vision, Calculation, and Applied. (An intention) • The purpose of Innovation involved skills and processes of Choices, Ideas, Strategy, Strategic, and Considered; and was expressed through words including Business like, Authentic, Purposeful and Essential (A) • Creative, Excitement, New, Limitations, Purpose, Change, and Risk (C) • Innovation, the key word Creative was synonymous with Inventive, and used skills or processes of Thinking, Build, Tinker and Think (C) • There was only one M2 analysis connected to this key concept, indicating that being Creative was a process required for Innovation, it had qualities of being New. Seeing the familiar differently, Forward Thinking, Fearless, different (H)

original. This could be due to risky conditions of the process were less conducive to innovation (D).

The process of being innovative can involve processes that happen to you, shaping your personal experience. These experiences are shaped by the university system where innovative thinking doesn't equate to work value. Such notions are described as a 'con,' a hijacking of business (IT world, blue sky business term), mind numbing, which are valued as meaningless in university. This corporate and IT approach stems from a 90s term, resulting in eroded and rugged individualism, and can be a reason for retrenchment (E). It was also suggested that innovation houses a detrimental attitude that impacts time and Playfulness (F).

Lastly, being innovative involves personal acts of experiencing liminal space. Being innovative involved processes of individual pressure, which affect one's dreams and responsibility during the act (G). Also, being innovative involves being fearless which connects to notions of freshness (H).

Social Ecology: The complicated relationship between the environment, other and self, whereby skills, interaction, knowledge are exchanged resulting structures of access, engagement, norms, and roles. This connection between environment and the individual or group results in spaces for these structures to exist, develop or be renewed.

- **Expectations of arts background**
- **Meetings and work**
- **science and tech**
- **Innovation in Arts practice is what you do, adding of something**
- **Innovation- Science and Tech>facts founded**
- **revising units and lessons**
- **Forward thinking, imaginative thinking, thinking outside the box, doing things differently**

The social ecology of innovation reflected practices from an arts background to inform understandings of what innovation involves. Innovation is an expectation of the arts, that is innovation in arts practice is what you do, it adds to something (A). That 'something' seems to involve processes and acts rather than products, such as forward thinking, imaginative thinking, thinking outside the box, or doing things differently (B). Whereas innovation in subjects like science and tech

- If Innovation> Time> Collaboration is a relationship where is the time made? There are restrictions due to meetings, but not always spaces- except those offices are tiny and only fit 2 people (D)
- University doesn't offer the ability to take risks for innovation because the conditions are less conducive (D)
- Innovation- In arts practice is what you do, it's adding something- new ways of doing and thinking (A)
- Innovation- can't see it as commodification, Arts are out of the conversation regarding arts and innovation…so how can you learn to see the familiar differently? (B)

Summary of Inferences
- Limitations involved processes of Choice and was Risky. The expressions categorised to Limitations in the initial stage were Nineties, Mind-numbing, Con, Manipulation, Misunderstood, Buzzword- all words which already reflected negative connotative components prior to a deeper analysis stage (B)
- Calculation was identified as a process to do when engaging in Risk in Innovation (D)
- processes and skills, Purpose involved words of Applied, Disruption, Strategic, Extending, Choices, and Endeavour. Words from this analysis including Disruption and Endeavour, and Improvement, New and Valued, Considered, Limitations, Focus, Excitement, Risk and Fearlessness reflect the qualities and values connected to the ideas connected to Purpose (B)

were seen to apply innovation to facts finding (C). Innovation is also acknowledged as a process applied when revising units and lessons in ITE programs, and in meetings and general work in academia (D).

Transference of Epistemic Value: Epistemic values entails layers of values from social ecologies and personal models, which attach themselves to a belief system around knowledge and understanding. These cognitive successes can lead to or transfer to expectations or a learning journey.

- **Novelty> Risk Taking ways**
- **Practice to theory**
- **Taking chances> trying new things**
- **Innovation- How to get students thinking through contributions, this involves constraints**
- **Research encourages to be novel, new knowledge**
- **Innovation- Reform/Transform: already been formed> Facts finding**

Academics' epistemic values of innovation reflected their understandings of practice into theory in ITE. In particular these focused on the transformation of epistemic value for innovation by way of novelty resulting risk taking ways and taking chances to try new things (A). Academics relied on both personal experiences, as well as research which encourages novelty and new knowledge (B). Transference was also seen as a process of reform and transformation, as innovation has already been formed as you work through processes of facts finding (C).

- NOVELTY CREATIVITY- unforeseen events connections, new ideas from deliberation. They are part of reasoning: how is this going to work? (A)
- Innovation- Reflecting on metacognitive process (C)
- Innovation- Need to be receptive in the space, not only pro-active and seeking (C)

Summary of Inferences

- Thinking, Metamorphosis, and Interconnectedness were identified as processed required for Change in Innovation, alongside qualities of Brave and Authentic. Change in Innovation required a process to do, described as Transform, Build, Inventive and Tinker. While the experience of what it is to be as Change in innovation held denotative connotations of Departure, Newness, Vicissitude, Country and Lilyology, words which also were determined to have qualities required for change (C)
- Change in Innovation was defined with words of reform and the expression Implementing transformative thinking and practice (C)
- Here it was interesting to observe that many of these words in M1 and M2 reflected movement, energy, and processes required when being innovative and New, like Freshness, Excitement, Foreword thinking, fearless, renewal, advancement, multi-formed, purposeful, change and progression change- This idea of movement was also clear in the expressions connected to change in innovation, including Implementing transformative thinking and practice, Forward, Forward-Thinking, Country, Interconnectedness and Multiformed (A)
- New was valued as essential, challenging, Out- of the box; it involved the process to Think (B)
- suggest the iterative nature of Change, and that the process and qualities involved in change in innovation were not linear. When looking at the words in M1 that were synonymous with changes: Transform, Metamorphosis, Vicissitude, Improvement, Advancement, Progression, Renewal, it was clear that denotatively these words reflect ideas of movement (C)

Normalisation of social ecology: Normalisation of social ecology denotes a framework for understanding the processes of the individuals, group, and environments to result in new ways of thinking, organising, or working in that space. It includes conditions like time, space, accessibility, social exchange practices.

- Policy issue: Relationship between flexibility> Process of Practice into Theory> Pathways and life skills-à which are contra to uni policy (D)
- Innovation is supported by personal curiosity and supporting others (C)

Summary of Inferences

- iterative understandings connected to Change, was shown in the words Impact, Choice, Difference, Business-like, all reflecting processes required to Change, values and qualities involved in Change as well as the experience of Change itself (A)

- **Curious and support others**
- **Anything is possible> taking a chance to open creative space**
- **If Innovation> Time> Collaboration**
- **Is an ASPECT or form or component of creativity and collaboration creates the space for it.**
- **Innovation> Different ways of knowing and seeing> Walking in other people's shoes> Empathy> Action > Compassion**

The normalisation of the social ecology of innovation encompassed the idea of time for collaboration, and openness (A). It was contended that while innovation was an aspect or form or component of creativity, the practice of collaboration created the space for being innovative (B). Normalised practices also involved being curious a supporting other during this collaboration, maintaining an open mindset that anything was possible in order to take chances and open the creative space (C). In this sense, innovation was about seeking and understanding different ways of knowing and seeing- walking in other people's shoes, having empathy in action and compassion (D).

- Ironically uni values the generation of knowledge capital from collaboration (D).
- Innovation requires Time and Collaboration to develop risk taking ways (A)
- Innovation- Ability to walk in other people's shoes. Innovation can be used sometimes by students. I think this connects with Janelle's idea that innovation is nothing new or completely original, but you must be able to challenge the norms you need to put yourself in different ways- If uni doesn't support how does this happen? (D)

- It involved processes of Ideas, that were Forward in a space of what is means to be creative in Innovation and valued as Future; that is being Creative was temporal (B)
- emotive qualities in relation to the process of Innovation. Here in M1, Innovation connected to Excitement, it was an Endeavour, which reflected expressions of being Fearless and having Break though. In M2, the word Break through denotatively reflected the idea it was both a process required for Innovation and positioned what innovation should be (C)

Relevant summary of Inferences for pedagogy in ITE programs (M1 & M2 Empirical materials), Transition points, Researcher field notes

Conceptual Frames of Signposting Basic Themes and Summary of Filtered data from Table 1	Data and Summaries from Initial field Notes of A-Frame	Summary of Inferences (M1 and M2 modalities) and transition points
Personal model: The mental model regarding the way reality is personally perceived and represented. It reflects the relationship between the individual's perception and philosophy about their own thoughts, acts and consequences within this reality. **Table 1** • **Motive part of learning** • **Interdisciplinarity is hard** • **Fun is not a bad word** • **Pedagogy> Space is what is in-between and human condition** • **Passion for performance** • **Relationship with schools and uni has gone backwards** • **Golden priority is school kid's future goal** • **Space is in-between and human condition** • **Interdisciplinarity is hard> Traditional skills-based structures of uni, competitive grading works against imagination.** • **ITE general pedagogies aspire towards a rhetoric of social constructivist pedagogies with varying success** The way academics experience and practice pedagogy in ITE programs was based on a personal philosophy reflecting thoughts, acts and consequences. Academics made connections between themselves and their own understandings of pedagogy, interviewing the experience with the students for whom the pedagogy is being designed, and the university system (A). From a personal philosophy, pedagogy was the motive part of learning, it could involve fun which was not seen as a bad word. The idea here, is that learning involves a passion whether that be for performance in learning such as arts practices, and imagination (B). Seen in this light, pedagogy is a space of what is in-between the experience of learning and the human condition and the golden priority is to result in school kids' future goals, that is the	• Education is a garden; priority is how the ITEs are engaged which affect school kids' future goals. His focus is future kids (C) • ITE programs are founded on learning intentions, outcomes and fears (E) • Passion for performance to devise text for students as generalists and specialists (B) • ITE programs- the uni doesn't make real changes to courses as it goes against funding (E) • ITE PROGRAMS- It's not about her as an artist, it's more about curriculum practice. Art and curriculum was same> pragmatist not as a problem to solve, but how can we make it happen? Building understanding of something and making it work- structure. Construction theory (A) • What are the philosophical systems> Frames. Beliefs> How do they Marker. How to track as knowledge and understanding (A) • ITE PROGRAMS- Interdisciplinarity is hard, courses are still situated in traditional skills-based learning (D) • Competitive grading works against imagination, it defines knowledge of creativity but doesn't allow exploration (E) • Conflicts between schools and universities regarding innovation (F) • ITE programs- How do I think carefully? What do we mean by learning? (D) • FUN is synonymous with passion. It is not a bad word; it is not less important or serious (B) • Used same words: FUN is synonymous with passion. It is not a bad word; it is not less important or serious. AND FUN in Collaboration due to drama practice (B)	**Summary of Inferences** • *Ways of Learning* that were *manageable*- what it means to manage Pedagogy in ITE programs, and the underlying processes required to do that, including, Trial and error feedback; Based on constructive alignment, online and creative. Verbal instruction and demonstration Here, what was manageable as a value of the experiences as aspire towards, varying success; and what was valued as ways of managing the process of practicing or designing Pedagogy in ITE programs, including feedback, skills, instruction and demonstration (E) • ITE general pedagogies aspire towards a rhetoric of social constructivist pedagogies with varying success, this denoted a value of the ways ITE pedagogies are manageable, with varying measures of success (F)

students our PSTs will teach (C). Within this space, there are many ways pedagogy can be experienced that help students learn and connect with themselves and others, that is to experience the human condition. The challenge is when academics try developing interdisciplinarity of specialisations or experiences to improve the learning context or ecology, which was seen as hard (D). The difficulty reflects the traditional skills-based structures of the university system, and competitive grading which works against the imagination (E). Initial Teachers Education programs in general claim pedagogies that aspire towards a rhetoric of social constructivism, though with varying success. The practical feature of ITE programs involves collaboration with schools, and this relationship was seen to have gone backwards (F).

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Social Ecology: The complicated relationship between the environment, other and self, whereby skills, interaction, knowledge are exchanged resulting structures of access, engagement, norms, and roles. This connection between environment and the individual or group results in spaces for these structures to exist, develop or be renewed.

- **Incentive to make dialogic**
- **Challenges collaboration for students works belief and practice**
- **Innovation of Pedagogy are new experiences for students**
- **what supports are available? It is didactic> incentive is not to be a great pedagogue**
- **Face to face rare, online mostly**

The social ecology of ITE programs reflected the innovations of pedagogy, the processes involved and the challenges for working in that space. The innovations of pedagogy included new experiences for students (A). However, academics challenged the supports available for this, as it was largely didactic resulting in academics feeling a lack of incentive to be a great pedagogue (B). Some academics are working online mostly (pre COVID-19), others largely face to face (C). While there is an incentive to make the social ecology for pedagogic practice dialogic, there are challenges for collaboration of students' works, belief and practice (D).

- New experiences for students due to teaching focus- creativity is not arts-based (A)
- ITE Programs- Safe environment reassuring trust between students and teachers- interesting because other participants haven't made this connection- is this due to the increased constraints of working distance ed? (C)
- ITE Programs- New experiences for students come from innovation (A)
- ITE Programs- Students are seen as an individual not due to profession or institution (A or D)
- Incentive to make dialogic, what supports didactic learning, but the incentive is not to be a great pedagogue (B)
- She says that the kids you teach know it Markers via the process. Yet shifting online minimises meaning and importance of content and engagement in process (C)
- It's handing over tools and room space; environment is technology rich. Digital world explains how to be enlivened, but where is active participation? This is difficult for Drama. Connect to PLAY (C)
- Mourning shift from face to face to blended approaches. There is pedagogy but no practice (C)

Summary of Inferences

- What was social as a phenomena incorporated the personal, relational or collaborative experiences with others and the larger institutional environment itself (D)

- Understanding the ways of learning that were manageable and challenging, for example *Rely heavily, regimented, orthodox, formulaic, compromise between, demands (B)*

- Social dimension was: knowledge growth through *pedagogy, connecting experience to rationale, action learning, research project, observation, imitation, online approaches, prescriptive models, specific outcomes, holistic and bothways (D)*

- What the social dimension was, participants and actions and a valued result for example, 'approaches to be *pragmatic, a compromise* between the *limited resources of time and demands of regulatory bodies and student expectation.'* The resulting value of *pedagogy* was based on *compromise and pragmatism* in an environment that was limited due to time, resources, demands of policy and student expectation. Additionally, the word *pragmatic* positioned before *a compromise* reflects the polysemic relationship of these words setting the paradigm of stating the processes required of the university academics as just what they are (B)

Summary of Inferences

Transference of Epistemic Value: Epistemic values entails layers of values from social ecologies and personal models, which attach themselves to a belief system around knowledge and understanding. These cognitive successes can lead to or transfer to expectations or a learning journey.

- **Online dance workshops via technology**
- **Andragogy> practice into theory> engagement**
- **Pedagogy>Practice>Process to take risks**
- **Online learning needs flexibility for collaborative tasks, carefully planning, trust**
- **ITE Programs- Exchange of student and arts in classrooms to develop thinking.**
- **Playing with our bodies in imaginative ways and problem solving> agency**

The transference of epistemic value reflects layers connected to andragogy, experiential pedagogy, and creative pedagogy. Andragogic approaches reflect practice into theory to improve engagement (A). Experiential pedagogy can be reflected by playing with our bodies in imaginative ways and problem solving, to also result in agency for students (B). There are some challenges for example online dance workshop via technology, as online learning needs flexibility for collaborative tasks, careful planning, and trust (C). Such processes connect to creative pedagogies also, where student practices require processes to take risks. There needs an exchange of students and arts in classrooms to develop thinking (D).

- Careful planning is required dur to distance ed, learning needs flexibility, trust, issues with cohort of mature age students and interactions online (C)
- Andragogy> Practice into Theory> Engagement (A)
- Uni setting affects novelty of the ITE learning journey (B)
- ITE Programs- there are white boards around the spaces- where is the front of the room means you can access info together (A)
- How to work at risk in a safe space due to drama and arts background- Process…so is this about the people who teach? (C)
- Narrative, use TED talk genre, take them on a journey. EMOTIVE part of learning (B)
- Primary teachers need skills to teach all areas of arts, many schools are contracting arts out (D)

- *Pedagogy of the teacher* included both social dimensions and to reflect what pedagogy means and the process required to enact pedagogy (A)
- While there were data categorised in the previous Social dimension conceptual phrase that also highlighted the pedagogy of the teacher, were specific to the act and practice of pedagogy in their own work, in contrast to the social ecology of the institution (A)
- The use of the infinitive phrase *I want to* before the verbs (and auxiliary verb be) make, be, support, influence have clear connotations for what the pedagogy of the teacher means to them, and a value on the processes to be innovative, suggesting the social ecology of practice when working with students. There is a qualifier at the end of these experiences the teacher wants to enact, indicating they are *for the better*, attempting to validate the practice for educative and pedagogic success, and if something changes for the better it improves (A)

- Teacher experiences of what innovation in pedagogy of ITE programs 'means to be or is' are explicitly described as actions and processes. For example *Gently building skills, experiences, and knowledge with students,* this reflects a value for collaboration in a guided, slow process that is multifaceted and nuanced, and there is a procedural time frame with the conjunction of *before*. This process is important as they view the process of students' future work in schools as a *launch*, as schools are a *big wide world* in amongst *the complex lives of their students (C)*

- Contrast of beliefs between self and system, seen in the phrases*, my practice, what seems to happen, a compromise between limited resources of time and demands of regulatory bodies and student expectation*. The pedagogic practices connected to teacher experiences are *student centered, arts-making based, peer supported, reflective*, and *pragmatic* (A)

Normalisation of social ecology: Normalisation of social ecology denotes a framework for understanding the processes of the individuals, group, and environments to result in new ways of

- ITE Programs- Opportunities don't happen a lot due to STEM, saturated consciousness, busy with work, Time, think, question (A)

Summary of Inferences
- *Ways of Learning* that were *challenging* denoted the idea of what was challenging as a value of the

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thinking, organising, or working in that space. It includes conditions like time, space, accessibility, social exchange practices.

- **Learning needs to be framed in ITE programs**
- **Leadership, community and culture philosophy and curriculum**

The normalisation of the social ecology of pedagogy in ITE programs reflects the processes and opportunities for leadership, community and culture, philosophy, and curriculum (A). In particular, learning needs to be framed in ITE programs (B).

- Limitation is due to the philosophy of the coordinator- their leadership, the community and culture (A)
- ITE Programs- Learning needs to be frames, Role play needs work, scaffolding to take risks (B)

experiences as *Atheoretical,* having *aspirations,* there was *assumed pedagogic expertise (A)*
- Additionally, these ideas denotatively reflect largely negative challenges seen by the use of modifying adverbs of *more didactic, not enough*, *constrained by*, and *often very conservative,* when working as academics in ITE programs (A)
- What it is as a phenomena, and a value and or quality attributed to it. For example, Pedagogy is often <u>overburdened </u>with the *business of teaching* <u>rather than</u> *the issue of becoming a teacher.* The words <u>overburdened </u>and <u>rather than</u> make clear the negative perception of the ways pedagogy is experienced, as applied to the contexts of the *business of teaching* and *the issue of becoming a teacher.* Interestingly the idea of becoming a teachers was described as an *issue* which could be seen as a problem or simply that it was an important topic (A)

Values on the practice of academics in current ITE programs reveal contrasting ideas about ways of learning, *Pedagogic approaches*, that were <u>*often very conservative*</u>, and <u>didactic</u>, and focused on information and concepts, *but does not always successfully link* content to practice, and *assumed pedagogic expertise of academic staff*. It was suggested that *andragogic approaches to ITE pedagogy would improve understandings of creativity and innovation*. All the while *neoliberal trends* were still identified as challenges to *social constructivist and creative pedagogies* (B)

Appendix 17 Demonstration of analysis for summary points

Social Ecology

The social ecology of collaboration encompasses interaction in and between the environments of higher education. **(X)**

- *It is ESSENTIAL, a MUST, teachers work collaboratively. It is part of your job, there are lots of variables, and you can't be a good teacher without it.* **(X)**

The complexity of the environment is due to balancing both the social spaces created by the participants as well as the system itself. **(A)**

- *There are multiple perspectives about collaboration which are complex when connected to the ways people are genuinely working together. It held a value of the efficacy required to do it. The participants also valued collaboration as Lifelong, Critical and Satisfying.* **(A)**

- *Difficult to balance other's perceptions and publications required to build reputation.* **(A)**

- *Lack of agency and genuine/authentic partnership is evident in the online courses push. Some people might feel they have a lot to lose if they have agency in the uni system.* **(A)**

- *Experimental, interdisciplinary, multi-perspective.* **(A)**

For example, the notion of 'togetherness' as a valued requirement is more than just working together, it is a way of being in that moment of collaboration, there is a value a feeling of connecting in that space. **(B)**

- *Mechanism of portfolio (team).* **(B)**

- *Together included partnership, challenging, rewarding, exciting, group time, indicating that the being of Together was more valued as an experience and existence, rather than just a function of Collaboration. (B)*

- *The notion of 'together' can value positive, and native aspects including collusion, reciprocity, mutual, beneficial, and difficult.* **(B)**

In this sense the collaboration becomes a 'practice' that deepens learning of the participants to work towards a sustainability of practice. **(C)**

- *Academic research into collective intentionality social space as artist/artwork influences the way they carves out spaces in their academic work.* **(C)**

- *Arts Background (Design thinking and problem solving) helps skills in collaborating.* **(C)**

- *Stimulating to be crossing to people in other subjects, you're not alone in crazy pursuits of motivation.* **(C)**

- *Without being interdisciplinary, people are SILOED; they get OVERWHELMED and retreat in CAVES> no collaboration.* **(C)**

Here the complexity is furthered as there is a culture of performativity connected to collaboration in higher education, where the process of like-minded ness or perhaps consensus requires continual revising during collaboration. **(D)** This can result in constraints of closing the door on ideas not wholly shared by others, creativity, and a shift in energy required to effectively collaborate, thus restricting the space for collaboration itself. **(E)**

- *Harder to collaborate at uni, it is isolating due to being in the Arts, there is little room, lots of stress, and not enough people to support each other.* **(E)**

- *Difficult, there is an assumption we know how to do it, but really, we need to be trained in how to do it well.* **(E)**

Additionally this process is mutually beneficial which results from both listening and pushing thinking and approaches within the context of collaboration. **(F)** Listening, cooperative is working together which is synonymous with collaboration. **(F)**

Appendix 18 Summary points of basic themes

Collaboration

Personal model

The way academics collaborate was based on a personal philosophy and the way one thinks, aligns, or conceptualizes the acts of interaction. As a personal philosophy, collaboration involved a process of confronting one-self in the process of working with others. This personal philosophy also encompassed 'A' practice of your own, self-interest and growth, whereby engaging in collaboration was a process of confronting yourself to improve the way you work, push thinking, and develop a way of enacting and knowing, exploring, and reflecting. Additionally, these phenomena for collaboration required personal empathy, emotional intelligence, and honesty of self and other. It was clearly identified that complementarity and finding like mindedness with people you know share similar philosophies and goals was key to collaboration.

These characteristics allow continual revisiting of a problem and revise how to rethink it, which requires time. The confrontation of ones-self could be about trust which was seen as essential for relationship building. In particular, there was a valued process of being careful when engaging in trust due to individual and institutional tensions, fears, and suspicions. It was claimed that University settings have an almost nonexistent level of professional trust, there are suspicions of the frameworks and tensions of working in those spaces, suspicion of the Arts and their practices. Again, it was reiterated that the processes required for trust in collaboration related to risk taking and sharing through communication. So to reduce these fears, the relationship of self and other was the way to understand the existence of being in collaboration with acts and mindsets of generosity, empathy, with a value on respect.

In terms of the space for collaboration, there were mental spaces and physical spaces. Firstly, collaborative space was not always established by the participants freely,

rather it was a constructed space by the environment or the task at hand; and if it was valued as important, you make the time for it. Universities were seen as manufactured spaces for collaboration where hierarchy and prevalence regarding values placed on people and academics work in university challenges collaboration. The values upon people and work in universities was also challenging in connection to agendas and politics at play which restricted academic's voice. Some of these tensions are due to a particular style of management that does not work for all people, described by one participant as autocratic, nasty, vindictive, mean spirited, not generous, and ultimately financially oriented- saving dollars. However, there was a notion of space as what was 'in-between' and the human condition, there was an energy from creativity which connected to how collaboration was restricted in this environment- a contrast to the tensions of managerialism.

Contrastively, there is a richness valued from these collaborative experiences, especially when the meetings are informal. Even in online spaces or working from home where academics can experience isolation, there is satisfaction from sharing among networks which comprise of a range of people or group of people. The acts of collaborative process have a space and context that is going between people as highlighted previously, to result in abstract notions likened to concept maps or web like. Here, communication was necessary, acts involved being frank, open, talking about problems to result in respectful approaches to understanding and celebrating difference when collaborating. Collaboration involved giving to others, sharing, balancing and facilitation to result in reciprocal generosity.

Social ecology

The social ecology of collaboration encompassed interaction in and between the environment of higher education, the individual and a range of people or groups of people. Collaboration was an essential feature for quality teacher practice and work which included lots of variables. The process of collaboration in this social ecology was valued as mutually

beneficial and resulted from both listening and pushing thinking and being cooperative as working together within the process of collaboration. The complexity of the collaborative environment was due to balancing both the social spaces created by the participants as well as the system itself. Seen in this sense, the social ecology for collaboration was experimental, interdisciplinary, and multi-perspective, whereby the collaboration becomes a 'practice' that deepens learning of the participants to work towards a sustainability of practice.

The experimental nature of collaboration was described as playful, based on trial and error, resulting is a satisfying experience. The multiple perspectives about collaboration which were complex again connected to the ways people genuinely worked together. It held a value of the efficacy required to do it, especially when people feel isolation due to being in the Arts, where there was little room, lots of stress, and not enough people to support each other. In general collaboration was valued as lifelong, critical, and satisfying. However, these personal experiences of this phenomena in the social ecology can render difficult when trying to balance other's perceptions, for example in publications that were required to build your career reputation. This was exemplified by the interdisciplinarity of collaboration, where academic research into collective intentionality of social space as artist/artwork influenced the way, they carved out spaces in their academic work.

Another example demonstrated that an Arts Background developed skills for design thinking and problem solving which helped skills in collaborating. It was found that crossing to people in other subjects was stimulating as you were not alone in pursuits of motivation. Without being interdisciplinary for collaboration, people got siloed due to overwhelm of their work, thus retreating in caves. The social ecology of collaboration encompassed 'togetherness' as a valued requirement, it was more than just working together, it was a way of being in that moment of collaboration. There was a value a feeling of connecting in that space, being a mechanism of portfolio (team) and a partnership. Togetherness also viewed this collaborative practice as challenging, rewarding, exciting, group time, indicating that

the being of together was more valued as an experience and existence, rather than just a function of collaboration.

Therefore, the notion of together can value positive, and negative aspects of collaboration including collusion, reciprocity, mutual, beneficial, and difficult. In this sense, the complexity was furthered as there was a culture of performativity connected to collaboration in higher education, where the process of like-mindedness or perhaps consensus required continual revising during the process. Additionally, this can result in constraints of closing the door on ideas not wholly shared by others, creativity in collaboration, and a shift in energy required to effectively collaborate, thus restricting the space for collaboration itself. Contributing to this tension was an assumption academics know how to do it- that is collaborate, and there needed to be training in how to collaborate well. This highlighted the effects of values people placed on being collaborative and working within collaboration and the functionality of its social ecology.

Transference of epistemic value

The transference of epistemic value regarding collaboration and acts of collaboration are from both a personal model and social ecologies. The process required for sharing knowledge involved cross fertilisation, skills, and experience, talk and forming partnerships. This last feature shows interrelations of meaning, reflecting a space on the dialogic domain of the empirical material. The processes required to be collaborative involved exchange, support, lead, and debate, and it is consensus and having connection, which explained what it 'means to be' when engaged in collaboration. The phenomena of transference resulted in the way the social ecology was cultivated, modelled as practice for the expectations of success in that space, and how the individual learned and progressed. The two contexts for this ecology were about space and multi/interdisciplinarity across disciplines or programs. There was a question of moving spaces to collaborate to open possibilities such as trying to find relevance from research and other work in a space where

Arts was not valued or their main role in their academic work was not focused on arts-based practices. Additionally space was the physical moving to online collaborations for research with other participants from other universities and connecting with community. However, working online and from home as an academic could result in compartmentalised collaboration.

The space of programs reflected ideas about ITE programs whereby collaboration was challenged by varying beliefs and practices regarding ontological inquiry for discussions of theory. The question arose that if academics moved spaces or work with other groups, would this increase the potential outcome or output. In this case, it was noted that a background in the Arts expanded your repertoire for working with colleagues for collaborative team teaching. Additionally this notion extended beyond the practice of just academic and transferred to modelling and practice of collaboration connected to practice of students. For example, drama practice informed collaboration of programs as the students taught via this pedagogic approach knew the value via the process.

The transference of epistemic value in interdisciplinary or multidisciplinary spaces were made clear when collaboratively planning. It was suggested that collaborating with interdisciplinarity was hard due to traditional skills-based structures of universities and the competitive grading worked against imagination. However, it was found that expectations when collaborating for innovation could result from diverse Arts background and experiences. Arts-based collaboration results from a relationship of time, embodied learning, intent, and strength. These features gave skills in making space and networks in personal works to balance process of arts practice and products of academic work when collaborating. Thus, the transference of epistemic values when collaborating is much facilitated by attributes identified from arts-based background, even if the academics were not specifically working in that field.

A feature identified in the social ecology of collaboration was the notion of academic epistemic network. An example of transference of epistemic value within networks was

where the act of collaboration involved repeated application resulting in an expression (something abstract) in a concrete form. This abstraction could be the way knowledge capital was generated, or how academics access knowledge as a thought network itself. In this process, people access knowledge through the interconnectivity of work or activity, negotiation of meaning of joint understanding and the network gave the opportunity for choice. In this sense, collaboration reflected the transfer of epistemic value through forming partnerships or networks to share knowledge, expressions and shared responsibility and contribution, resulting in collective intentionality.

Thus, the act of collaboration sees the notion of togetherness and networks as an entity itself, not just as an experience to be had. Clearly, these were carefully constructed spaces through balance of give and take and conditions where people 'feel' together, a sense of agency through compassion, empathy and action through built trust which was achieved through team building. Arguably though, this complex ecology for collaboration required the space for time to do this important practice. Lastly, there was a value on mentorship in this process, to develop experience as transferable practices. Mentorship was important for collaboration with experienced people and in person collaborations, people with life experience to improve transferrable skills**.**

Normalisation of social ecology

How do we make this work? The normalisation of the social ecology for collaboration is recognized by a range of practices and challenges. The focus on collective intentionality and forming partnerships to share knowledge was a key factor in collaboration. To enable colleagues to collaborate, training of effective processes for engagement and ways of managing risks during the process to reduce stress while building the confidence of others were important. There were challenges of balancing these processes between permanent and sessional staff as it results in two different types of collaboration. Additionally the nature of senior job roles being based largely on administrative duties contribute to constraints for

research collaborations of academic's work. It was identified that building these relationships is like those of the classroom environment, where students are required to think about their own process.

When collaborating with academics, this work also extends to collaborating with students, both involving processes of negotiation of meaning, joint understanding. These effective practices valued clear communication including consolidation, consultation, shared responsibility, flexibility resulting in co-construction of meaning. Thus it was the experience of communication itself that holds a normalised position that valued transference of durability, compromise, openness, curiosity, and enervative qualities of academics' work.

There was a contrast between the online workspace and face to face workspace and the processes that contributed to quality collaboration. For example, when staff work from home via online spaces, there can be a reduction in availability to talk about forum of research re strategies or structure despite shared online platform spaces. It was seen that there could be a lack of agency and genuine/authentic partnership in those spaces. However, there were key factors that were workable and make normalized the social ecology of both spaces: time, team building and skill building for collaboration, to result in having voice. Time was a significant challenge, and within the features of collaboration, these relationships of the social ecology are hard to normalize. For example, there were restrictions due to meetings, meeting spaces in offices can be too small, and the purposes of meetings are not always for collaboration or result in collaborative process, the need to make time around work commitments to meet more collaboratively. Time was also required in order to understand each other, to develop shared understandings of the work or activity together and develop the relationships largely with people you know or share similar philosophies and goals.

Interestingly the notion of time was not only a factor of duration, but it was also a space for resting and networking. The sense of agency and voice academics felt from this

process sometimes underestimated freedom due to structural constraints, whereby some people might feel they had a lot to lose if they have agency in the university system.

Creativity

Personal model

The way academics viewed creativity was varied and they indicated it was hard to define, albeit the problem-solving process was valued as crucial. Attempts were made to define features of creativity such as reinventing, and new, because it was 'made' and innovative. The connection between innovation and creativity was viewed as reciprocal to each other. Overall, the process of thinking was integral to the way creativity was perceived as both process and products. In this sense, creativity involved processes of thinking for imagination, problem solving, and being Innovative, thus resulting in creative products such as innovation, and new. Creative thinking processes also involved practical reasoning which resulted in agency, criticality and logic.

It was clear that creativity processes were embodied and emotional responses, which also reflecting states of mind or mental models. Academics explained that creativity was a process, and a behaviour that could be enhanced functionally and understood. For example, Imagination, a process of creativity, could be seen as fertile and 'having a vision.' Additionally, the words freeing and Inherent attributed to expressions that denote Imagination, resulting in a relationship of freedom to intellectual autonomy when working in academia. Another element of creative behaviour was play, which was seen as much misunderstood in academia, however it was valued as fundamental to 'a sense of who we are.' This personal model of being was a key theme throughout the understandings and value placed on creativity.

When considering creative processes, the notion of new was also included, therefore it was not just valued as a product of creativity. The processes of new, included behaviours of forward, originality, cutting-edge, transformation, radical, novel, emergent,

original and unexpected. From these values, to be new could be framed within processes of energy and making, and excitement and perspective, thus reflecting the ways creative behaviours could enhanced functionally and understood by academics and their work.

While creativity was something not tangible, academics saw it as something you could unlock. This mental model about the construct of creativity reflected the embodied and emotional response to the process. For example, the ability to think through something and act accordingly, and justify reasonably resulted in an interpretation of actions and beliefs. Here, academics saw this process as another example of the way behaviours could be enhanced by trying 'stuff' and taking risks that were built into the process. Such behaviours involved seeking the opportunities for creativity by taking risks, trust, collaborating, experimenting, and exploring. In particular, risk taking for creative process needed to be built into the process of learning. In this sense, learning is for everyone, not just students attending university systems.

It was apparent that the process of creativity involved behaviours, acts, acts of self, thoughts, embodied experiences, and emotional responses that could build on themselves or other processes. These processes flowed iteratively to enable the creator to question the process, seeking 'What are the ways.' This search for possibilities was described as a new way of seeing or novelty in the creativity process. For example, when describing problem solving, it was synonymous with Induction, a way of bringing things about by way of making connections. The notion of iterative flow during problem solving and the way problem solving skills were applied, were valued by academics as responsive, play, inquiry, ideas, collaboration, scaffolded, perseverance, social, fluid, discipline, commitment, persistence, listening, thinking, and semiosis. Here, the iterative nature of creativity was clear, as these words have been used to describe different stages of creative processes and products throughout this summary, one is not an act or thought on its own.

All the while, there was a contrast of emotions valued during this process; on one hand, the experience of flow and fluidity resulted in an ease of comfort, where you could

forget yourself and be lost in the process. Then there were times where creativity was a process of meeting your truth and addressing consequences and fear. Perhaps it was the novelty of creativity where academics indicated they 'challenged us to step out of our comfort zone.' From this perspective, the novelty of creativity does not have to be novel to the whole world only, it needed to be novel to you.

Social ecology

The social ecology of creativity was valued as a social exchange of different people, and interaction of policy and practice. For example, this diversity enabled academics to find networks to collaborate for creativity. Here creativity was an outcome of the process while collaborating, albeit the focus was not that you needed to be creative to collaborate, rather that collaboration facilitated the process for creative practice.

The social ecology of the environment supported creativity when the conditions for insight and left of field thinking were established as a space to think. To engage in left field ways of thinking meant accepting unexpected outcomes and making spaces for insight to happen. This left field process was also seen as being innovative in creativity, and described as different, outside of the box, involving behaviours of curiosity, making, risk taking, open-mindedness, experimentation, and the process of innovation itself. In this space for creativity, novelty was a valued part of reasoning, seeking how the process of interaction and problem solving was going to work.

A challenge to this ecology was extensions to academics' workloads, perhaps reducing the space for creativity and collaboration for creativity. From this view, there was less room to grow collaboratively and less space to think. Academics identified this challenge as Neoliberal constraints on creativity which curtailed and blocked creative products and processes. For example, imagination was identified as 'not at the heart of universities' resulting in a limit on places and spaces to create, resulting in a fragmentation of creativity described as obligations versus satisfaction.

Transference of epistemic value

The transference of epistemic value for and of creativity encompassed ways of process, and notions of space and setting. It seemed that both were required to facilitate creativity at different stages of the process. In general, when academics fostered creativity, the development of the process, and space and setting aided the continued discovery. Building on the ideas of innovation as a social ecology, the process of being Innovative was seen as more than a skill or action to do it, rather the notion of innovation processes also encompassed an experience that was all encompassing, expansive and inspirational, and purposeful. Therefore, to be Innovative was a behaviour that was also a connector to the process of being innovative.

Additionally, it was viewed that commitment led to the ongoing development of creative process enabling the transference of the values for and of creativity. Another key element regarding the transference of epistemic value was around imagination, as it was seen as both a key position of what creativity is, and an important process required to create. Academics valued Imagination that involved both processes of risk taking and problem solving, which were achieved with inherent qualities of commitment, discipline, perseverance, spontaneity, searching and freedom to practice intellectual autonomy and letting your spirit show through production of creative products.

Again, these ideas build on the notion presented earlier of the embodied experiences of creativity, behaviours, acts, acts of self, thoughts, emotional responses, and additionally a sense of being. This idea of being was connected to epistemic values of being innovative, which was described as Country (in connection to the participant's construct of Lilyology), expansive, enlivening, exciting, insightful, and all-encompassing. In this sense, being Innovative was expressed as germane and growth, a behaviour. 'Which is to be' and 'being' in relationships between connecting personal and environment. These connections of knowledge to states of being, the personal and the environment was an important construct regarding the complex experiences of and for creativity.

Again, the value for and of creativity placed on process, and space and setting for discovery opened opportunities for excitement and chances. This epistemic value encompassed both embodied experiences and mental models which enabled academics to continue taking changes and trying new things which was a dynamic process. For example, if the product of creativity was Innovation, this was synonymous with change, inspiration, and invention, expressed as constructive, human, critical and contextual. These products resulted in embodied material, agency, and something that was authentic. Additionally, when the transference of epistemic value was supported by places, spaces and setting, the process of imagination was fostered, and academics could take chances and try new things with other staff and students. For example, if creativity was viewed as 'sticky' and without a formal outcome, it took the student on a journey. The idea of unconditional outcomes reflects academics' ideas around connections between novelty and creativity, which were described as a process of deliberating to result in new ideas that are also unforeseen events and connections. Novelty was part of reasoning and understanding: how is this going to work? From this sense, novelty has connection to problem solving, which academics described as the engagement of being involved in it, such as practical reasoning and resourcefulness, grounded and connector. Problem solving was learned and purposeful, while being challenging.

Thus, the cycle of continued discovery was clearly inherent to the transfer of epistemic values of academics. Another perspective regarding this transference of and for creativity was supported by behaviours of generosity and care when collaborating, which was facilitated by reflective practice. Reflective practice resulted in academics' Resilience in university settings, especially if academics are genuine as a state of personal mental model and within the social ecology; this includes generosity and good will to be creative across the curriculum as a way of caring.

There is a transfer of epistemic value when considering the notion of creativity as both a process required and quality when something was new, such as curiosity and left-of-

field. In this case, when creativity was described as new, it also denoted what the experience of that means to be, such as emergent, social, innovative, energy, original and fertile. There were many qualities describing new, such as contextual, insightful, constructive, vision, unexpected, germane, and original. These involved processes to do when creating new ideas or products which included being inductive, constructive and making.

Normalisation of social ecology

The framework for creativity was normalised in an environment that supported the space, personal experience, and place in the work of academics; all of which were iterative and dynamic in the process of their interactions. These interactions were with other colleagues for research, own research, and practice, teaching and learning with students. The normalisation of these interactions was exemplified by the academics in terms of innovation and problem solving. The products of Innovation when connected to creativity were seen as different and could be a perspective or conceptual. Academics indicated that a freedom of innovation in connection to creativity, resulted in phenomena not as a process of the experience, but as a product of what that experience was.

While the experiences of being in the process of problem solving, again, as in innovation and being innovative reflected energy and emotion such as enlivening, fluid, transformation, forward, suggesting that the processes of problem solving were not linear, but iterative and again as mentioned in the social ecology and transference of epistemic value, embodied. During any of these interactions, academics made clear that creativity involved risk taking, trust, collaboration, exploring and experimenting to create opportunities. Thus, the normalisation of engagement in creativity contributed to safe spaces resulting in dynamic experiences and opportunities for excitement. Seen in this light, to be creative as a function of imagination could be normalised through open mindedness, excitement and spontaneity of academics in their work.

Additionally, during these processes of problem solving and seeking, academics could visualise balance and a resting space, these notions contributed to the personal value and mindset for the purpose of creativity in academics' work. The normalisation of the processes for problem solving were identified as including thinking, listening, practical reasoning, persistence, and experimentation. It was also clear that notions of innovation, imagination and radical were denotative of processes required for problem solving, whereas learned, scaffolded, inquiry and making were processes to do it. Lastly, the idea of fluid was categorised as both a quality and process required for problem solving.

To facilitate these experiences, academics indicated that university settings need to make the conditions for the time and space to rest and network. The complexity here lay in the constraints of evidence outcomes focused accountability of universities, because the opportunities for chances are linked to innovation in creative process, which take time and can be temporary. Additionally, academics highlighted that universities provided no modelling for creativity and people must create for themselves. In the modal analyses I allocated the way academics identified Arts as an expression of Innovation and a product of creativity. Academics noted that and that all good teachers are creative- not just Art teachers; thus, connecting layers of values from the social ecologies and personal models described earlier in this summary. However, it was evident that academics with an Arts background understood how to navigate the characteristics of creativity in regard to time, space, networking to facilitate a balanced process and academic products. Here, Imagination needed time for entrepreneurship, it could be learned step-by-step in a space where creativity through arts practice allows experiences in other worlds.

Innovation

Personal model

Academics' mental models around innovation were focused on attitudes of what innovation is; and what are the experiences that happen to you, and what are your acts

during the process of being innovative. Like creativity, innovation was difficult to define and was perceived differently depending on whom or the intention, as well as the notion that it was both an experience of process and produced a result. The purpose of innovation included a focus, there was a challenge and vision that involved calculation. These ideas of the purpose of innovation indicated that something was applied to be innovated such as finding logic. The purpose of Innovation also involved experiences of skills and processes that included making choices and having ideas and strategy. The notion of being strategic and considered regarding the purpose of innovation was expressed through words connecting to business like, authentic, and essential. Innovation could include notions of bias, business language, and could define a new thing or product as well as creativity itself.

Novelty in innovation was also seen as a product and new thing. There was an idea that novelty was an expectation of innovation, which conjured images of toys in fairgrounds. Additionally, innovation could be inventive, possibly as the creative part of being inventive because you started from less, to develop something new. In this sense the creative part of innovation was experienced as excitement and new all the while with purpose. The creative element of innovation had a range of experiences during the process including limitations, change, and risk. The intersection of being creative and inventive during innovation used skills or processes of thinking, to build, tinker and think.

There were contrasting views that innovation often resulted in nothing new or completely original. This could be due to risky conditions of the process which were less conducive to innovation. Yet innovation was also seen as an idea of freshness, in that it was perceived as new and had not been done before. This process of freshness in innovation was seen to elevate and stimulate, thus connecting to an experience of being fearless. The experiences of fearlessness and being brave were seen as challenging to risk in Innovation. Here, risk in innovation also included processes of rule breaking, risk-taking, manipulation and strategy.

The process of being innovative could involve processes that happened to you, thus shaping your personal experience. These experiences were shaped by the university system where innovative thinking did not equate to work value, it was eroded and rugged individualism, and was suggested as a reason for retrenchment. The notion that thinking did not equate to work value was an interesting statement regarding innovation. Seen in this light, some academics understood that the time required to think or innovate was not a priority for the university timetable or work contracts/duties. When thinking and innovation are viewed as just part of the job, and not something which was valued as a skill or process, it is difficult to develop as an individual or team. Therefore, such notions were described as a 'con,' a hijacking of business (IT world, blue sky business term), mind numbing, which were valued as meaningless in university. It was also suggested that innovation housed a detrimental attitude that impacted time and playfulness. Here the experience of Innovation involved time to take risks and be innovative at the individual level and responsibility during the risk-taking process.

Lastly, being innovative involves personal acts of experiencing liminal space. Being innovative involved processes of individual pressure, which affect one's dreams and responsibility during the act which can impact mental health. The experience of liminal space reflected that there was something about what was challenging and that one must be aware of the challenge. In this consideration of challenge, you must sit in the space to understand the discomfort, something which could be learned from art practice. Additionally, there was a connection about being in liminal space that involved experience and mentorship, while being aware of discomforts when innovating. It was noted that this connection between liminal space and challenge was an experience that students in ITE programs had difficulty doing, which in itself is the challenge of innovation. Academics also viewed the act of innovation as being fearless, which connected to notions of freshness as described earlier. From this point of view, being creative was a process required for

Innovation, as it had qualities of being fearless, new, seeing the familiar differently, having forward thinking.

Social ecology

The social ecology of innovation reflected academics' practices from an arts background, to inform understandings of what innovation involves. Innovation was an expectation of practice in the Arts, that is innovation in arts practice is what you do, it adds to something by new ways of doing and thinking. The notion of 'something' seemed to involve processes and acts rather than products, such as forward thinking, imaginative thinking, thinking outside the box, or doing things differently. In this sense, innovation should not be viewed as commodification as it would limit the processes involved. This point was explained as the Arts exist out of the conversations regarding arts and innovation, where participants attempt to learn to see the familiar differently.

Within these limitations there included choice and being risky. The language surrounding limitations and innovation were expressed with both positive and negative connotations, some working together as an inevitable challenge which was part of the process and at other times a detrimental constraint. Upon first impression, the space for innovation had connections to the nineties, it was a buzzword, seen as a con. Innovations from this perspective was mind-numbing and reflected manipulation, and in general was misunderstood. The challenge for the process of innovation was reflective of understanding its purpose and those qualities and values connected to why innovation was required. In particular, the purpose for innovation was seen as a disruption and Improvement- what you do, and applied, again connecting to adding to something or extending, and endeavour, all the while being strategic, making choices and calculating the risk involved. The qualities valued by academics during the process of innovation involved being new and valued, considered, having focus, excitement, risk and fearlessness.

In contrast to arts, innovation was acknowledged in subjects like science and tech where innovation was applied to facts finding. Additionally, innovation was also acknowledged as a process applied when revising units and lessons in ITE programs, and in meetings and general work in academia. The main challenge identified here was the university does not offer the ability to take risks for innovation because the conditions are less conducive. These conditions for innovation connected to time for collaboration, with a particular focus on the relationship for collaboration requires time, where is that space made in the university system? For example, there were restrictions due to meetings, but not always spaces. Physical spaces such as offices are available to most academics, however they can be tiny and only fit two people, not a team.

Transference of epistemic value

Academics' epistemic values of innovation reflected their understandings of practice into theory in Initial Teacher Education programs. In particular, these focused on the nonlinear transformation of epistemic value for innovation by way of novelty resulting risk taking ways and taking chances to try new things. The epistemic value of innovation was founded in novelty and creativity, where unforeseen events can lead to connections, and new ideas from deliberation. These connections between novelty and creativity are part of reasoning, to problematize 'how is this going to work?' These ideas were seen in the social ecology of innovation which reflected experiences of movement, energy like freshness, excitement, foreword thinking, fearless, renewal, advancement; as well as and processes required like multi-formed, purposeful, change and progression change. This idea of movement in the act of transferring epistemic value was clear in the expressions connected to change in innovation when implementing transformative thinking and practice, including forward, forward-thinking, Country (in connection to the participant's construct of Lilyology), interconnectedness and multiformed.

Academics relied on both personal experiences, as well as research which encouraged novelty and new knowledge. The epistemic notion of New was valued as essential, challenging, out-of-the-box as it involved the process to think. Transference of the epistemic value was also seen as a process of reform and transformation, as innovation was already formed as you worked through processes of facts finding. It was highlighted that innovation was not only about being pro-active and seeking, but this process of innovation also included acts of reflecting on metacognitive process in balance for being receptive in the space for these acts to occur.

Again, academics viewed innovation in ways of movement, valuing processes for change as metamorphosis and Interconnectedness, alongside qualities of being brave and authentic. Change in Innovation required a process to do, described as transform, build, inventive and tinker when implementing transformative thinking and practice. While the experience of what it is to be change in innovation, words like departure, vicissitude, Country and Lilyology also determined the qualities required for change.

Normalisation of social ecology

The normalisation of the social ecology of innovation encompassed the idea of time for collaboration, and openness to develop risk taking ways. Academics explored iterative understandings of the impact, choices, and ways of difference that are connected to change in innovation. These ideas all reflected processes required to change, the values and qualities involved in change, as well as the experience of change itself.

It was contended that while innovation was an aspect or form or component of creativity, the practice of collaboration created the space for being innovative. It involved processes of Ideas, that were forward and forward thinking in a space of what it means to be creative in Innovation. In this sense innovation carried a value of future, that is, being creative was temporal, thus opening the ways practices for innovation could be normalised.

Normalised practices also involved being curious and supporting others during collaboration, maintaining an open mindset that anything was possible to take chances and open the creative space. In this consideration, innovation was supported by personal curiosity and supporting others. The creative space for innovation also needs to support emotive qualities in relation to the process of Innovation. For example, excitement for and during the process of innovating was also connected to the experience of endeavour, which reflected expressions of being fearless and having break though. This breakthrough of an idea or thought reflected the idea it was both a process required for Innovation and positioned what innovation should be.

In this sense, innovation was about seeking and understanding different ways of knowing and seeing, walking in other people's shoes, having empathy in action and compassion. It was noted that innovation was only sometimes used by students. While innovation was nothing new or completely original, academics assert they must be able to challenge the norms by putting yourself in different ways. The challenge here is connected to policy and value of the university system. Academics contend that while universities value the generation of knowledge capital from collaboration, there was often a lack of support for how this could be practiced. The normalised practices that support the relationship between flexibility, the process of practice into Theory, however these were found to be contra to university policy due to lack of spaces for this to occur.

Pedagogy in ITE programs

Personal model

The way academics experience and practice pedagogy in ITE programs was based on a personal philosophy reflecting thoughts, acts and consequences. Academics made connections between themselves and their own understandings of pedagogy, interviewing the experience with the students for whom the pedagogy was being designed, and the university system. Academics with an Arts background had strong connections between art and curriculum, the notion that curriculum is more about practice. Here art and curriculum were the same, where the practice is not only about a problem to solve, rather it was a pragmatic view about 'how can we make it happen?' The constructs of this philosophy build understandings of something and ways of making it or the structure work, akin to construction theory. It was also apparent that academics frame their thinking around practices of pedagogy as questioning 'What are the philosophical systems, frames, and beliefs and how do they mark, and lastly, how do we track these systems, frames and beliefs as knowledge and understanding.'

From a personal philosophy, pedagogy was the motive part of learning, which is pedagogy was the cause or being the reason for learning. Academics indicated that pedagogy could involve fun, which was not seen as a negative word or that it was less important or serious. Rather than pedagogy that reflected elements of fun learning involved a passion, whether that be for collaboration in areas such as performance in arts practices or learning, and imagination**.** Additionally, pedagogy was also space of what was in-between the experience of learning and the human condition. The golden priority of ITE programs was to result in school students' future goals, that is, the students our PSTs would teach, once they were employed. One academic contended that education was a garden, the priority was how the PSTs were engaged which would affect school kids' future goals.

Within this space, there were many ways pedagogy could be experienced that helped students learn and connect with themselves and others; that is to experience the

human condition. The challenge expressed was when academics tried to develop interdisciplinarity of specialisations or experiences to improve the learning context or ecology, which was seen as hard. The challenge of interdisciplinarity and pedagogy in ITE programs was reflected in courses that were still situated in traditional skills-based learning and structures of the university system. One academic's philosophical resolve was to inquire about the pedagogy of ITE programs asking: How do I think carefully? What do we mean by learning?

Additionally, the difficulty or challenge of pedagogy of ITE programs reflected the traditional and competitive grading which worked against the imagination as it defined knowledge of creativity but did not allow exploration. Seen in this light, ITE programs were founded on learning intentions, outcomes, and fears. According to one academic, the university did not make real changes to courses as it went against funding. From a general perspective, academics philosophy of pedagogy was framed as *Ways of Learning* that were *manageable*- what it means to manage pedagogy in ITE programs, and the underlying processes required to do that. Such processes included trial and error feedback; that learning was constructive in alignment, online and creative; and included verbal instruction and demonstration. From this perspective, what was manageable as a value of the experiences was that there was something to aspire towards, even though success could be varying. Additionally, what was valued as ways of managing the process of practicing or designing pedagogy in ITE programs, included feedback, skills, instruction, and demonstration.

Lastly, ITE programs in general claimed pedagogies that aspired towards a rhetoric of social constructivism, though with varying success. This denoted a value of the ways ITE pedagogies were manageable, with varying measures of success. For example, academics explained that while the practical feature of ITE programs involved collaboration with schools, this relationship was seen to have gone backwards. Additionally, it was identified that there were conflicts between schools and universities regarding innovation.

Social Ecology

The social ecology of ITE programs reflected the innovations of pedagogy, the processes involved and the challenges for working in that space. The innovations of pedagogy in ITE programs included new experiences for students due to teaching focus, for example creativity (though not arts-based) and innovation or learning through dialogism. Part of this approach involved students being seen as an individual, not due to their future profession or belonging to the institution. However, academics challenged the supports available for creative and innovative experiences in pedagogy, as pedagogy was largely didactic, resulting in academics feeling a lack of incentive to be a great pedagogue. Despite these experiences, academics in general indicated a value for uunderstanding the ways of learning that were manageable and challenging describing pedagogy of ITE programs as regimented, orthodox, formulaic, compromise between, and having demands.

Specifically, academics viewed the social dimension of pedagogy in ITE programs as one where participants and actions and a valued result intersect. For example, for 'approaches to be pragmatic, a compromise between the limited resources of time and demands of regulatory bodies and student expectation.' The resulting value of pedagogy was based on compromise and pragmatism in an environment that was limited due to time, resources, demands of policy and student expectation as a whole. In this sense, the processes required of the university academics as just what they are.

Current deliveries for ITE programs include some academics working online mostly (pre COVID-19 pandemic), others largely face to face. Within the social ecology, one academic highlighted that ITE programs need to be a safe environment, reassuring trust between students and teachers. The social ecology also involves a process of handing over tools and room space, ensuring the environment is technology rich. The digital world explains how to be enlivened, but some academics question where is active participation in areas such as drama and creative play? There was a contention that ITE programs had pedagogy by no practice, with one academic mourning the shift from face-to-face to

blended approaches. Lastly, the shift to online minimised meaning and importance of content and engagement in process, one academic claiming that PSTs know this markers via the process of the delivery.

While there was an incentive to make the social ecology for pedagogic practice dialogic, there were challenges for collaboration of students' works, belief and practice. What was social as a phenomenon incorporated the personal, relational, or collaborative experiences with others and the larger institutional environment itself. This social dimension was perceived as knowledge growth through pedagogy, connecting experience to rationale, action learning, research project, observation, imitation, online approaches, prescriptive models, specific outcomes, holistic and both-ways.

Transference of epistemic value

The transference of epistemic value reflects layers connected to personal beliefs and system, andragogy, experiential pedagogy, and creative pedagogy. In general academics expressed a contrast of beliefs between self and system, seen in the phrases, my practice, what seems to happen, a compromise between limited resources of time and demands of regulatory bodies and student expectation. Here, the pedagogic practices of ITE programs connected to teacher experiences were student centered, arts-making based, peer supported, reflective, and pragmatic. The use of the infinitive phrase I want to before the verbs (and auxiliary verb <u>be</u>) <u>make, be, support, influence</u> had clear connotations for what the pedagogy of the teacher meant to them, and a value on the processes to be innovative, suggesting the social ecology of practice when working with students. There was a qualifier at the end of these experiences which the teacher wanted to enact, indicating they were for the better, attempting to validate the practice for educative and pedagogic success, and if something changed for the better it improves. The transference of the epistemic value is also reflective of the structural social space for learning, both online and face-to-face. For example, in face-to-face ITE programs there were white boards

around the spaces, the front of the room is not central, as the shift to information presented around the room meant you could access info together with students. Additionally, andragogic approaches reflected practice into theory to improve engagement.

Experiential pedagogy was another approach to transference of epistemic value of the pedagogy of ITE programs. Academics indicated it could be reflected by playing with our bodies in imaginative ways and problem solving, to also result in agency for students. Another academic highlighted the emotive part of learning, whereby the use of narrative (or a TED talk genre) takes students on a journey. Contrastively, one academic commented that the university setting affected novelty of the PSTs learning journey.

There were some challenges for example, online dance workshop via technology, as online learning needed flexibility for collaborative tasks, careful planning, and trust; especially when supporting cohorts of mature age students and their interactions online. Additional tensions for online learning reflected academics' values when teaching drama and arts subjects, particularly when asking students to work at taking risks in a safe space. This reflects a dichotomy of pedagogy focused on process or is it about the philosophy and background experience of the people who teach? Teacher experiences of what innovation in pedagogy of ITE programs 'means to be or is' are explicitly described as actions and processes. For example, gently building skills, experiences, and knowledge with students, this reflected a value for collaboration in a guided, slow process that was multifaceted and nuanced, and there was a procedural time frame with the conjunction of *before*. This process was important as they viewed the process of students' future work in schools as a *launch*, as schools were seen as a big wide world in amongst the complex lives of their students.

Such processes connect to creative pedagogies also, where student practices require processes to take risks. There needs to be an exchange of students and arts in classrooms to develop thinking. However, one academic contended that Primary school teachers need skills to teach all areas of arts, as many schools are contracting arts out.

Normalisation of social ecology

The normalisation of the social ecology of pedagogy in ITE programs reflected the processes and opportunities for leadership, community and culture, philosophy, and curriculum. For example, it was observed that opportunities were not frequent due to STEM, saturated consciousness, being busy with work, and lack of time to think and question. Additionally, this limitation was due to the philosophy of the coordinator, their leadership, and the community and culture of the university. In general, the ways of learning that were challenging reflected the experiences of an assumed pedagogic expertise of academics and that approaches were Atheoretical. These contexts also constrained *the aspirations of* academics in ITE programs, indicating that practices were more didactic and often very conservative. For example, pedagogy was often <u>overburdened</u> with the business of teaching <u>rather than</u> the issue of becoming a teacher. The words <u>overburdened</u> and <u>rather than</u> make clear the negative perception of the ways pedagogy was experienced, as applied to the contexts of the business of teaching and the issue of becoming a teacher. Interestingly the idea of becoming a teacher was described as an issue which could be seen as a problem or simply that it was an important topic.

These phenomena reflect the normalisation of how learning in ITE programs is practiced, prompting some academics to suggest that learning needs to be framed. An approach to frames would be scaffolding to take risks in student learning, perhaps through role plays. Additionally, values on the practices of academics in current ITE programs revealed contrasting ideas about ways of learning. As previously highlighted, pedagogic approaches, that were <u>often very conservative</u>, and <u>didactic</u>, also focused on information and concepts, but did not always successfully link content to practice. It was suggested that andragogic approaches to ITE pedagogy would improve understandings of creativity and innovation. All the while neoliberal trends were still identified as challenges to social constructivist and creative pedagogies.

Appendix 19 Text sample from summary of transference of epistemic value in collaboration

Text sample from Summary of Transference of Epistemic Value in Collaboration	Interview Samples	Annotation Key connections of summary to interview sample
A feature identified in the social ecology of collaboration was the **notion of academic epistemic network (A)**. An example of transference of epistemic value within networks was where **the act of collaboration involved repeated application resulting in an expression (something abstract) in a concrete form (B).** This abstraction could be the **way knowledge capital was generated, or how academics access knowledge as a thought network itself. In this process**, **people access knowledge through the interconnectivity of work or activity**, **negotiation of meaning of joint understanding and the network gave the opportunity for choice**. In this sense, **collaboration reflected the transfer of epistemic value through forming partnerships or networks to share knowledge, expressions and shared responsibility and contribution, resulting in collective intentionality.** *(Aiv) (Ei) (Ji)* Thus, **the act of collaboration sees the notion of togetherness and networks as an entity itself, not just as an experience to be had (C).**	*(Aiv) Mark* 00:03:31 This multi-interdisciplinary, blah, blah, blah, and basically **(B, A)** they want people from very different parts of the university partnering together on projects, um, and it's a great competition, so that kind of thing. **(B, A)** And then I would also say at a teaching level, um, you know, the, the larger units that we have, we often encourage co-coordinators, um, rather than having a single unit coordinator doing a large programme, having a couple of people, which I think by definition forces a fair amount of collaboration in their curriculum design and administration throughout the semester. *(Ei) Collette* 00:02:07 Yeah, um, well, teaching an arts subject, um, we work collaboratively across at least four of the five arts most of the time. And so, um, we have to make sure that the goals, the ultimate goals, um, people are aligned with and that their personal philosophies can align with, um, what you see as the vision for an arts subject for example. *(Ji) Kelly* 00:02:32 Um, they will put together a sort of curatorial policy very quickly about what are good artworks, why they are good. But what they do do in terms of their development in thinking is started to understand that artworks sit within a collective, um, space. So it's a social space between the artist, the artwork, the audience, and the world that they're representing. 00:03:03 So collective intentionality comes from the theory, the realism that I'm using, the philosophical realist theory that I'm suing. And it's about how… how people will develop. And	**notion of academic epistemic network** Each of these interview samples explored academic epistemic networks by way of explaining how knowledge was connected to practice, philosophy, the social ecology of the university, programs, creating knowledge with other universities. **See (A)** **the act of collaboration involved repeated application resulting in an expression (something abstract) in a concrete form.** This connection was made due to colleagues collaborating when working in projects or administering programs, hence there would be repeated application of practice. **See (B)** **Generation of knowledge capital** Via policy about categorized values and frameworks of thinking and practice. Social spaces of interactivity. Collective intentionality and co-created dialogue between researcher and participant. This includes features of consensus, agreement, like mindedness about the 'what.' A group exchange for iterative development to a point of view that is not necessarily the same. These ideas are extended to examples in the next point: **Collaboration reflected transfer of epistemic value through forming partnerships or networks to share knowledge, expressions and shared responsibility and contribution, resulting in collective intentionality.** Philosophical realist theory, how people will develop, not premeditated, but how people develop like a consensus of something. For example, while this is social ecology is premeditated to result in perhaps bigger opportunity of practice and

	it's not necessarily something that's predetermined, but how people develop like a consensus of something. **(C)**	outcome there is not one unit coordinator, but a team of people to force collaboration and practice in ways of curriculum design and administration.
	So if I'm working… Like you and I have already established a collective intentionality about our experiences as art educators in higher education and the issues.	**How meaning is communicated for opportunity and choice** Collective intentionality is a way of communicating meaning for opportunity, despite different views- indicating choice of continuing the communication in collaboration due to shared intentional beliefs from the social ecology or personal models or philosophy.
00:03:36	And out of that has emerged a consensus or an agreement or a… a like-mindedness about what's going on. So that's why I've probably looked at collective intentionality. Because it's what happens in any group situation where there is an exchange and there is an iterative development to, um, a point of view. Um, it doesn't always have to be the same. **(C)**	**The act of collaboration sees the notion of togetherness and networks as an entity itself, not just as an experience to be had.** The interview samples demonstrate acts and practices that must exist for transference of epistemic value in collaboration to occur with an outcome, not just for an experience. See **(C).**
00:04:02	Yeah. (INTERVIEWER)	
	Even if you've got differing points of view, you're still able to discuss things on the same grounds, which is our intentional beliefs. Does that make sense?	

Appendix 20 How the M2 analysis was designed

Findings that resulted from pragmalinguistic and meta-text analyses of M2 for *together* established a key finding supporting the need for designing the process of M2. Earlier in this Chapter, I put forward the notion that M1 analysis revealed only the intricate linguistic details of words, and that another level of data analysis was required to establish empirical materials for inference. I posited in the M1 findings that the meaning analysed inferred the ways *together* may function in terms of *collaboration*. The findings of M2 clearly showed that by understanding that the meaning of *together* was as an experience and existence as opposed to a mere function or process of *collaboration*. Therefore, this finding suggested that when you *collaborate,* you are *together* with *others* and experiencing spaces within that construct that involve *partnership and group time,* as well as the phenomena of being *challenging, rewarding, exciting.*

While it could be understood that the words *challenging, rewarding, exciting could be values,* considering the polysemous relationship of those words in the original data set, the denotative component far outweigh the emerging connotative components of those words to imply meaning other than their relationship within that modality. Again, I will make clear, that while there may be emerging connotative components of inference, the textual meaning of emerging themes was not intended at this stage of the analysis. Secondly, I refer to the term construct when describing the connection between *collaboration* and *together*, as these constructs are determined for the signposting of basic themes.