

**UNIVERSITY OF WINCHESTER**

Creative Pedagogies:  
Redesigning Strategy Through Learner Perspectives

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Doctor of Education

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This Thesis has been completed as a requirement for  
a postgraduate research degree of the University of Winchester

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UNIVERSITY OF WINCHESTER

## Abstract

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This thesis is an in-depth analysis of creative pedagogies among business students in an Irish college. Specifically, the research investigates student perspectives on creativity and how student insights can inform and shape change. This research adopts a qualitative approach and provides a nuanced account of creative pedagogies through the lens of the student using existing literature and primary data collection. Qualitative data was collected from sixty-two groups of students via the world café as the data collection method. The data was rigorously analysed using inductive thematic analysis using three large student cohorts of five-hundred and seventy-two students, in total. This research uncovered the coexisting creativity structures between the educator and the student. This interdependence based on confidence, cultural background, and social cohesion, supporting Vygotsky's theory of social constructivism.

These conclusions indicate that creativity at the higher level of education has multiple student-specific levels and factors and is premised on complex data collection and results, including motivation, risk, and reward. These have a crucial role in redesigning how higher educational institutions can promote creativity in the teaching, learning, and assessment environments. In doing so, this research manifests the need for future research to illustrate the pluralistic nature of creativity. Whilst students gravitate towards the educator to lead and manage the environment, students also want to play a part in developing the content and breaking down barriers for better inclusivity and student involvement in the transformational educational landscape.

This emancipatory research adopted a partially online approach for the world café, overcoming the difficulty of capturing large-scale analysis in the qualitative paradigm. This is a unique and original contribution to educational research focusing on the learner rather than the educator as the underpinning of the research. It has changed the trajectory for a further exploratory investigation into the student perception on shaping future education.

Keywords: Creativity, Constructivism, Co-Creators, Digitalisation, Transformational, Perceptions.

# Table of Contents

Declaration and Copyright Statement .....	1
Acknowledgements .....	2
Abstract .....	3
List of Tables .....	6
List of Figures .....	6
<b>Chapter One - Introduction</b> .....	7
1.1 Chapter Introduction .....	7
1.2 Research Context .....	7
1.3 Aim and Objectives .....	9
1.4 Rationale for the Research.....	9
1.4.1 Background to the Study: Biographical Comments .....	10
1.5 Research Questions .....	14
1.5.1 Thesis Structure .....	15
1.6 Chapter Summary .....	17
<b>Chapter Two - Literature Review</b> .....	19
2.1 Chapter Introduction .....	19
2.2 Introducing and Defining the Policy Context .....	19
2.2.1 Defining the historical context.....	29
2.3 Defining the Creative Ecosystem .....	31
2.4 The Importance of Creative Thinking for Business .....	35
2.4.1 Creative Anthropology .....	37
2.4.2 Aligning Creativity and Divergent Thinking .....	39
2.5 Vygotsky’s Social Constructivist Theory .....	42
2.6 Chapter Summary .....	49
<b>Chapter Three - Research Methodology</b> .....	50
3.1 Chapter Introduction .....	50
3.2 Positionality and Reflexivity .....	51
3.3 Data Collection: The World Café Method .....	53
3.3.1 Sampling and Sample Size .....	58
3.3.2 Data Collection Process.....	59
3.3.3 Use of Software to Facilitate Data Analysis.....	61
3.3.4 Design of Questions.....	64
3.3.5 Pilot Study: Preliminary Data Collection .....	65
3.3.6 Challenges and Limitations of Using World Café Methodology .....	71
3.4 The Research Participants .....	74

3.4.1 Efforts to Protect Confidentiality .....	81
3.4.2 Ethics.....	82
3.5 The Historical Context of Inductive Thematic Analysis .....	83
3.5.1 Semantic or Latent Themes .....	86
3.5.2 Actantial Model.....	87
3.6 Chapter Summary .....	92
<b>Chapter Four - Findings and Analysis.....</b>	<b>93</b>
4.1 Chapter Introduction .....	93
4.2 Theme 1 – Creativity Deconstruction, and Rethinking.....	93
4.3 Theme 2 – Pedagogical Freedoms .....	102
4.4 Theme 3 – The Learning Environment and the Learning Space .....	105
4.5 Theme 4 – Supporting Education Practice through Strategic Planning.....	109
4.6 Chapter Summary .....	124
<b>Chapter Five - Discussion and Conclusions .....</b>	<b>125</b>
5.1 Chapter Introduction .....	125
5.2 Reflecting on the Research .....	125
5.2.1 Supporting Literature .....	126
5.2.2 Collective versus Individual .....	128
5.2.3 Creating a Culture of Dialogue.....	129
5.2.4 What are the students’ perceptions of creativity in Higher Education? .....	133
5.2.5 What are the students’ recommendations for redesigning future strategies?.....	135
5.2.6 What makes the digitised world café methodology effective? .....	136
5.3 Meeting the Objectives .....	138
5.4 Limitations of the Research Findings .....	138
5.5 Recommendations for Further Research.....	141
5.5.1 Unique contribution of this research .....	143
5.6 Chapter Summary .....	146
Bibliography .....	147
Appendix 1 Ethics Approval Letter .....	162
Appendix 2 Information sheet .....	163
Appendix 3 Consent Form .....	165
Appendix 4 Data Collection One per Question .....	166
Appendix 5 Data Collection Two per Question .....	179

## List of Tables

Table 1 Key Policy Documents .....	26
Table 2 World Café Seven-Principle Approach .....	55
Table 3 Comparison of Spatial Chat with Zoom .....	63
Table 4 Participant Gender Breakdown by Data Collection .....	74
Table 5 Breakdown per Participant Nationality .....	75
Table 6 Comparison of Nationalities by Percentages .....	766
Table 7 Participant Breakdown by Nationality and Gender .....	77
Table 8 Count of Overall Gender Breakdown .....	78
Table 9 Percentage and Number Breakdown of Postgraduate students by Ethnicity (2015-2020) ....	78
Table 10 Higher Education Student enrolments by domicile .....	79

## List of Figures

Figure 1 Creative pedagogy questions in Data Collection One .....	68
Figure 2 Creative pedagogy questions in Data Collection Two .....	69
Figure 3 Pilot Study – Backdrop with Participant Bubbles .....	70
Figure 4 Pilot Study - Sharing facility using chat .....	71
Figure 5 Thematic Mapping .....	944
Figure 6 Data Collection One – in-class and virtual tables .....	99
Figure 7 Data Collection One – Online Spatial Chat Tables .....	99
Figure 8 Data Collection One – Sending of Survey Online to Participants .....	100
Figure 9 Data Collection One - Completion of Survey .....	100
Figure 10 Data Collection One – Spatial Chat Participant Engagement .....	101
Figure 11 Data Collection One - Table Rotation .....	101
Figure 12 Data Collection Two - Online and in-class tables .....	1133
Figure 13 Data Collection Two -Collaboration .....	114
Figure 14 Data Collection Two - Online and in-class rotation .....	114
Figure 15 Data Collection Two - Facilitation .....	115
Figure 16 Data Collection Two - Online collaboration .....	115

# Chapter One - Introduction

## 1.1 Chapter Introduction

The research investigates how creative pedagogies in higher education can encourage and cultivate a strategy for a better-quality educational experience, using the student perspective as the focus. This research seeks to draw upon, contribute to a wide range of research on creativity, and expand on the limited research concerning this topic in relation to higher education students' perceptions. This is particularly important due to the gap that currently exists in creative interventions from primary to post-primary and through to higher-level education. The driver for this research underpins how creativity is performed obliquely in primary and post-primary education, yet in the field of research at the higher-level education level more empirical research is needed. Specifically, research considering creativity through the lens of the student. The learning ecosystem has seen a gravitas towards creativity, but the plethora of research has not expanded into higher-level education unless it is within the arts and related disciplines (Levitt, 2002). This research goes beyond the boundaries of discipline and the policymakers who attempted to shape the narrative.

This chapter introduces the research context, rationale, aim, objectives and research questions. The complexity of this research lead to a number of research questions being formulated in an attempt to answer the aim and objectives of this research. The chapter also outlines the structure of the thesis and finally illuminates the significance of this research in the more comprehensive and multi-disciplinary field of education. The following section begins by setting out the context of this research.

## 1.2 Research Context

When Bloom's cognitive taxonomy was revised in 2001 by Anderson and Krathwohl (Anderson and Krathwohl, 2001; Lambert, 2018), the word 'creativity' moved to first place with metacognition knowledge rooted in reflective learning. It posits that creativity is the most challenging and fulfilling educational classification, starting with ideas about humanity, education, and society. Ideas are ubiquitous and can transcend beyond disciplines as transdisciplinary and multifaceted levels of learning. Indeed, in the business discipline, idea generation is a fundamental component, and organisations worldwide are continuously seeking the creation of original ideas, doing so with clarity and succinctness. Furthermore, Kara (2020) and James and Nerantzi (2019) refer to creativity as the 'cultural capital of the 21st century.' The justification being, it can deliver social impact across



sectors and with stakeholders, assist in helping to reset creative optimism for the future of education and society. Yet, despite the interventions at a primary and post-primary level, a pedagogical gap exists in higher education (Caldwell and Bird, 2015; Gooha and Potts, 2019), which this educational research will seek to address. This fundamental ability to see things differently should be rooted in creativity for higher education students, as it serves as the building block for working life (Aubrey and Riley, 2019) thus, expanding beyond academic boundaries for the graduate. Higher order thinking is the genesis of active learning through intellectual, social, and physical environments, which engages more with the cognitive abilities recognised in Bloom's Taxonomy for applying, analysing, evaluating, or creating (Anderson and Krathwohl, 2001) thereby, rooted in creative taxonomy. These taxonomies are used in; programme learning outcomes, are discussed as part of the academic narrative on engagement, applied in differentiation in the classroom, and for learning abilities (Marchand and Furrer, 2014; Brockling, 2006) and through to working with and learning from peers for social and cognitive development.

Creative engagement at the higher education level has largely been ignored, and any attempt to locate meaningful research has been based on academics' insights about what they think the student's opinions and collective knowledge are, rather than the actual student perspective. The 'student voice' is a critical component and has been recognised in recent policy and literature. For example, the Higher Education Authority (HEA) National Access Plan 2022 -2028 illuminates the context of the student voice as important in the development of pedagogical strategy. In addition, the Department of Further and Higher Education, Research, Innovation and Science, Statement of Strategy 2021–2023, the Higher Education; the Arts Council, England (2023) and the National Forum for the Enhancement of Teaching and in Higher Education (2020) have recently conducted reviews which help to triangulate data for meaningful creative pedagogies. With this in mind, this research aims to investigate higher education level students' insight into creativity in the broadest sense (Fook *et al.*, 2006; Fryer, 2003; Lambert, 2018). The research then explores the 'world café' to collect data in a dynamic and changing environment. Specifically, the research interrogates the relationship between the educator and the student, and with the student fully involved in redesigning strategy in education. Whilst the research is positioned in a college in Ireland, the literature review and empirical research also extends to studies conducted in the United Kingdom of Great Britain and Northern Ireland. Significantly, the research has a global context due to its applicability in a digitised setting and the cultural diversity of the students as the participants, whose nationality reflects the international student as a global citizen. The following sections define the main aim and objectives of the research.

### 1.3 Aim and Objectives

The overall aim of this research is to evaluate the student voice and to explore the lens of creativity for developing future strategies.

The objectives are to:

- Offer a scholarly contribution to the literature on creativity
- Define the unique perspective on world café as an adaptable research methodology
- Redesign the world café method in an online format
- Make recommendations which will inform future strategy for higher education pedagogy.

### 1.4 Rationale for the Research

The intrinsic motivation for this research emanates from a belief that a critical understanding of creativity will benefit students in higher education and into graduate employability. The inclusivity afforded by creativity embedded in education is beyond the boundaries of student nationality. Creativity also correlates with graduate employability and the skills needed to meet future skills needed in the workplace. The gravitational pull towards this research emanated from authors such as Torrance (1974) and Csikszentmihalyi (1996). However, their literature was not extended to students in higher education and within any discipline and indeed into andragogy. To examine these concerns further, this research explores the social constructivism theory of Vygotsky and identifies the correlation between social interactions and creative development. Subsequently, the world café methodology examines creativity in the curriculum through the lens of higher education students from various backgrounds and nationalities. The student's voice is honest and representative of the learning environment, and in doing so the discourse responses include spelling errors and colloquialisms, all being left intact. The research concludes with a recommendation for future strategic development in higher education and the impact practice and policy have beyond the private and public sector universities.

#### 1.4.1 Background to the Study: Biographical Comments

Having worked in business schools across the United Kingdom and Ireland, I felt a disconnect between the arts student and business student, with the latter having to focus on the analytical and theoretical side of their studies and having little or no opportunity to explore their creativity. As a professional practitioner, I was motivated to research these limitations for students with a reflexive and cyclical process (Barber and Klauda, 2020; Ryan and Deci, 2000; Pollard, 1999). My dissatisfaction also came from a gap in knowledge of the adaptability of digitised qualitative-based research that culminated in a master's degree dissertation in massive open online courses (MOOCs). It was only after exploring the digital tools used in teaching, that the creative and interlinked technological tools for research became apparent, such as the world café methodology.

The 'I' in this research in section 1.4.1 only, resonates with how I can relate to the students in the analysis. As a previous business studies student, I understand the complexity and frustration of students wanting more advocacy in their education. Therefore, there was a personal and professional understanding of the student. I did not remove myself from the research but chose to be part of the experience and the conversations for authenticity and experiential learning for the students and myself. The rationale was such that I could be reflexive and conducive to the findings if I understood the experience of a hybrid world café user.

Whilst the researcher's positionality is integral to reflexivity, the focus is on the student as the participant and their unique contribution to the research (Cousins, 2010; Schreier, 2012). I was cognisant of my impact and potential bias on the data. I agree with Carter *et al.* (2014:363) in that the personal narrative level for reflexivity 'can support a mindful, rigorous research process.' Indeed, this was the overarching concern, as was my identity (Beauchamp and Thomas, 2009), being female, my accent, all of which were different to all of the students who participated, including my choice of clothes, and my role in the organisation were all visible and vocal signposts, which could have inhibited the flow of discourse or conversely enabled the building of rapport. I explored these concerns further as part of my reflective practice (Pollard, 1999; Beattie, 2000; Howard-Jones, 2008). In addition, my choice of methodology was such that it engaged third-level students through tables to make a significant contribution to strategy and decision-making. Specifically, through a hybrid environment to use the technology, underpinning me as a lifelong learner to inspire the participants.

Reflexivity, the researchers' insight into an expression of their generative role in research is fundamental to good analysis. Researchers must strive to 'own their perspectives' (Elliott *et al.*, 1999), so the student's voice needs to be heard and fully embedded in developing pedagogical

strategies rather than through the lens of the interpretivist (Cohen *et al.*, 2018). As such, a key consideration was to avoid any power-influence imbalance. Part of my strategy was to guard against this, yet still be aware of my role as the researcher and educator. Specifically, my reflexive approach was to be vulnerable and open to criticism of the methodology and research approach (Carter *et al.*, 2014). Negating the powerful influence of the research and safeguarded the impact on the validity of the research. In academic and social terms, systemic power relations can be seen as perceived polarity for knowledge acquisition and content understanding. I did not want to censure participants' opinions nor make them feel the data collection would influence their learning journey. The position of influence constitutes reflexivity and the ability to pivot and to enable the participants to understand the context entirely. Ultimately, by implementing and applying solutions to create real-world solutions and change in my field through working on learning skills to resolve complex problems of practice. The juxtapositions between the transition from the classroom to the place of work impacts on creativity as a cross-disciplinary and cross-institutional development (James and Nerantzi, 2017). In this way, the reflexive narrative is used to create richer dialogue and elucidate creative history. I define the research as reflexive and transparent, focusing on the data collection as part of my research, and furthermore demonstrating action research for the student's studies. Erikson (1968) argues 'identity narrative' is self-defining:

"Career is a central storyline in an identity narrative: The essential meaning of career and the dynamics of its construction are revealed in self-defining stories about the tasks, transitions and traumas that an individual has faced." Erikson (1968:154).

The crucial part of my role and the research was establishing procedures for inclusive creativity, defining responsibility, task, and group work (Lambert, 2018; Bates and Khasawneh, 2005; Marchand and Furrer, 2014). Social as a word emanating from this research is used to define social distancing, social links, social cohesion, social reasoning, social interventions, social entrepreneurship, etc., and intrapreneurship for entrepreneurial activities. This also speaks to Meyerson's (2001) 'tempered radical' concept, which aligns with my thinking on subtle but formative change from within and has inspired me in this research and my professional life. Yet, these terms are inclusive of all disciplines and used in educational vocabulary. As a professional practitioner, I am naturally curious about people and the world. This research on creativity shows the transferability of convention, and whilst a business background in academia is softly rooted in creativity from the perceived harshness of business acumen, it sits comfortably within new educational interventions (Kara, 2000; James and Nerantzi, 2019). This could be based on the transversal skills of creativity for future thinking, intercultural competencies, and personal agility across disciplines. Thus, student-centric in the creative fields will naturally gravitate towards the creative processes. Still, within the business

discipline, such application is not easy. Specifically in order to apply design thinking and creative tasks to business tasks. Yet, despite this, creativity offers valuable opportunities for problem-solving and alternative strategies in a socio-technical world. The three components of the inventions are: creative-thinking skills, motivation, and expertise. Interestingly, these are behaviours that can be taught; this research critically examines the role of the educator in this process and the students' perception of this role. As participants in this research, the students explore the multicultural diversity within an Irish higher educational context, which adds to the creative area of a curriculum beyond the dominant business domain.

The lens of interpretivism sees new knowledge as being socially constructed. This can arise from storytelling, and as such forming a fundamental construct of my research and methodological choice (Thomas, 2017; Flick, 2009; Cohen *et al.*, 2018). Through interpretivism, the social construct phases unravel and reveal stories, whether from individuals or group activities (Swann and Pratt, 2003; Carter *et al.*, 2014). The interpretive lens seeks to identify practices that improve pedagogy through dialogue and constructing the lives around us to help reimagine education, as part of reflection-in-action. The experiential nature of the student as the participant in this research focuses on their experiences before university, which they bring to the higher education environment to describe and identify their learning journey and hence, offers authenticity to this research (Cohen *et al.*, 2018). The quotation from Csikszentmihalyi (2013) recognises creativity attached to business as having future ramifications for future students as part of an iterative impact:

“Creativity occurs when a person, using the symbols of a given domain such as music, engineering, business, or mathematics, has a new idea or sees a new pattern and when the appropriate field selects this novelty for inclusion into the relevant domain. The next generation will encounter that novelty as part of the domain they are exposed to, and if they are creative, they, in turn, will change it further.” (Csikszentmihalyi, 2013:28).

This research combines the literature on creativity with the philosophical underpinning and theories of Vygotsky and merges them with a deep insight into the world café methodology. The qualitative approach to this research (Bhavani *et al.*, 2014; Denscombe, 2010) offers a more robust insight into students' perspectives (Miell and Littleton, 2004) rather than a quantitative approach that would only require further participant analysis to unravel their stories. The world café offered a uniqueness to the students as the participants, as they previously had never participated in this method of research and hence, allowed them to share collective discoveries and café dialogue on the engaging topic, with which they would have opinions as postgraduate students.

Brown and Isaacs (2005) identify:

“The world café can make a special contribution when the goal is the focused use of dialogue to foster productive relationships, collaborative learning, and collective insight.”  
(Brown and Isaacs, 2005:6).

Adults as higher education students can be deemed less creative than children or arguably may have forgotten how to be creative; this may have been why Vygotsky and Torrance studied children rather than adults. Still, adulthood with the emotional baggage and vulnerability of peer criticism means that the adult learner relies on the educator to tell them what they need to know. Vygotsky had a western influence, and one of the considerations in this research was not to have a western perspective, as the students were international. The diversity of the students was deemed a strength to this research (Runco *et al.*, 2010) for a broader perspective.

For this research, the nucleus of the topic was drawn from the theoretical underpinning of Vygotsky's research (Vygotsky, 1995). This aligns with cognitive development that can be nurtured through teaching and learning activities (James and Nerantzi, 2019; James, 2020; Carter *et al.*, 2014). Vygotsky's Zone of Proximal Development (ZPD) was used as the terminology of the thought processes, focusing on what the student can do with and without help from the educator. This sense of learning with support from others is deemed essential to 'scaffolding' learning for any discipline. Critical incidents from the researchers' life and career (Wood *et al.*, 1976; Kara, 2020; Meyerson, 2001) were used to structure the research questions based on experiential learning and professional development. As a reflective practitioner educator (Carter *et al.*, 2014; Fook, 2002; Moon, 2006) one analyses and reflects upon critical moments to challenge any misconceptions about a creative mind-set (Bateson, 1979). Indeed, the lens of creativity should not be seen as a purely extracurricular activity instead, should be reconstituted and repurposed within the educational landscape. The juxtaposition of position as a cross-pollinating and cross-disciplinary activity was missing the student perspective, which could never be analysed through secondary research and investigations currently available. Fook (2002) argues 'practical theory' is not always compatible with critical reflection, which is supported by other authors of criticality (Brookfield, 2009; Fleming, 2012; Hickson, 2011). Interestingly, popular, uninformed understandings of reflective practice and critical reflection have such sway in the field. According to Slade *et al.* (2019:7) reflective practice “does not occur by chance. Educators must provide exercises, strategies and practical tools to promote it.” This points to an underlying construction of them as essential practices, which developed in the 'doing' of them rather than their more formal theorisation. Such thinking would be consistent in some ways with the approaches themselves. However, the privilege of 'practical theory' over that derived from other

means is not necessarily compatible with all conceptualisations of reflective practice and critical reflection. (Fook *et al.*, 2006:5-6).

“Interestingly, popular, uninformed understandings of reflective practice and critical reflection have such sway in the field .... However, privilege ‘practical theory’ over that derived from other means is not necessarily compatible with all conceptualisations of reflective practice and critical reflection.” (Fook *et al.*, 2006:5-6).

The following sections define creativity and include three overarching research questions to explore the theory and pedagogy of creativity in higher education. Queries in the world café function as invitations to discourse and attempt to execute change in the educational rhetoric for adaptive expertise (Lambert, 2018), which blend a robust critical pedagogy with educational space (Creswell, 2015; Cohen, 2018; Clough and Nutbrown, 2012). The key objective of this research aligned with the novel methodology which, brings a meaningful contribution to academia (Tangen, 2014). This will in turn contribute to the interdisciplinary critical debate on creativity and the complete analysis of creative subjectivity as it is currently perceived and if it is context-specific about policy benchmarks as a transformative impact on education.

### 1.5 Research Questions

It is essential to define creativity and how it will be explored in current theoretical and empirical work presented in this research. To help with the lexicon of creativity, Plucker *et al.* (2004:90) explore this definition:

“Creativity is the interaction among aptitude, process, and environment by which an individual or group produces a perceptible product that is both novel and useful as defined with a social context.”

This quotation aligns with the work of Vygotsky on social connectedness and interactions as the basis for fruitful results and is explored in more detail in chapter two. However, the specific questions driving the research as the criteria for success were formulated as three questions. These offer scope to present the findings in three diverse ways and by which, can also offer an opportunity for further peer-reviewed research in the future as standalone topics. The design of the questions was such that they expanded on the overarching issue and looked to define students’ viewpoints; with the help of these suggestions, a set of recommendations for strategy could be completed, and the uniqueness of using the world café in a digitised way and doing so effectively. Whilst the approach of a global café has been completed, this was coordinated face-to-face rather than in an online or hybrid setting. Therefore, to summarise, the following research questions function as a

guide for the research. The literature review in the next chapter and analysis of the empirical research will answer these questions and function as a structure for the research:

- (1) What are the students' perceptions of creativity in higher education?
- (2) What are the students' recommendations for redesigning future strategies?
- (3) What makes the digitised world café methodology effective?

The answers to these questions will contribute to a unique insight into the existing but minimal field of research into creative pedagogy in higher education. Indeed, the research aims to reflect transformative epistemological wisdom. A systemic shift is needed as it is still deemed a cultural deficiency in higher education (Wisdom, 2006) thus, supporting students as critical participants in generating knowledge is fundamental (Mertens, 2017; Swann and Pratt, 2003) to the process. Through focusing on the student, the research closes the gap in pedagogical creativity (Caldwell and Bird, 2015; Penaluna and Penaluna, 2009).

### 1.5.1 Thesis Structure

Overarching, this research is participatory in nature and analysed through inductive thematic analysis, encompassing the student voice and experience discursively (Laurillard, 2002; Marchand and Furrer, 2014). The world café has enabled participants to connect and find cooperation in creative intelligence for research purposes even within their future research journey (Lohr *et al.*, 2020; Robinson, 2001). This is reflected in the unique methodology, using directed discussion and dialogue to create social cohesion and can open global student dialogue, which acknowledges the uniqueness enquiry as valuing the subjectivity of creativity (Bates and Khasawneh, 2005; Connelly and Clandinin, 1990). The unconventionality of the research method is both the adaptability to research and digitised use for synchronous or hybrid research environments. This aims to signpost how it can be adaptable, and this idiom is a unique contribution to the topic and the approach chosen. This thesis is presented as five chapters, including an introduction, literature review, research methodology, findings and analysis, and a discussion and conclusions. Each chapter has a uniformity with subsections designed to articulate and offer consistency to the structure. The first and final lines in each chapter are the same for continuity, and the summary signposts into the next chapter for a sense of direction.



Chapter One is the Introduction and articulates the research context and rationale, which are essential to understanding the positionality of the researcher; chapter one outlines the aim as the criteria for success, the bespoke objectives and the research questions. These questions will be revisited in the final chapter. Specifically, the first chapter defines why this research is an essential piece of research and why this research has a unique contribution.

Chapter Two is the Literature Review. It discusses the key topics with creativity and integrates the theoretical framework for the research based on social constructivism to demonstrate familiarity and empirical knowledge of the central themes and the importance of creativity as worthwhile research. It identifies the key issues which remain unsolved until this research was conducted. Disruptive education is deeply rooted in this research. As such, disruptive education was a concept explored in this chapter, and how it can be used for analysis as a tool for authentic conversations, using disruptive technology and for optimum learning experiences within and outside of the classroom. This is expanded through Industry 5.0 to demonstrate the next educational evolutionary step and to interconnect with the participant profile of this research: business students studying in a higher academic college in Ireland. This chapter offers a critical review of existing empirical studies. It reviews the existing literature and empirical research into creativity in higher education at a broader level, focusing on Vygotsky's alignment to the research through the Zone of Proximal Development and Social Constructivism (Lindqvist, 2003; Kozulin *et al.*, 2003). Specifically, investigating the nuances of research and how it is operationalised in education.

Chapter Three presents the Research Methodology. It provides a nuanced review of the methodology, including a focus on the rationale for the world café research methodology, the research process of collecting data both in terms of the software, issues within the virtual environment, and an explanation of the data analysis which used an inductive thematic analysis. Braun and Clarke noted, "theoretical and epistemological commitments, and data are not coded in an epistemological vacuum" (2006:84). This epistemological position relates to the nature of knowledge (Swann and Pratt, 1999). Culture is explored in this chapter to illuminate that internationalisation was not unique to this research setting but added richness to the data by creating a culture of dialogue by inference. The chapter also investigates the creative terrain from its origins to the present day, focusing on the perception of creativity. The world café positions itself as an innovative method within the dialogical enquiry method of qualitative enquiry (Brown and Isaacs, 2005; Steier *et al.*, 2015; Lohr *et al.*, 2020).

Chapter Four is based on the presentation of findings from the data collection points and is subdivided into four thematic areas: Theme 1 – Creativity deconstruction and rethinking, Theme 2 – Pedagogical Freedoms, Theme 3 – The Learning Environment and the Learning Space and Theme 4 – Supporting Education Practice through Strategic Planning to articulate the responses to the research questions fully. The students' honest voices offer a unique glimpse into the thoughts and concerns on creativity and alert the reader to strategic planning. Specifically, the four sections are treated as sectional, with a view to publishing this chapter as an area of empirical research for a longitudinal study.

Finally, Chapter Five presents the general discussion, conclusions and recommendations. It concludes with a reflection on the research questions in sections 5.2.4, 5.2.5, and 5.2.6 which signpost the answers based on the knowledge from the primary and secondary sources. An acknowledgement of theoretical context, and a final review of the empirical data, an exploration of any limitations which include the Covid-19 pandemic have been reflected on, and this chapter includes substantive opportunities for further research in the recommendations and highlights a better insight into the unique contribution that this research offers to academia.

## 1.6 Chapter Summary

This chapter reviewed the importance of this research and the background as context; it also provided the recent applied literature on the topic. The chapter outlined the rationale for the study from a personal perspective, including Vygotsky's contribution as the philosophical and theoretical underpinning for this research. The research also outlined the structure and the relevance of each chapter in the positioning of creative pedagogies through the aim, objectives and research questions, which will be examined in each chapter but revisited in the discussion and conclusion chapters. The research to follow reflects on the generational insights of the students for a reflexive and transformative effect on education, using the unique methodology and analysis as well as overcoming the challenges of large groups in a multimodal environment (Mertens, 2017; Lorenzetti *et al.*, 2016; Lohr *et al.*, 2000). The research demystified some definitions of creativity as something which promotes brain development by offering a student perspective and assessing perception through a unique methodological approach (Kane and McVay, 2012; Kellerman and Seligman, 2023). The inquisitive nature of dialogue through the act of conversation becomes highly creative and used in the shared contribution of knowledge; the participants as research students in the domain of business, values the collation of research and the analysis of the results (Connelly and Clandinin, 1990; Laurillard, 2002; Lambert, 2018). The homogeneous nature of research studies and the

prescriptive nature of other qualitative methods (Riessman, 2008) are unpacked in the Research Methodology chapter. It reveals the layers of innovative ideas and contributions to primary research. Furthermore, it confirms that using the world café method as a participatory, qualitative research method was the most appropriate choice for this research, and potentially for the creative pedagogies as the foundation of future leaders. Ultimately, this chapter is positioned within innovative pedagogies in higher education and can be redesigned to encourage and cultivate a strategy for a better-quality experience, using the student perspective as the focus.

# Chapter Two - Literature Review

## 2.1 Chapter Introduction

This chapter explores the existing and emerging literature on creativity, specifically within the context of higher education (Hart, 2018). In doing so, it addresses the current policy for creativity in England, Scotland, Wales, and Northern Ireland. The academic study of creativity necessitates a confluence of theories but stems from human activity to produce newness. The chapter defines the theoretical and conceptual frameworks of creativity within the context of the research, espousing this approach is Vygotsky as the fundamental underlying philosophical approach to the research. Specifically, the chapter explores the student perspective and explains how Vygotsky's theories align with alternative emergent thinkers. A thorough literature analysis was required to evaluate creativity as valuable in education and identify gaps in this unique research. The chapter further explores the creative ecosystems and what collegiality in creativity means from an academic and student perspective (Bacon, 2014; Spilling, 1996). The wave of creative anthropology is examined and dissected in terms of cultivating the four kinds of creativity within the curriculum. Divergent thinking is seen as the backbone of designing creative content and assessment. Divergent thinking is the wave of the current thinking of invention for Industry 5.0 and beyond, and this is explored through the lens of future leadership (Sternberg *et al.*, 2003 and Ibbotson, 2008).

## 2.2 Introducing and Defining the Policy Context

This section locates the broader context of a policy on creativity power and influence. Examining what policy is, its influence and purpose for creativity pedagogy are paramount. These policies have a key argument based on White Paper reports of shared expectations and values from individuals working in the educational profession. Notably, key arguments include those from the National Advisory Committee on Creative and Cultural Education (1999) which articulate the pathway to employability. The last 20 years has seen the construction of policy initiatives, varying in practice and coverage. The focus on early years, primary, and post-primary education has made strides in building skills for young people. However, are not echoed in the rhetoric at the higher-level sector, which is the context of this research.

The policy implications (Barber and Klauda, 2020) includes the reciprocity of governments in the dialogic gap in perspectives that are held in creative tension. An analysis of policy suggests strong project management and organisational skills generally found within business, combined with creativity are desirable skills for future jobs by 2030. This reinforces the fact that policymakers should be investing in the creative skills of the workforce (Easton and Djumalieva, 2018). This further manifests in collegiality, professional, intellectual, social, and emotional processes (Jewkes, 2012).

The topic of creativity is rooted in crucial National Policy Developments for the Promotion of Creativity in Education across the United Kingdom and Ireland, as outlined in Table 1. This aims to highlight some vital advice and other support for educators from policymakers to encourage good practice at a political, social, economic, and technological level. Specifically, how the policy informs pedagogy and includes the implications and the limitations for each. According to the National Advisory Committee on Creative and Cultural Education their definition of creativity is “Imaginative activity, fashioned to produce outcomes which are original and of value” (NACCCE, 1999:29). Reflective practice though the curriculum and the vital role creativity plays in society is also acknowledged (Department of Arts, Heritage, Rural, Regional and Gaeltacht Affairs DAHRRGA, 2016). Ireland is deemed a creativity nation as claimed by DAHRRGA (2016) and one which aims to embed universal good practices nationally.

Policy	Commitments made by Policy	Implications for Education	Limitations
<b>Creativity, Culture, and Education (Developments in England)</b>			
Emerging Good Practice in Promoting Creativity, March 2006 by the HIME.	This report outlines the following identifiable ways to promote creativity “Identify and analyse emerging good practices in fostering creativity, and provide advice on various creativity-related issues regarding pedagogical practices in learning and teaching, assessment, and current training in evaluating success in promoting creativity.”	Further and Higher education were not considered, only from schools.	Evidence was gathered from inspections of schools and colleges, but not further or higher education.
The NACCCE Report, the National Advisory Committee on Creative and Cultural Education’s report All our Futures: Creativity, Culture and Education 1998.	The quote from Robinson, 1999 references formal and informal educational principles and policies for establishing a good practice.	<p>The report established the importance of developing creative attributes in school children and that creativity should be viewed as a core concept and function in educational development.</p> <p>The Department welcomed NACCCE’s report for Education and Skills (DfES) and Department for Culture Media and Sport.</p> <p>It is argued the NACCCE report did lead to future initiatives such as Creative Partnerships and Artsmark.</p>	Although the report was commended for its efforts to embed creativity, the government implemented only some recommendations concerning the National Curriculum in England.
Creative Partnerships government-funded initiative.	Creative Partnership government-funded initiatives were due to operating in the most disadvantaged areas in England and are designed to build sustainable relationships between schools, creative individuals, and organisations. This goes	The core area was to start with young people and creative practitioners to scaffold the learning curriculum and boundaries. This can be achieved through projects with ‘creative practitioners’ working equitably in the learning process.	The initiative was limited and needed further enhancement and development and also to be rolled out across all disadvantaged areas in England and not just

	<p>somewhat into a change of approach rather than a transformation for the teaching approach to creativity and for people working in education to become 'creative practitioners' for their schools and colleges.</p>		<p>limited to 36 critical areas.</p>
<p>Artsmark recognition scheme for school's arts provision run by the Arts Council for England and supported by DCMS.</p>	<p>Artsmark encouraged schools to increase the range of arts provided to children in schools and to raise the Arts Council profile.</p>	<p>Positive reinforcement for the arts using the recognition scheme.</p>	<p>Limited to the 'arts' and excluded the broader aspects of creativity for all generations.</p>
<p>The September 2001 Schools White Paper, "Schools: Achieving Success."</p>	<p>Raised the status of creativity and the arts. We have provided a range of additional opportunities for creativity and curriculum enrichment.</p>	<p>Raising awareness and the status of the arts.</p>	<p>Limited progression and expansion beyond the White Paper and limited to schools.</p>
<p>DfES hosted the Creativity and Cultural Enrichment Working Group (CACE) from May 2001 – October 2003.</p>	<p>A working group in response to NACCCE. Moreover, an opportunity to work with other agencies and departments to provide updates on key policy initiatives and projects.</p>	<p>Good collaboration with NACCCE to share information and coordinate activities.</p>	<p>It limited the timeframe, and it did not expand on cultural developments.</p>
<p>CACE.</p>	<p>Superseded by Qualifications Curriculum Authority's (QCA) initiative 'Creativity: Find it, Promote it' and Creative Partnerships.</p>	<p>A solid build-up of the knowledge base of creativity in education and helped spread good practice.</p>	<p>CACE did not expand on these 'acts of good practice' and focused on particular projects, rather than how they could be operationalised nationally.</p>
<p>QCA's 'Creativity: Find it Promote it' and 'Arts Alive.'</p>	<p>The remit was to identify best practices and provide case study examples.</p>	<p>QCA offered practical suggestions for promoting creativity across the curriculum.</p>	<p>Focussed on the arts rather than creativity in general and for the whole population.</p>

<p>OFSTED Inspectorate for children and learners in England.</p>	<p>Expect the Unexpected: Developing Creativity in Primary and Secondary Schools, 2003.</p>	<p>The OFSTED focused on removing negative opinions on creativity and showing teachers how to use creativity in their teaching and initial training to sustain an intervention for new staff joining the profession. Any obstacles could be overcome if teachers are committed to promoting creativity across many pedagogical skills to foster creativity in students. Active support of senior management to develop the funnelling of student ideas and the development through their willingness to engage with creativity and expand this from the classroom into scaffolded learning for life.</p>	<p>The report needed to articulate the role of teachers in the creative space. The information was focused on schools rather than the tertiary level for a broader context.</p>
<p>Nurturing Creativity in Young People DCMS and DfES, 2006.</p>	<p>Paul Roberts was the Director of Strategy at the time of the report and formed the title (Improvement and Development Agency). The project scope was from early years to pathways in creative industries.</p>	<p>A positive aspect of the project was the collaboration between education and the creative and cultural sectors.</p>	<p>The project needed to be sustained and developed.</p>
<p>Unlocking Creativity (Development in Northern Ireland)</p>			
<p>Following NACCCE, Professor Ken Robinson chaired a Creativity in Education Working Group in Northern Ireland. Consultation report Unlocking Creativity: A Strategy for Development, 2000.</p>	<p>The report was a cross-departmental comprehensive initiative which included the Department of Culture, Arts and Leisure (DCAL); the Department for Education (DE); the Department of Enterprise Trade and Investment (DETI) and the Department of Higher and Further Education, Training and Employment</p>	<p>The report outlined that creativity has four characteristics. These include thinking or behaving imaginatively, being purposeful and directed to achieve the outcomes, developing the originality process, and seeing the value of the creative work.</p>	<p>The first stepping-stone was in a cross-functional manner but was only embraced by some departments.</p>



	(DHFETE) or now known as Department for Employment and Learning (DEL).		
The second report, Unlocking Creativity: Making It Happen, 2001.	Key objectives relating to a review of the curriculum being taken by the Curriculum, Examination, and Assessment (CCEA) led to Creativity Seed Funding of £2.8 million over three years. The ETI produced a set of quality indicators for the Seed Fund.	CCEA proposal to include a creative component at all Key Stages. Signposting clear steps toward innovative programmes and encouraging collaboration between governmental bodies.	Limited to schools.
The third report, Unlocking Creativity: A Creative Region, 2004.	Medium-term strategic measures The report highlighted CCEA's work on Curriculum Review. The Education (Northern Ireland) Order 2006 revised the curriculum and produced exemplar and supporting material.	Assessment will be formative as well as summative. Assessment for Learning (AfL) Promoting Education for Employability – pupils will look at enterprise and creativity in the workplace.  It was recredited specifications for GCE A-Level 2008 and GCSE 2009. The Empowering Schools strategy incorporates the development of creativity and innovation in using ICT.  It included Creative Youth Partnerships (CYP). April 2004 – March 2007 highlighted the contribution of the creative initiative.	The pilot evaluated an Artsmark Toolkit involving five schools in 2006.

Development in Wales			
The Department for Education, Lifelong Learning and Skills (DELLS) produced guidance notes about developing and applying creative skills.	The guidance notes were the first step in identifying and acknowledging creativity as a lifelong skill.	The guidance notes were formative and for instructional purposes.	The guidance notes did not lead to further policy development.
Review of the National Curriculum in Wales, 2008. A framework containing the areas of Developing Thinking (creative thinking), Communication, Numeracy, and ICT.	A substantiated review process led to the framework for creative thinking.	A clear focus on the needs of students and effective learning strategies and approaches. Work towards an agreement about the skills that should be acquired for future skills enhancement and development over the next few years to ensure that the review has relevance to the curriculum in the 21 <sup>st</sup> century. Revised curriculum interests, engages, and motivates all students.	A broad articulation of the creative thinking process.
Creativity in Education (Developments in Scotland)			
Creativity in Education Advisory Group – Creativity in Education published in 2001.	Members included Learning and Teaching Scotland, the IDES Network, HMIE, and the Scottish Executive Education Department. The advisory group are reflected in the NACCCE report.	The advisory group encouraged experimentation and problem solving together with reflection and critical appraisal. Foster personal disposition to be creative students – self-motivation, confidence, curiosity, and flexibility. The valuable contribution of the group working to encourage creativity and allowing pupils to build upon each other's ideas.	Further research and development are needed.
Determined to Succeed (DTS) March 2003.	The review made 20 recommendations for preparing young people for the world of work.	The financial commitment of £86 million from Scottish Ministers.	Review needed.

<p>Creativity in Education included the Creativity Counts project, 2004.</p>	<p>Published Creativity Counts – Portraits of Practice 27 schools. Group working was a vital feature of the project.</p>	<p>Worked closely with the educational profession to become resourceful and reflective practitioners based on the four main characteristics contributing to creativity: engagement, stimulation, structure, and feedback.</p> <p>Assessment and feedback covered product and process “Taking risks and being original are often suppressed as criteria for assessment in favour of ones that focus upon technical proficiency.”</p> <p>The report suggested reflective collaborative skills such as listening, reflecting upon ideas, negotiating, and compromising, as well as team working. Risk-taking and flexibility should also be covered.</p>	<p>It is limited to 27 schools.</p>
<p>An independent Cultural Commission is making recommendations to the Scottish Executive 2004.</p>	<p>The commission made recommendations around cultural development.</p>	<p>The outcome of the independent commission was that creativity has a vital role in education and must be fully integrated.</p>	<p>The proposals must be fully implemented; culture is the commission’s focus rather than creativity.</p>
<p>Final report “Our Next Major Enterprise” June 2005.</p>	<p>A Curriculum for Excellence – the 3-18 Curriculum Review.</p>	<p>The final report sought to integrate the work of the cultural and education sectors at a strategic level.</p>	<p>Review needed.</p>
<p>The Scottish Executives’ Future Learning and Teaching (FLaT) Programme.</p>	<p>Supports and encourages pilot projects in schools for the Arts Across the Curriculum (Sept 04 – Sep 07).</p>	<p>Enriching young people’s learning experiences and promoting attainment and achievement to tackle barriers to inclusion.</p>	<p>Review the following pilot feedback needed.</p>

*Table 1 Key Policy Documents\**This table is adapted from National Advisory Committee on Creative and Cultural Education (NACCCE, 1999:29).

Table 1 reflects upon the limitations from a range of policy documents that are based around the lack of initiatives at both further and higher education. Further follow-up or backing is missing from

the programmes and initiatives, even the fact that only a limited number of schools were used for the interventions is concerning. The fundamental limitation was a lack of policy based on the findings and an 'encouragement' to be a 'creative practitioner' rather than a developing of a strategic plan. The Associate Parliamentary Design and Innovation Group (APDIG) and the Council for Higher Education in Art and Design (CHEAD) (2020) reflect on the interconnectivity of schools and teacher education with further and higher education, research, industry and creative strategies for the creative economy and the vibrancy of Britain's creative capital as being important (Silvia, 2015; Sternberg and Lubart, 1995). "Creative industries will be absolutely central to our post-Brexit future" according to Matt Hancock MP, Minister of State for Digital and Culture Policy Connect (2017:5). Policy which brings about social change and supports the view of the student as the 'change agent' and listening to the student to inform institutional strategy (Dunne in Dunne and Zandstra, 2011) are key components. The areas of concern, reflected on from the key policy documents such as the NACCCE Report make it more multidimensional and use creativity to improve the lives and those around them, especially practice-based research interventions through enrichment activities.

Ireland's policy in the next 5 years is outlined in the Creative Ireland Programme (2023) which has emerged as a positive framework for change. Over 7,500 community-led creative initiatives nationwide have promoted participation, inclusion, and cultural expression. New initiatives in creative industries, creative health and wellbeing, climate action, and social sustainability to be delivered. Whilst policymakers focus on skills to improve alternative mind-sets for the educators, it needs to include options for students as this is missing from the policy documents within Table 1. This lack of alignment with the learning, is also a lack in correlation between the development of knowledge and translation of this into the prosperity of communities. The research recognises that creativity and creative expression can have broad relational definitions. Whilst creativity is shaping the 21<sup>st</sup> century student, this is based on the application of invention through problem-solving and real-world case studies (Monroe *et al.*, 2019; Mumford *et al.*, 2010). The creative discourse is based on the three broad themes of the physical environment, pedagogical practices, student traits, and the role of partnerships beyond schools (Harris and DeBruin 2018; Schrum and Levin, 2009). The research refutes the definition provided by Arts Council England (2023), which states that creativity is not the sole dominion of artists and geniuses, and it can be an enriching experience for teachers and for learners. Levitt (2002:1)

"... those who extol the liberating virtues of corporate creativity over the somnambulist vices of corporate conformity may actually be giving advice that in the end will reduce the creative animation of business ... that is, confuse creativity in the abstract with practical innovation; not understanding the operating executive's day-to-day problems; and underestimate the intricate complexity of business organisations."

Individualism encapsulates how individual factors include and influence personality (Eysenck, 1997), the knowledge which participation and peer-to-peer interactions affect the creative notion and ability (Weisberg, 1999; Stein, 1998; Statler *et al.*, 2011), and the role of motivation, especially positive emotions (Collins and Amabile, 1999; Kaufman, 2003) which can lead to enjoyment in the activity and learning. Specifically, there is a certain latitude in how creativity can be taught and developed (Cropley and Cropley, 2008; Gomex, 2007), and these can vary between the personality traits of the student and the learning intentions of the educator; more significantly if the activity needs to have an assessment trajectory. This aligns with Beattie (2000), who argues, assessment is feasible when inclusivity is considered part of academic review and redesign. Whilst creativity is conflated with the arts, for this research, it is being researched on the broader appeal of higher-order skill set, which demands links between past, present, and future making meaning (Kara, 2020).

Students, as the educators' audience, are generally passive learners who somehow absorb didactic learning yet still need to be prepared for the workplace and the new world of work. This is because the workplace has transitioned to teamwork, collaboration, and a deeper understanding of cultural sensitivities and technical aptitude because of a global workforce. The policy table 1 articulated the scaffolding of the policy, and now educational practitioners have their part to play in integrating technology with practice (Wood *et al.*, 1976; Kane 2004) and the educators' role being to help students acquire their knowledge and skills. This research concerns creative practices and contributions from the student perspective in university and how creativity has shifted sands and moved away from a novel idea to something that requires knowledge and effort (Baille, 2003; Cox, 2005; Dougherty *et al.*, 2020). This intersection of meeting a need, being productive, and addressing completion through a novel or innovative idea involves paradoxes that require students to coexist in the functional activity of creativity, fun, and productivity (Whitton and Mosely, 2012). Researchers in the 1960s cited creativity as the three Ps approach (a) Products - novel produces (to include epoch art, ideas, industrial, manufacturing), (b) Processes -psychological processes such as inventing, (c) Personal Properties to include motivation and gift (Sternberg and Lubart, 1995; Stoltz *et al.*, 2015). Indeed, Sternberg and Lubart (1995) cite a need to recognise the approach, as well as the outcome. With this in mind, creative works refer to people gifted like Einstein, Mozart, Shakespeare, or Michelangelo or emergent creative artists, for example, previous winners of the Turner prize. The classical description outlines four phases: Information, Incubation, Illumination, and Verification (Eysenck, 1995; Sternberg and Lubart, 1995). These transcend both novel ideas into something based on higher ordering and transcendental in nature. "Creativity does not happen inside people's heads but in the interaction between a person's thoughts and a sociocultural context" and also

argued by Csikszentmihalyi (1996:24) who makes reference to the socio-cultural aspect of collaboration with others. Any echoes of the modern day-day definitions compared with modern-day thinking (Makel and Plucker, 2014; Plucker *et al.*, 2004).

### 2.2.1 Defining the historical context

The historical perspective on creativity, 'creates,' as introduced in Chaucer's *The Parson's Tale* in the 14<sup>th</sup> century which, was used to describe a divine creation. As this is the first time the term was circulated, it has also been positioned as something aligned with value (Robinson, 2001) and almost celestial. Whilst it would be presumptuous to see parallels between education and divine beings, we are familiar with Bloom's higher order of thinking and higher order skills. Yet despite this grand introduction with Chaucer, 'creates' or 'creativity' in the broader sense of the meaning has been neglected in the critical engagement of students and potentially in the application of the term in teaching and learning in higher education (Stein, 1988; Fryer, 2003; Gardner, 1982). Particularly as up until the point of this empirical research, the perception of students has not been fully attained or analysed. The denigration of creativity in higher education has called for other valuable pedagogic tools to be used and the purpose and intensity of creative practices to be reviewed (James and Nerantzi, 2019). These would appease an obvious trenchant of research in this area. This systematic literature review harnesses the existing and emerging thinking of creativity, and whilst the sources can provide some pedagogical assumptions (Hart, 2018; Thomas, 2017; Thompson and Pascal, 2012), the broader aspects of application and insights from the student can capture the cognitive and transformative elements of creativity (Cohen *et al.*, 2018; Denzin and Lincoln, 2008). Ibbotson (2008:5) argues:

"Creativity is a boundary phenomenon. Creativity happens on the edges of things, on the margins of an ecosystem, on the surface of a membrane, where a theory meets a fact, and where a person meets their needs. Without boundaries to define it, there is no creative territory."

Participatory research, specifically at a higher education level, has seen a need for further commentary on how this emerging learning environment is reimaged (Mezirow, 2009; Mertens, 2017; Penaluna and Penaluna, 2009). Furthermore, the literature to date, cites the academic perspective on creativity and the institutional viewpoints on how and where creativity can merge into the curriculum (Cohen *et al.*, 2018); there can be two suppositions on this lack of engagement from the student; one is fear of the unknown, and the other is around the application.

It could be argued that within educational practice (Piske *et al.*, 2017; Raymond, 2018), the need to embed creative methods in teacher training (Piske *et al.*, 2020; Childs and Mender, 2013) is a gap that needs to be addressed and one which Kenneth Clarke (1997) identifies:

“I believe an order is better than chaos, creation better than destruction. I prefer gentleness to violence, forgiveness to vendetta. Overall, I think that knowledge is preferable to ignorance, and I am sure that human sympathy is more valuable than ideology. I believe that despite the recent triumphs of science, men haven’t changed much in the last two thousand years; consequently, we must try to learn from history.”

Clarke (1997) sees this concept as a mind-set change in humanity and transcends the ‘triumphs’ in development for a softer approach as seen and encouraged through Industry 5.0; recognising digital and green initiatives being at the forefront societal and economic prosperity (Golovianko *et al.*, 2023) and showing an interconnectedness with Vygotsky who illuminates imagination as the pathway to development:

“Vygotsky understands imagination and creativity as being intrinsically related to the development of the superior psychological functions ....” (Stoltz *et al.*, 2015:66).

Furthermore, the intriguing gap in creativity from 14<sup>th</sup> century Chaucer to the present day is reinforced through the dichotomy of the student perspective and the academic insight on creativity (Kara, 2020). The anthropological view of creativity is based on the premise that learning can intensify something (Brockling, 2006). The interconnectedness between theory and practice for the student is explored through dialogue and evaluated in this research, through secondary sources and empirical data. The creative sector has a term that has various meanings, with governments realising the health and well-being benefits of creativity for the whole community (Freedman, 2010). Freedman (2010) analyses the scepticism around creativity and specifically the preponderance in the arts, and whether this based on a sense of self-indulgence is by those involved or because the landscape in education has shifted toward boundaries, results, and outcomes. Theorists, notably Firth *et al.* (2021) and Gurin (1999) believed that failure, divergent thinking and chance are necessary for emerging ideas. In contrast, convergent thinking suggests that all problems have only one solution using verified techniques and the divergent relationship among things in unconventional ideas. Considerable sea-change creativity or stativity is more ambiguous because it changes the domain in which one works, as outlined in Sea Change Strategies (2023). In education, creativity has a special place in strategic planning for creative thinking and creative learning to produce multi-ideas via a potential solution. The solution at creativity is an open concept and Craft

(2005) posits that it should be part of a democratic learning system, aligning with Kenneth Clarke's, (2010) edict or ideology.

In Csikszentmihalyi's (1996) definitive book on creativity 'Creativity: Flow and the psychology of discovery and invention', the exploration of creativity is viewed through the lens of images, and then between old knowledge, informing new or experiencing learning influencing current practice is evident. Creativity is "imaginative processes with original and valuable outcomes" (Robinson 2001:118). Taking this into consideration, research is aligned with both personal and professional interests in creativity to generate influential research and close the gap in critical thinking, which addresses Fook (2002) and his concerns about consistency in creative delivery. The typology of creativity and the interconnectedness of transversal skills development (Thompson and Pascal, 2012; Sternberg *et al.*, 2003; Sternberg and Lubart, 1995).

### 2.3 Defining the Creative Ecosystem

The entrepreneurial ecosystem (Roundy, 2018) are communities of agents, social structures, institutions, and cultural values that produce entrepreneurial activity, apply entrepreneurial activities in their careers, not only for business but also recognise opportunities. Sternberg (2003) posits that though the inclusion of creativity causes reputational damage, this should be left to de Bono (1971, 1985) and Osborn (1963) exclusively. Bahrami and Evans (1995) first used the term 'ecosystem' in a study of Silicon Valley and later by Spilling (1996) to describe the entrepreneurial ecosystem. This concept resonates with creativity and the world café methodology to explain the emergence of novel ideas, which are as complex as they are adaptive (Lambert, 2018). These innovative concepts evolve from nonlinear processes and peer interactions, which are cited in new approaches. The very limiting factor can innovate around it and use problem solving as an essential facet and a way of strategising around solutions (Mumford *et al.*, 2010). This may involve borrowing and moving sound principles of creativity and framing them in the broader context of a college curriculum. Thus, seeing the value proposition of invention and recognising the need in the market. The creative person recognises the problem and tries to fix it using learning innovation for the enterprise (Sawyer, 2006). The interconnectedness between the student and educator underpins social cohesion through classroom interactions and bridging the gap between people and place. This point is evident in the ecosystem (Roundy, 2018) and the broader implications of transversal skills development as graduate attributes. This also relates to the increasingly interdisciplinary nature of overlapping skills (Hermann, 2015; Harward, 2012). Whilst knowledge is constructed through human activity enabled by social interventions; social constructivism is based on the interpretative research paradigm, utilising opportunities for dialogue to learn from each other and to create and develop



new knowledge or for existing knowledge to be redefined or nuanced. This suggests there should be a paradigmatic shift in education from people who teach to being facilitators of learning.

A good constructivist educator checks that students understand the concept and encourages active participation to enable equity in the learning process (Lambert, 2018; Fook *et al.*, 2006), especially in creative activities and self-organisation; whilst knowledge is created through cognitive ability, it is also not just through observations but fundamentally from social processes and interactions. A call to be both reflexive and responsive and with creativity depends on reflexivity, and this could be because of the tensions with which creativity transpires in individuals. Just as some creative people are drawn towards art, music, drama, etc., others are drawn to solving social dilemmas and societal grievances (Brookfield, 2009). These people are problematising issues, which is the basis of business, entrepreneurship, and on occasion, radical interventions. Furthermore, academics are often seen as interventionists or quiet radicals from history (Meyerson, 2001), which echoes Kenneth Clarke's comments on the nature of change for global citizenship (Brown, 2005). Creativity is the seed of innovation and allows innovation to flourish (Carter *et al.*, 2014; Goodbun, 2012; Anderson and Krathwohl, 2001). The time and space devoted to creativity also needs to be taught and must be encouraged. The educator's role in this creative-building process is to help the students to think in terms of opportunity recognition. The first stage of this process is to think of themselves as creative and not to be too humble in recognising that creativity is as much a reflection of the individual and their personality as it is the content and context of the learning environment.

The four aspects of creative ecology include diversity, change, learning adaption, and the creative economy theory (Howkins, 2010; Howard-Jones, 2008; Kane, 2004). In this respect, students with a creative mindset are highly regarded (James, 2020; Schneewind, 1992; Schrum and Levin, 2009) because they can readily adapt and change, based on the circumstances. This is one of the universal aspects of change management. Student engagement with the syllabus, including the learning outcomes and through assessment, can be measured through success in their assignments and examinations. The level of enjoyment is more challenging to define and measure (James, 2020; James and Nerantzi, 2019). While the inventive mind is nurtured fully in the early years of education, primary and post-primary, it is difficult to identify or scrutinise at the further and higher education level sectors (Newstead *et al.*, 2018; Outhwaite, 2009). Creative pedagogy is often used for formative rather than summative assessment (Biggs, 1999; Baille, 2003; Beattie, 2020). This may be partly due to the subjectivity involved in marking a creative assessment, however, would also speak to the diversity. In which, individualism and differentiation are achievable for the student.

The focus, particularly with business and management programmes (James, 2020; Whitton and Mosely, 2012), is to define leaders and thinkers who can drive results and deliver quantitative outcomes. The diachronic perspective of creativity is particularly evident in collaborative spaces in the creative industries but less so in business settings. A symbiotic relationship exists between business and creativity; indeed, creativity and business acumen drive the right-brain entrepreneurial capabilities. Interaction is being mapped to capacity, and the lateral thinking of the right brain allows for more reflexive answers to problems, which permeates decision-making (Brown, 2005; Cousin, 2010; Cox, 2003; Cowan, 2006). In this segregation, the right hemisphere houses intuition and creative expression, whereas the left hemisphere emphasises logic and mathematics. Yet, some academics need to be supportive of the proper hemisphere thinking process (Lambert, 2018). The very nature of business being cross-pollinating into other disciplines suggests there are broader advantages to having creativity embedded as a pedagogy across all the curricula, specifically in business (Penaluna and Penaluna, 2009; Kolb, 1984). Whilst creativity shifts across cultures and disciplines, this process requires interactions and interdisciplinary solutions in creative contexts (Freedman, 2010; Roundy, 2018; Sawyer, 2006). Al-Karasneh and Saleh (2010) argue the value placed on creativity also varies cross-culturally, profoundly affecting diversification. This can be reflected through the methodology and cultural diversification of the participants, which will be addressed in chapter three.

Over the years, there have been calls for creativity to be less marginalised in the curriculum and more mainstream. Government ministers cited, “Enabling entrepreneurial creativity and innovation will help the UK to respond to the challenges and opportunities of globalisation” (Brown *et al.*, 2008:3). The sense of scholarly recognition was further reinforced in 2005 when the Chancellor of the Exchequer Gordon Brown MP stated:

“Not just to encourage creative industries, our priority is to encourage all industries to be creative. It is both about maintaining the entrepreneurship and creativity within established large businesses and about doing more to enable those who want to start up new businesses to turn their ideas and ambitions into reality.” (Brown, 2008:3).

Developing a curriculum that challenges, motivates, inspires, and encourages should be the dogma of business schools. This point is reinforced by the tendency to employ hybrid academic working in businesses and lecturing. These dual professionals carry a similar mind-set to the entrepreneurial student who can deploy academic rigour when required and still have a creative view; these non-conformist attitudes are part of the entrepreneurial mind-set. An entrepreneurial mind-set accepts responsibility for actions yet also has resilience and adaptability and makes mistakes and failures with accountability.

“Understanding creativity should be part of equipping everyone for life and work in the 21st century, and that creativity needs to pervade the whole of an organisation, and, for this reason, the nature and value of creativity needs to be an integral part of learning.” (Cox, 2005:28).

Thus, aligning the graduate with a cross-functional and amorphous outlook will condition a sustained paradox between the boundary-driven world of academia and the entrepreneur who works intuitively. The wave of the dual professional or practitioner (Penaluna and Penaluna, 2009) continues to help narrow this divide. Robinson (2001:211) stated four elements of the creative medium as being ‘expertise, proficiency, exploring, and critical judgment,’ and this may have a very rigid doctrine when applied to innovative attributes. Robinson (2001) points out, “Creativity is not only a matter of control: it’s about speculating, exploring new horizons, and using imagination” (Robinson, 2001:133).

In today’s knowledge driven society, creativity in higher education favours the growth of technology (Egan *et al.*, 2017; Sternberg, 2003). Due to the insurgence of the Covid-19 pandemic, creativity is explored through the lens of technology and how embedding technology is enhanced using the creative learning cycle (Carter *et al.*, 2014). The generation of digitally native students also develops the holistic attributes of being part of a process rather than seen as outliers as they have been for so long (Brown and Czerniewicz, 2010; Brown *et al.*, 2008). In the contemporary classroom (Freeman, 2010), interconnectedness is reinforced through the learning environment and the educator. The role model of a positive educator permits creative thinking for problem-based learning, offering encouragement and a creative licence (Beaty *et al.*, 2014; Baille, 2003; Diehm, 2004). This could also be based on the premise that the outcome is unknown, and the lens of the student will determine the result or conclusion (Baille, 2003; Murray and Moore, 2006) and one, which will be unique. Further and higher education institutions are seeking to embed creativity by learning beyond the educators’ expectations and as such is a good measure of creativity. Cox (2005:28) reinforces this point by:

“ ... business people who understand creativity, who knows when and how to use the specialist, and who can manage innovation; creative specialists who understand the environment in which their talents will be used and who can talk the same language as their clients and business colleagues; and engineers and technologists who understand the design process and can talk the language of the business.”

The gatekeepers of educational responsibility (Murphy and Williams, 2012) are reliant on the synergy between the curriculum and the creative mindset in the students (Nonnecke *et al.*, 2006; Wisdom, 2006) and the dichotomy of the student and the educator includes diversity, inclusion, background, culture, and practice in the classroom. The creative economy (Loop, 2017; Newstead *et*

*al.*, 2018) is one in which creativity can be retaught through training, and non-creative behaviours can be mastered as a new discipline (Yelland, 2015; Scott *et al.*, 2004). Scott (2004) revealed millennials are likely to try to find creative solutions and show a correlation that aligns with the creative economy outlined by Loop (2017) and Newstead *et al.* (2018). The flexibility of creative opportunities and finding solutions is characterised by good leadership (Freedman, 2010). This taught aspect of creativity is critical and speaks to early exponents of creativity in education, such as Montessori (2004), whose novel approach to education helped discombobulate learning over several decades. This, therefore, moves imagination beyond the static and into something, which can influence large groups (Bunker and Alban, 2006); this has been demonstrated throughout the Covid-19 pandemic in the form of communication from the government around health guidelines and restrictions, from education in the form of synchronous and asynchronous education on a global scale. Without the barriers of the walls in the classroom and through social media and the reach of channels such as YouTube. In theatres, unlike educational institutions, the directors are often referred to as the 'leader of the creative process' (Bryman, 2007; Ibbotson, 2008). This idea of good leadership is not a term often seen which may have a disconnect with how business leaders and leadership are perceived. Constantly, business leaders or students in the business discipline are associated with precision, measurability, and emotional detachment (Sternberg *et al.*, 2003). In a sense, the opposite of what creative leadership aspires to become or is. These characteristics or associations are often required as transversal skills for managing people and understanding the functionality of any organisational context.

## 2.4 The Importance of Creative Thinking for Business

Industry 4.0 dominates the future of business and has revolutionised business through artificial intelligence, robotisation, big data analytics, and the Internet of Things (IoT). Industry 4.0 was built upon the third industrial revolution, which wanted innovative organisations with leaner and more process-driven activities; we are re-purposing societal core values through Industry 5.0, which can influence a wide range of organisations in the public and private sectors. This speaks to the evidence-based creative approach to data collection of the world café (Riessman, 2008), which connects individuals collaboratively and interactively to develop entrepreneurial ecosystems (Roundy, 2018; Penaluna and Penaluna, 2009). Nevertheless, the concern for many businesses is what Industry 5.0 means for them and the implications for their future business strategy. The phrase and concept of social, environmental, and economic framework are part of the vocabulary and provides a vision of an industry that aims to drive efficiency and productivity as the sole goals and reinforces the role and the contribution of industry to society (The world café, 2023). Thus, putting

the worker at the centre of the technology to provide prosperity yet respecting the environment. In a sense, this sees the softer aspects of business, such as people and contributions at the forefront of business, which was missing in Industry 4.0 (Golovianko *et al.*, 2023) and, above all, draws on the need for innovative people to be the driving force behind the technology, not the technology driving the people. Specifically putting research and innovation at the service of the transition to a sustainable, human-centric and resilient European industry (Golovianko *et al.*, 2022). The seismic shift from economic gain to societal gain echoes corporate social responsibility, philanthropic activities, kindness in business, which companies adopt as a framework for their social, environmental, and economic cultures, and has more than or equal to importance on profits. This also has a profound interconnectedness with creative and innovative employees. In this way, businesses, society, and individuals gain.

The application of creative thinking for problem-solving strategies within the industry includes the skills of critical thinking, creativity, collaboration, and communication. According to the industry and government policymakers, these graduate skills for lifelong learning are essential to enhancement measures within the higher education sector. These skills as a transformational model prompt for students to convey ideas and to communicate with peers.

The net-positive describes Industry 5.0 as stakeholder capitalism in which everyone in society considers well-being, and how it impacts livelihoods, business, and future generations, and essentially, the role of individuals embracing sustainability, rather than corporations or countries (Polman and Winston, 2021) Hence, having more of a positive rather than negative affect. Net positive organisations also talk about creating the space or environment to deal with systemic problems and is best described by Golvianko *et al.* (2022), who shines light on the collective intelligence, which aligns with the world café approach in this research. Thus, using collective intelligence and agreement to articulate the table responses to the questions (Silvia, 2015; Stoltz *et al.*, 2015; Engle *et al.*, 1999). There are many social, technical, and environmental problems that businesses are continuously trying to address, however, if these problems are not routine nor have been previously encountered, then this is where creativity comes in to arrive at an innovative solution. These factors may be aligned to attributes and skills which are sought after in business, and from leaders in every organisation which are designing, prototyping and reiterating this design, and cited as a core structure of the creative process, working through a task and arriving at a solution (Dougherty *et al.*, 2020; Eysenck, 1997; Firth *et al.*, 2021). Something which is sought after by all employers. According to the current literature, establishing creative confidence and abilities is only the first step (Ibbotson, 2008; Piske *et al.*, 2017; Fryer, 2003); the next phase is developing the techniques to use creativity methods for advanced academic enquiry.

The novel research data collection method such as the world café helps to demonstrate a creative session and what is possible through collaboration (Kara, 2020; Lohr *et al.*, 2020). This is reinforced further by Miell and Littleton (2014), who explain that creativity sits outside a domain:

“Real-time collaborations between living people who depend on each other and contribute jointly to a common goal of transforming their domain, which neither could do alone.” (Miell and Littleton, 2004:12).

Winston (2021) and Kellerman and Seligman (2023) report there is now a focus on societal value and well-being through Industry 5.0 and through this, the wave of new perspectives on creativity within how a business flows. This highlights the new ways of working and learning, in which the graduate will find themselves.

#### 2.4.1 Creative Anthropology

Anthropology is the construction of reality and the tension between creativity and value ethics, enriching the world as reflected in human activity (Bateson, 1979; Laurillard, 2002; Peterson, 2021). The concept of ‘communitas’ and ‘liminality’ is Latin for thresholds that speak to the human condition with social groupings. The ‘communitas’ embellishes life through feelings and cognitive ability, whereas the ‘liminality’ is the fragility and limitations of life and humanity, sometimes because of others and society. Fostering creativity in higher education as the forerunner to career and working life, due to the changing nature of employability, where the world of work is constantly evolving with an increasingly interdisciplinary nature of overlapping skills (Hermann, 2015; Harward, 2012) and one, which has openness and mobility as key components. The skill set needs of the Irish economy is evolving (Ireland National Skills Strategy, 2025) and over the next ten years, people working in Ireland will need a mix of sectorial, cross-sectorial (e.g., ICT and cultural awareness) and transversal skills (creativity, innovationist, and business acumen).

Anthropology suggests vulnerability however, this can also come from being comfortable with the research and people through a good classroom culture. Some of this interdisciplinary fuel’s creative outputs through a good mix of people in the room. Creativity is ultimately about two criteria, the perceived novelty and perceived value. The third criterion is ethics, which is academically grounded within creative inventory of collective ethical value. Human subjects research through anthropology and the exploration of the tensions that exist with and between other people, through assuring traditional values to bring forth a new idea. Whilst ethics are guidelines (not laws), personal ethics is morality, and they are very contextual, and this is embedded within pedagogical rigour involving this seismic shift from the didactic teaching methods (Yeasmin and Rahman, 2012; Patton, 2015; Patton

and Robbin, 2012). The familiarity of seeing the embedding of the creative processes and technical requirements of modern-day teaching (Creswell, 2015; Ryan and Deci, 2000; Schwartz *et al.*, 2002) and with students becoming partners in the educational process (Newstead *et al.*, 2018; Lorenzetti *et al.*, 2016; Moon, 2006).

Reflecting on the Covid-19 pandemic as part of the continuous learning cycle (Cohen *et al.*, 2018) a reflexive approach to adapt to change is used (Fleming and Fullagar, 2007; Fook *et al.*, 2006). Agile learning involves an anthropological approach to creative pedagogy (James and Nerantzi, 2019; Lavie *et al.*, 1993). Change has always been the driver during times of social isolation—as Dunstan (2003) states:

“We must think deeply about our approach, change management, and diversity's productive possibilities. This challenges those responsible for students, their successful interactions, and the understanding of the difference in their identity development.” Dunstan (2003:66).

The change was forced upon the educational sector through the Covid-19 pandemic (Cowan, 2006; Cox, 2017) with unprecedented challenges in the educational sector and forcing the educator to navigate the new learning environment (Beattie, 2000; Berger and Frey, 2015). It has had a paradigmatic shift in mandated activities to technology-driven teaching and the transition from face-to-face to remote learning, the individual responsiveness also translated to the teaching, learning, and assessment as a conduit to the transformational shift to recreate the value to education in the new working context. Creativity or creative thinking can be broken down into four typologies: integration, splitting, figure-ground reversal, and distal thinking (Kellerman and Seligman, 2023). With these in mind, there is a real opportunity for organisations to accelerate innovation, for better social connections and foresight, primarily through integrating everyday tasks through digitisation and patch working concepts or studies (Winter, 2003). The figure-ground reversal focuses on the broader aspects and the vision to shift foreground thinking into the background, as a means to understand the context better. This distal thinking is the process of imagination and creating the near future (Osborn, 1963) constructed with technology on getting ahead of current industry trends.

The National Forum, Guide to Developing Enabling Policies for Digital and Open Teaching and Learning (2021) outlines the role of stakeholders in the learning environment as anyone affected by the policy decisions. The trends emerging in the creative space are around teaching skills that remain relevant in the changing world, especially in a curated industry experience in which student growth is recognised and awarded through credential-bearing modules and programmes. There is also a move towards hybrid teaching and learning, remote working, and research, addressed in chapter

three of the research methodology (O'Brien, 2022). These all work for flexible pathways due to life situations.

The Higher Education Authority National Access Plan 2022 – 2028 outlines the five student-centre goals, which are (i) Inclusivity in the educational space, coupled with a sense of belonging through peer-to-peer interactions and Universal Design for Learning (UDL) and collaborative learning profiles, (ii) Flexibility which aligns with individual needs and circumstances from hybrid to remote learning and also through an acknowledgement of recognition of prior learning (RPL), (iii) Clarity about expectations, especially regarding conference educational programmes and the supports available in a student-centred manner, (iv) Coherence about educational and governmental supports from internal and external stakeholders, (v) Sustainability which looks at equity in higher education. This is critical for the vulnerable and disadvantaged, offering a sense of ownership and belonging in the learning process. The Department of Further and Higher Education, Research, Innovation and Science, Statement of Strategy 2021-2023 argue:

“Open up diverse and progressive pathways for everyone, enabling personal growth, developing our learner’s talent, promoting lifelong learning and empowering learners to become active members of society, engaging in employment, contributing to the prosperity and driving vibrant and diverse communities.”

This echoes the importance of the value of creativity in students to become global citizens and to take responsibility to drive prosperity in society, rather than something, which is solely part of a deliverable curriculum plan.

#### 2.4.2 Aligning Creativity and Divergent Thinking

Divergent thinking is a fundamental part of the creative process. Guilford (1956) called it ‘divergent production’ partly due to a lack of conventional thinking or linearity, in which the student can think of multiple solutions as opposed to one convergent answer from various students. Creativity as the basis of cognitive development and social advancement (Firth *et al.*, 2021) has creative, cognitive and mental agility to focus on tasks if they are more complex or ambiguous with multiple correct answers, as opposed to the salient, dull, or unoriginal solutions (Sawyer, 2006; Steier *et al.*, 2015). This is premised on the opinion of Kenett and Faust (2019), who suggests some form of semantic interference is required (Kenett and Faust, 2019; Kenett *et al.*, 2018) to level the opportunities for diversification in the classroom. Top-down attention control (Beattie, 2000; Beaty *et al.*, 2014), common associations and links to the possibilities and productive attributes of the task, and whilst these are conceptualisations, they are also reflected in Gurin (1999:49) who posits: “Much to our



chagrin as educators, we are compelled to understand that students' hearts and minds may be impacted most by what they learn from peers." This comment also focuses on interventions and values that align with Vygotsky (Sternberg and Lubart, 2003; Kozulin *et al.*, 2003; Lindqvist, 2003), who seeks to understand the student's personality and academic endeavours. The sense of fluid intelligence, ebbing and flowing through life is an intriguing concept that should be considered based on the friends, colleagues, peers, and influencers around individuals throughout different critical moments, as discussed in Chapter One.

The most notable assumption of the symbiotic relationship between intelligence and creativity is how the function of general intelligence (Engle *et al.*, 1999) is a noteworthy characteristic because of humankind's ability to adapt to new situations, problem-solve and use complex reasoning in a variety of settings (Firth *et al.*, 2021; Ferguson and Joliffe, 2018; Cattell 1971). Creative thinkers can use organisational strategies and produce task-relevant solutions. This approach, known as controlled-attention processes (Beatty *et al.*, 2014; Bateson, 1979; Engle *et al.*, 1999), is linked to inhibition and self-assurance. Individuals who possess creative attributes are using working memory, which shifts across semantic categories (Engle *et al.*, 1999). In a sense, these individuals can relate to meaning and can convey knowledge accumulated through experience and change. Individuals who can sift through controlled creativity and see patterns and relationships rather than random collective ideas; Firth *et al.* (2021) describes this process as creative-cognition relationships. The most notable attribute of the creative-cognitive person is the confidence in their application of knowledge, certainty of their creative solution, and idea of metamorphosing into pragmatic and strategic solutions. A mind which oscillates between being focused and drifting into procrastination and unrelated tasks due to undeveloped or less focused stimuli. Hence, the need for an educator (Kane, 2016; 2014; Kane and McVay, 2012) to help with the controlled cognitive abilities and the inter-play posited not on directional learning but individualistic outcomes. This focus could be used for goal-orientated tasks and individual assignments, which balance collective reward and personal responsibility. For the creative student, this is focused, and speculatively if educators can identify divergent thinkers or, at the very least, predict future divergent thinkers. The format of creating an environment that allows expressions and freedom of creativity are not serendipitous but manufactured and carefully curated. This comes through self-esteem and self-belief.

In teacher training, the main constraints and tensions are the monotonous nature of didactic teaching and the overriding curricula model. Specifically, creative teaching and learning are autodidactic and involve self-study (Freedman, 2010; Jewkes, 2012). This immersive experience is often developed outside school through hobbies and interests. However, competencies can be

captured in the classroom and Mindal and Guerios (2013) believe there is an apparent dichotomy between learning and doing in the classroom:

“Remain prescriptive, composites for knowledge broken up in multiples disciplines and a clear dichotomy between the theoretical and the practical knowledge, beyond the specific knowledge of what to teach and as to teach it. Also, it is recurrent to mention the lack of curricular proposals that make the interaction between the specific and pedagogical school, knowledge, the teaching, and the society.” (Mindal and Guerios, 2013:27).

This motivation to be creative agrees with Bateson's (1979) theory of the scope of reproduction as a social planning activity. Specifically, creativity offers a sense of accomplishment and finding a resolution (Freedman, 2010; Ryan and Deci, 2000). However, it is in opposition to Vygotsky, who believes educators must have creative teaching methods to encompass the creative environment. The antagonist is the internal and external environment rather than the individuals involved in the process. The educator gives the student the right tools to transform reality (Piske *et al.*, 2017; Thomas, 2017; Wiseman, 2012; Kane, 2016). Innovative actions and solutions to challenging scenarios. Facets of intelligence in creativity are manifested in knowledge and intrinsic motivation. Intelligence is associated with high IQ or high intellectual ability. This problem is complex or intractable creative problem solving and subdivided into the technical or inventive. Creativity is often seen as a safe space to break the rules and one in which risk and reward are intrinsically linked. Therefore, the role of the educator is to foster a social environment marked by recognition and encouragement rather than fear of rule-breaking or divergent thinking skills.

Vygotsky (1995) cites the intrinsic importance of creative teaching approaches and methodologies to the learning environment. To see creativity as an inherent factor in the human condition in the same way as language and the arts. Human beings with unlimited capacity, capabilities, and something, which has a socially beneficial trait. Creativity is intrinsic to the human condition and the most important because it expresses consciousness, thought, and language. This aspect of creativity as an inherent factor of the human condition needs to be understood in its socio-historical dimension. In other words, from Vygotsky's point of view, all psyche activity occurs in the mediation with the social history of human beings. It is this mediation that contributes to aspects such as creativity, subjectivity, and the psychic world itself being immanent and inherent to that, which is human, revealing all its historical and social potentiality (Stoltz *et al.*, 2015:67). The didactic nature of teaching in the past is reproduction rather than production and leaves a systemic gap in the innovation of the future. In contrast, creative activity is thus, what makes a person a creature focused on the future, capable of shaping it and changing his current situation (Vygotsky, 1995). Educators must create opportunities and intervene in the creative process. This is a radical

noncritical notion recognising the view that nature will play a part in the process and that interventions are required for motivation and direction, such as a challenging case study, a problem-based learning activity, or even just partnering students with capable peers. Vygotsky's Zone of Proximal Development is expressed through the individual versus the collective in the enrichment of activities and talent (Piske *et al.*, 2017; Stoltz *et al.*, 2015). This level of elucidated learning is set through carefully planned activities (Piske *et al.*, 2017; Firth *et al.*, 2021) and incentivises creativity through the curriculum through meaningful activities and showing a purpose to produce something by interrogating the curriculum model to check that it is fit for purpose, and to see the educator as core to the Zone of Proximal Development instead of facilitator.

"The distance between the actual developmental level as determined by independent problem-solving and the level of potential development as determined through problem-solving under adult guidance, or in collaboration with more capable peers" (Vygotsky, 1978: 86).

Specifically, Vygotsky saw creativity as a learnable providence, echoed by Grenny (2019), who explains that cognitive irritation can help solve problems by stimulating creative thoughts. Vygotsky, (1995) posited there needs to be social interactions with peers and the teacher to encourage learning, and the sociocultural theory of cognitive development has universal relevance. Vygotsky's social constructivist theory has been the underpinning theory of cognitive development through the lens of creativity (James and Nerantzi, 2019). This chapter identifies how creativity in education does not solely rest with the student's responsibility but also with the educator; it also reveals that other factors, such as communication, environment, and synergy, are at play in the symbiotic relationship in the classroom. Where the same generalist terms might have been used, 'educator' instead of lecturer or teacher and 'student' instead of student or pupil, overarching, this chapter demonstrates that critical engagement on how and if creativity is used for teaching and learning in higher education (Stein, 1988; Fryer, 2003; Gooha and Potts, 2019; Gardner, 1982). This speaks to redesigning the strategy but moreover, co designing the content and delivery. It is necessary to unpack Vygotsky's social constructivist theory for the purposes of this study.

## 2.5 Vygotsky's Social Constructivist Theory

Russian psychologist Lev Vygotsky's social constructivist theory and proximal development theory are fundamental for learning. Educators used these forms of learning adaptation by necessity, sometimes reluctantly on the part of educators in both the lexicon and practice of learning adaption in the educational process. These intellectual and practical skills (Harward, 2012; Anderson and Krathwohl, 2001; Laurillard, 2002) are within the learning journey and experience. Vygotsky claims

individuals are born with the mental functionality of attention, sensation, perception, and memory (Vygotsky, 1962) and as such can have higher mental functions, which includes creative acumen. The transition of the educational trip for the student has been mobilised by entrepreneurial thinking. This aspect draws on new and innovative features which align with Vygotsky (1962) as stated in Leim *et al.* (2008), who explores the iterative process of learning and delivering learning links to temporality and Vygotsky's Zone of Proximal Development theories. Indeed, authors such as Leim *et al.* (2008) emphasise the need for collective values. Vygotsky argues the temporality of the connections still presents an opportunity for connecting. This paradigm exists in the new digital age of the global sharing of communication and information (Brown and Czerniewicz, 2010). The cognitive and social development of the student is a continual process of agile learning thus, aligning with Vygotsky's social constructivism, which explores the tensions between teaching and subliminal clues of creativity in which problem-solving and consistent development is accelerated through collaboration with peers (Kaufman, 2003).

“The distance between the actual developmental level as determined by independent problem-solving and the level of potential development as determined through problem-solving under adult guidance or in collaboration with more capable peers” (Vygotsky, 1978:86).

These paradoxical tensions exist between the band of intention and constraints. Bateson (1979) explored the anthropological links through a framework that explores creativity being both academic and engaging. In modern-day anthropological thinking, this links to the graduate outcomes of transversal skills of work-related goals being enjoyable, fun, and linked to career and motivational thinking (Statler *et al.*, 2011; Cohen *et al.*, 2018), perhaps also emphasised by Montessori (2004) in the formative years for development. Furthermore, evolution did not equip humans to deal with creativity and a rapidly changing landscape of cognitive ability (Kellerman and Seligman, 2023). Social cohesion is reinforced through methodologies such as the world café, which draws on focused conversation as a collaborative learning experience. This combined effect is then incorporated into inclusiveness in education by accelerating learning technologies (Schrum and Levin, 2009; Cox, 2017). Arguably, the online environment encourages passive students to participate by opening the threshold for student management and ownership of the environment and their future. The Organisation for Economic and Co-operation and Development OECD (2019), Future of Educations and Skills (2030) and the Conceptual Learning Framework Skills for 2030, all cite creativity and critical thinking are needed to solve complex problems. Repetitive tasks of the early 1980s and computer technologies have displaced non-routine cognitive skills such as creativity (Berger and Frey, 2015; Bialik and Miller, 2018). The malleability of other technologies differentiates the

innovative person from the non-innovator through online activities, scaffolding the familiar with the novel. The technology considered antagonistic to creativity is not part of the current trend for future leaders and students. The metacognition of non-routine tasks predicts cognitive ability and critical thinking (Magno, 2010). Creativity can only be expedited by grappling with technical knowledge and applying the skills to see how the scope of artificial intelligence could be used in ways that are more sophisticated. Magno (2010:29) states, "Metacognition, lifelong learning, and understanding other cultures are needed to adapt to a changing environment." The development of soft skills is embedded into programme documents, however, can meet resistance in the context of topic knowledge as outlined by James and Nerantzi (2019):

"The promotion of higher-level cognitive skills competes with the imperative to deliver challenging yet purposeful content that develops soft skills and has high pass rates." (James and Nerantzi, 2019:25).

The area of creativity is not, but in part, influenced by the literature of Vygotsky (Moon, 2006; Carter *et al.*, 2014; Meyerson, 2001) and, in particular Vygotsky's social constructivist theory as the academic underpinning (Thompson and Pascal, 2012). Vygotsky built the social constructivist theory around social interactions and conventions, specifically the student's cognitive development through their educational journey (Harward, 2012; Piske *et al.*, 2017; Marchand and Furrer, 2014). Student enquiry in the academic spectrum and as social currency is engineered to improve cognitive ability. Vygotsky's temporality as an integral part of cognitive development (Peterson, 2021; Bateson, 1979), interactions with others, the use of language, perceptions of social interactions, and culture, are all at the crux of the juxtaposition between communication and social learning interactions. In Bateson's seminal work 1904-1980, *Ecology of Mind* (Peterson, 2021; Goodbun, 2012), he uses social planning in education as the intersection between cognitive development and the natural development of creativity. In 1968 "Conscious Purpose Versus Nature" was the evolving perspective on communication and creativity in the Extended Evolutional Synthesis (EES) and the role of educators in planning the curriculum, interactions, and social cohesion through generating the right environment. Social constructivism, a social learning theory developed by Vygotsky, posits individuals are active participants in creating their knowledge and focusses on young peoples' prefrontal cortex (Schreier, 2012; Schwandt, 2001; Vaismoradi *et al.*, 2013). Vygotsky argues people learn from others (through society) and this differs from Piaget, who argued that people you could learn through and from their own experiences, (through trial and error). The dichotomy between Piaget and Vygotsky's viewpoints should be considered within the socio-historical dimensions (Stoltz *et al.*, 2015).

The juxtaposition between Piaget and Vygotsky has overlapping boundaries. It also shows the indiscriminate nature of creativity as both can nurture passion and optimism in the learning process.

“Creativity is inherent to the human condition, and it is the most important activity because it is the expression of consciousness, thought and language. This aspect of creativity as an inherent factor of the human condition needs - to be understood in its socio-historical dimension.” (Piske *et al.*, 2017:135).

The sociocultural view of Vygotsky differs significantly from Piaget’s cognitive development view, primarily at the point of learning. Vygotsky views learning as a social activity, with the help and input from others while, Piaget identifies it as a solitary cognitive function (Stoltz *et al.*, 2015). However, Stoltz *et al.* (2015) fails to recognise learning with others. The context in which the two divergent paradoxes emerge is based on the development of the student in their social and cultural context, particularly in the ethnicity of the participants for research, which will be discussed in chapter three. Whereas Piaget argues that development is universal, and stages of social and intellectual development takes place regardless of context. The concept of learning and development is a fundamental difference between the two. Vygotsky cites learning precedes development, unlike Piaget, who argues that the reverse is true in which development precedes learning. Vygotsky aligns with the anthropological viewpoint, which is rooted in the social and cultural context of learning and an inherent one in which learning has no stages but has a much more mooted and organic development. Specifically, through speech development, Vygotsky recognises the social and psychological processes develop as the critical driver of thought. In contrast, Piaget states that an individual’s belief drives language and uses cognitive constructivism as opposed to the language and discourse focus by Vygotsky (Aubrey and Riley, 2015). In a sense, to apply Piaget’s cognitive development theory to andragogy is cumulative as it is focuses on the development of logic through creatively building knowledge and interactions; disparate to Piaget is Vygotsky which studies creativity and intelligence quotient through thought and activity transformation. Specifically, a central tenet of Piaget is that he saw the child as the maker of formative development, as opposed to Vygotsky who saw teaching as the source of development (Piaget, 1954), particularly if intertwined with society. This research does not focus on the tension, but rather the direction is one of assimilation with pedagogy. Piaget viewed development as a process of equilibration (Van Geert, 1998), this cognitive development is anchored in child stages or development, as opposed to Vygotsky, who embraced societal and cultural experiences.

“Assimilation is conservative and tends to subordinate the environment to the organism as it is, whereas accommodation is the source of changes and bends the organism to the successive constraints of the environment.” Piaget (1954:397).

Thus, suggesting that assimilating learning for young people bends to the environment, as opposed to Vygotsky, who viewed the environment as not a constrain but a learning opportunity. The two constructivist theories fundamentally differ based on the aforementioned concepts and principles. Vygotsky's social constructivism is embedded in social interaction (Burr, 1995) to create the 'More Knowledgeable Other' (MKO) and through using language as a tool and the educator as the scaffolder of knowledge through tutoring. The Zone of Proximal Development (ZPD) between actual and potential child development (Van Geert, 1998; Van der Veer and Valsiner, 1991). The paradox between the two theories is one in which assimilation is helped and informed through immersive activity and qualitative feedback. Therefore, the tension is based on the persuasive nature of the topic, peers, and the educator. The qualitative properties of cognitive decognitive are comparable in as much as they are looking at learning as a trajectory, and the environmental conditions, are less important than how the task is contextualised, and offer meaning to the student.

Piaget's (1954) Cognitive Constructivism is based on the assimilation of knowledge and equilibration. It is based on the activity of learning rather than osmosis. Social constructivism aligns to the interpretative research paradigm. Every conversation or encounter between two or more people presents an opportunity for new knowledge to be obtained or expanded knowledge. As a paradigm, the ZPD is aligned with the world café approach by supporting the student participants to engage in the conversational enquiry, take a step back and allow sharing of ideas and listening to others. This suggests there should be a paradigmatic shift in education from people who teach to being facilitators of learning. A good constructivist educator checks that students understand the concept and allows for active participation in the learning process, especially in creative activities and self-organisation. For this reason, knowledge is not a result of observing the world; it results from many social functions and interactions. Social constructivism is based on the interpretative research paradigm. Every conversation or encounter between two or more people presents an opportunity for new knowledge to be obtained or expanded knowledge. Whilst Bateson's (1979) view through the anthropomorphic lens has been criticised for a very funnelled idea of social and economic ecologies (Howkins, 2010) with unsupported debate on the distinctiveness of students and the unique challenges of education, this distinct view could be because of his scientific methodologies, which have a specific disciplinary aspect that does not rely on the natural interactions of individuals (Goodbun, 2012; Sawyer, 2006). Bateson (1979) is both influential and divisive but is a distinct disciplinary approach to the cognitive aspects of education addresses because often-bifurcate academics see both branches as the same. Peer-to-peer interactions can shape and reinforce collective transformation (Wiseman, 2012). Whilst active learning is often guided by task completion, group cohesion, and social dynamics for collective learning and growth.

Vygotsky captures this succinctly by identifying that problem solving under supervision is the optimal dynamic to achieve reward:

“The distance between the actual developmental level as determined by independent problem-solving and level of potential development as determined by problem-solving under adult guidance, or in collaboration with more capable peers.” (Vygotsky, 1978:86).

Creativity, whilst still including heuristic strategies of problem solving, real-world case studies, and practical projects, are techniques that all favour the creative classroom (Mumford *et al.*, 2010; Sawyer, 2006; Terry *et al.*, 2015). This delineation of the curriculum (Yelland, 2015) is about reimagining and restructuring the educational space or learning environment, and this is something which can also bring collegiality when colleagues are placed into new environments simultaneously. This collegiality and interdependency as witnessed by colleagues (Bacon, 2014) yet also under managerial auspiciousness (Bacon, 2014; Deem, 1998). James (2020) purports that Vygotsky’s zone of proximal development (ZPD) uses creative teaching methods to scaffold and reinforce concepts for the student. The area of proximal development means, “Teachers are renewing their pedagogy to align with student-focused enquiry, thinking skills, or project-based learning models” (Caldwell and Bird, 2015:237). For creativity in higher education strategy, this means a better understanding of scaffolded learning based on the students’ perceptions.

Developing on this sense of autonomous development (Bacon, 2014; Schneewind, 1992) and the sense that creativity is subject to the environment in which individuals find themselves exposed to the influences of values, attitudes, behaviours, beliefs, and culture (Meyerson, 2001; Bates and Khasawneh, 2005). Vygotsky’s realist approach, especially to literature, stresses there must be social relevance and that creativity in childhood is part of the reproductive and anthropological cycle, aligning with Bateson’s philosophical thinking (Lavie *et al.*, 1993). Vygotsky’s 1995 book ‘*Creativity in Childhood*’ should be aligned with relativism to prepare students for the future or the present reality. Vygotsky emphasises that creativity is a human activity and is productive or produces something. This aligns with the adult student in which learning is approached through objective memories and personal sense (Lindqvist, 2003). If human activity were limited to reproducing the past, man would be a creature focused on history, only capable of adjusting to the future if this were a reproduction of the past. Thus, “creative activity makes a man a beast focused on the future, capable of shaping it and changing his current situation” (Vygotsky, 1995:13).

Creativity is essential to the existence of humanity and society. Vygotsky argues it is not only a question of artistic creativity but also necessary for our process of consciousness. Social constructivism is a sociological theory of knowledge according to which human development is



socially situated, and knowledge is constructed through the interaction with others (Moon, 2006, Carter *et al.*, 2014; Meyerson, 2001). The teacher's interest in and development of the curriculum and the classroom stimuli directly impacts the student (Piske *et al.*, 2017; Lindqvist, 2003). This intervention, whether deliberate or unwittingly, has an impact on the student's creative potential, as outlined by Piske *et al.* (2017):

“Though creativity is possible to help gifted students have good self-esteem and avoid some social and emotional difficulties at school. Teachers should work with curriculum enrichment with additional activities, i.e. activities for students to advance during learning in their area of interest.” (Piske *et al.*, 2017:18).

Stolz *et al.* (2015) argue in favour of activities for nourishing talent, reinforcing the idea of enrichment activities. According to Vygotsky, a stimulating educational environment is linked to better self-esteem and can help overcome social and emotional difficulties, which is embedded in social constructivist theory. The educators as mediators are a good defence of experiential epistemology in which knowledge is constructed through experience; the educator is symbiotic to the students' environment inside and outside the learning environment in which the educator is drawing down from didactic knowledge to impart clarity on tasks and activities. Experiential learning also generates a foundation of trust and acceptance in a classroom due to the lived experiences of individuals or empathy, which comes through mindful andragogy (Murriss, 2008; Peterson and Seligman, 2004; Dougherty *et al.*, 2020). This may also lead to deeper learning from peer collaborations and mutual respect. This can be prevalent in a culturally diverse classroom, which are interactive and multimedia rich, and where respect for backgrounds leads to a more inclusive environment that stimulates creative expression through confidence. The idea of inclusivity has also been reconceptualised through decolonising the curriculum (Manoharan, 2020; Eldor and Harpaz, 2016) especially for international students studying abroad to enable engagement and greater cultural awareness and diversity within their disciplinary context and studies. The mixed generative results in the data analysis chapter provide a different framework for the research to provide theoretical and empirical data to support the research. This chapter investigated Vygotsky's underlying theoretical basis and how it has influenced and shaped creativity in education.

## 2.6 Chapter Summary

Considering the overall knowledge gained from the literature reviewed, there are implications for improvements and cognisance of the student and the environment. The choice to be creative is not binary if it involves working within the policy parameters as highlighted in Table 1, which may restrain academia to confine creative identity (Grainger *et al.*, 2004; Raymond, 2018; Scott *et al.*, 2004). Table 1 illuminated the existing gap in policy and literature that would promote creativity in higher education. Furthermore, provided a limited lexicon and use of creativity in the higher education curriculum. These gaps also exist in the literature, and as such have illuminated three questions that will drive and shape this research study:

- (i) What are the students' perceptions of creativity in higher education?
- (ii) What are the students' recommendations for redesigning future strategies?
- (iii) What makes the digitised world café methodology effective?

The mixed generative results in the data analysis chapter provide a different framework for the research to provide theoretical and empirical data to support the research. This chapter has critically explored Vygotsky's underlying theoretical basis and how it has influenced and shaped creativity in education. The chapter compared and contrasted Vygotsky with Piaget as an alternative theory, and the method followed the theoretical positioning. This chapter has contextualised and collated the existing literature on creativity. With this in mind, the collective literature now needs to focus on the unique approach to the methodology chosen in the next chapter. The chapter reviewed the theoretical framework for the research through the academic underpinning of Vygotsky and theories on social constructivism. The lens of Vygotsky unravelled the complex relationships between divergent thinking and the anthropomorphic lens of creativity. The chapter explored anthropological influences on creativity and how the Covid-19 pandemic influenced teaching and learning through collegiality, adaptability and agile ways. Specifically, the chapter identified that creativity requires a confluence of theories but stems from human activity to produce a newness of ideas. Creativity involves a convergence of approaches but stems from human activity to make a newness. This chapter explored the existing and emerging literature on creativity, specifically within the context of higher education (Hart, 2018).

## Chapter Three - Research Methodology

### 3.1 Chapter Introduction

This chapter examines the method of research used to explore creative pedagogies from the learner's perspective. In existing research, the learner perspective has been under-represented in the educational journey and instead has focused on the educator and the educational outcomes. This chapter defines the world café method as a unique and adaptable approach, the sampling and sample size, the data collection process, the software used, the pilot, and the design of the questions. The chapter also outlines the research participant profile, the framework, ethical considerations from the data collection, the researcher's subjectivity, validity, reliability, and analysis what the world café methodology is, and the shifting of focus from a mixed methodology approach to a focus on the qualitative method. In addition, the rationale of this decision, and how inductive thematic analysis was identified as the most appropriate choice (Yin, 2016; Schwartz *et al.*, 2002) and the interdependence or congruence between the participant and the task.

Ethics is at the heart of the research presented in this chapter, from the participants, questions, and approach to the analysis in the next chapter (Mumford *et al.*, 2020). The chapter explains the student participants in the research and any cultural significance (Deem, 1998), concluding with the limitations of only using the qualitative method and the limits of this research. The historical context of inductive thematic analysis is reviewed and defended in comparison with other options to analyse the data, and the chapter concludes with a summary. The research questions are represented in this chapter for clarity and context, the research questions also needed to be conceptually coherent. The uniqueness of this research is that the methodological adaptation goes beyond the Covid-19 pandemic as a new context or way of imparting knowledge through technological means.

The specific questions driving the research are:

- (i) What are the students' perceptions of creativity in higher education?
- (ii) What are the students' recommendations for redesigning future strategies?
- (iii) What makes the digitised world café methodology effective?

### 3.2 Positionality and Reflexivity

This research paradigm includes the researchers' world beliefs and ontological and epistemology positionality and reflexivity as the philosophical foundations, which have informed this research. In a sense, the researchers' reflexivity becomes the quality standard and the research question become the criteria (Elliott *et al.*, 1999). Ontology refers to the nature of the world, and epistemology to how research is gained, specifically through actively constructing beliefs by listening to others' qualitative methods (Cohen *et al.*, 2018). Whilst the researcher has as much value to add as the students involved in the data collection (Monroe *et al.*, 2019; Schreier, 2012; Thomas, 2017; Swann and Pratt, 2003) through a showing of solidarity in the data collection, to be respectful with their time, and to demonstrate commitment. Interpretivism combined with multifaceted attitudes and beliefs provides the philosophical grounding for a worldview (Thomas 2017; Flick 2015). The ontological view is based on an interpretive viewpoint which contextualises and sees activities as 'meaning making' endeavours (Swann and Pratt, 2003), as opposed to the rational, objective, and detached approach used to describe positivism (Cohen *et al.*, 2018). The linguistics of 'meaning making' endeavours can mean a breakthrough in production. Indeed, there has been a growth in 'Makers' fairs throughout the county, which use a format of 'show and tell' experiences to showcase what is possible from learning together.

The ontological viewpoint based on positivism looks only at evidence research, unlike the interpretivism viewpoint, which sees humanity, as a multi-layered nature (Swann and Pratt, 2003; Flick, 2009), as the basis of qualitative research. Whilst the importance of an evidence-only approach cannot be negated, the scaffolding in research is just as crucial as the scaffolding in learning. The interpretation only helps to understand that knowledge is holistically constructed (Hitchcock and Hughes, 1995) and how students learn with no innate ideas (Cohen *et al.*, 2018). Using Swann and Pratt (2003) as a cohesive viewpoint on how knowledge is created may present opportunities to improve pedagogy. However, finding this solution is influenced by the physical, subjective, and objective differences between educators and students. Experience has been a foundational aspect in selecting this research topic. Empiricism is rooted in simple or complex research furnished with experiential learning. This is based on knowledge construction through summative education and links to notable authors such as (Dunne and Zandstra, 2001; Marchand *et al.*, 2017). At the same time, rationalism is based on reasoning and induction (Thomas, 2017; Mertens, 2017) transforming the individual's experience (Meyerson, 2001) by seeking organised and quiet organisational changes based on knowledge as posterior (learning through experience) and gained through experience. The methodological approach selected is practitioner-led (Punch, 2009) and explains practice-driven

adoption is immersed in the research as part of experiential learning and being the facilitator (Creswell, 2015; Creswell and Plano Clark, 2007). The practitioner-led approach is fundamental to the world café. Unlike one-directional focus groups, as places of encounter. The world café is multi-directional, in which the facilitator addresses scalable research simultaneously and facilitates collaborative dialogues whereupon, knowledge is gathered and shared (Lohr *et al.*, 2020). The flow of conversations has a linear approach to information gathering than the one-dimensional interview format. Thus, a theorised and practised research methodology (Bhavnani *et al.*, 2014; Denzin and Lincoln, 2008). Informed by these attributes, the motivation for this research approach was to encourage students to engage in the dialogue and the novel experience of this data collection.

There is a symbiotic relationship between creativity and research and why it is chosen to explore creative methodologies. Creswell (2015) highlights the approach to the ideas align, citing:

“An inquiry process of understanding based on distinct methodological traditions of inquiry that explore a social or human problem. The research builds a holistic picture, analyses words, reports detailed informants’ views, and conducts the study in a natural setting.” (Creswell, 2015:15).

The enquiry process outlined by Creswell (2015) is further supported by Biggs (1999) and Boyatzis (1998), who argue that qualitative research has gained traction as a supportive method of data collection for empirical research (Flick, 2009; Holloway and Jefferson, 2002; Schreier, 2012). This reinforced the decision to use qualitative methods as the right approach to the research. Vygotsky’s philosophical stance on social constructivism defends the interconnectedness between people, so the students as active participants in this research would suggest that they have a unique insight into their learning journey and that of their peers. Having decided to use the qualitative research approach, a strategy of enquiry needed to be agreed upon as a best-fit approach to the data required and integrated from the start (Creswell, 2015; Newstead *et al.*, 2018; Punch, 2009). This is a critical element of practice-based research interventions, which draws on the empirical data to reflect, analyse, and reconstruct for knowledge building. Punch (2009:19) reinforces these points stating: “it is important that the method of analysis is integrated from the start with other parts of the research, rather than being an afterthought.” This is based on the assurances that qualitative research offers common attributes, which can give a better understanding of the data.

The research was conceptualised, designed and implemented as a project based on the timeframe from the post-data collection phase and demonstrates the journey per chapter for collating this research. The post-pilot stage ranged from January 2022 through to July 2022. The timeline

identifies the steps in analysing the data and where different theoretical concepts could be applied to the emerging results.

The research was conducted over the following dates:

- Planned pilot study - Thursday, 16<sup>th</sup> of December 2021 – insufficient numbers (cancelled)
- Trial study for the Pilot – Tuesday, 11<sup>th</sup> of January 2022 – small number (only one table)
- Data Collection One – Thursday, 27<sup>th</sup> of January 2022 @ 12.00
- Data Collection One – Thursday, 27<sup>th</sup> of January 2022 @ 15.00 (different group of students)
- Data Collection Two – Friday, 22<sup>nd</sup> of July 2022 @ 11.00

This research addresses both concerns through the collective cultural experience of dialogue with students from all nationalities and through an option to engage with the study via Spatial Chat or Zoom.

### 3.3 Data Collection: The World Café Method

Dunne and Zandstra (2011) captures succinctly why the choice of methodology and analysis are deemed the most appropriate for this research:

“There is a subtle, but fundamental, difference between an institution that ‘listens’ to students and responds accordingly, and an institution that allows students to explore areas that they believe to be significant, to recommend solutions and to bring about the required changes. The concept of ‘listening to the student’s voice’ – implicitly if not deliberately – supports the perspective of the student as a ‘consumer,’ whereas ‘students as change agents’ explicitly supports a view of the student as an ‘active collaborator’ and ‘co-producer,’ with the potential for transformation.” (Dunne and Zandstra, 2011:4).

Brown (2005) emphasises the premise of the world café as grounded in a lived experience with others to deliver organisational change and the sharing of knowledge through dialogues (Brown and Isaacs, 2005). This critical pedagogical approach focuses on the ‘voice’ of the participants and aligns with the research, with the focus being the student’s perspective of creativity. The world café data collection method originated in California in 1995 and was first trailed by Juanita Brown and David Isaacs in 2001. It was used primarily for semi-structured interviews and focus groups as a qualitative methodological approach for the world café community (TWC, 2015). It adopts a seven-stage design principle to be incorporated in the data collection process:

1. Setting the context through a welcoming space
2. Creating a welcoming or hospitable space
3. Exploring questions that matter
4. Encouraging everyone’s contribution

5. Cross-pollinating and connecting diverse perspectives
6. Listening together for patterns, insights, and more profound questions
7. Harvest and share collect discoveries more profoundly and analyse the findings

(The world café (TWC), 2015).

The neutral space of the café setting is also a space that students could consider as their neutral ground, which helped to resolve any sense of bias or influence. The ability to customise the surroundings also empowered the students to speak openly. The methodology of the world café had a sense of being less invasive and more participatory (Freedman, 2010; Gooha and Potts, 2019; Harward, 2012; Steier *et al.*, 2015). The methodology integrates reflections and knits the narrative opinions and responses of the participants together (Salmon and Riessman, 2008). These connections (Kara, 2000) between the participants were ideal for group dynamics and critical reflections (Winter, 2003, Lorenzetti *et al.*, 2016). The groups were sagacious enough to keep the conversation based on the questions and avoid confrontation or disagreement over the points. The research was co-constructed with the facilitator and unitary ontology, which needed to be both critical for the research and reflective to offer better insights (Hickson, 2011; Brookfield, 2009; Moon, 2006). Contemporary students interact globally and online, giving a sense of national and global community (Freedman, 2010; Mertens, 2017), especially primarily in shared physical or virtual environments (Hickson, 2011; Howard-Jones, 2008). The construction of a world café eliminates any peer influence based on a sense of sharing and enquiry. Bateson's message and context metaphor (Bateson, 1979; Peterson, 2021) on how participatory methods can form part of a paradigmatic shift in developing the framing, the 'keying' of ideas. The world café transpositions dialogue from purely conversational task focused. There is also a sense of attainment from action research through the questions posed by reassuring that the narrative is valuable and achievable (Salmon and Riessman, 2008). The students move towards digital democracy which offers a levelling of understanding by being present on the screen and through eye contact with the educator (Brown and Czerniewicz, 2010), which, in a sense, provides a more diverse learning ecosystem (Roundy, 2018) with creativity lining on the boundaries of what could be possible.

The world café developed by Juanita Brown and David Isaacs (Tan and Brown, 2005) was ideal for this research to collate and examine qualitative data collection from students in a higher education college, using a transformative paradigm. The transformative axiological approach embraces enquiry, diversity, and ethical research (Mertens, 2017). Bateson (1979) defined that conversations taking place inside the frame of the world café should not be differentiated from the relationship or content outside of the world café and should mirror the environment. Incite, the world café could be viewed through a paradox of intersubjectivity (Rommetveit, 1979). Creativity is an intersubjectivity

aligned in this research, the discipline of Business. The world café as an evolving space speaks to the transmutative nature of creativity (Hickson, 2011). Creative axiology embraces the world café method of equality, diversity, and inclusivity for all participants (Mertens, 2017; Meyerson, 2001) hence, all participants being equal. Critical research paradigms allow for a wide range of ideas and theories within education (Cohen *et al.*, 2018; Brookfield, 2009; Mertens, 2017), and the student in the world café can offer a unique insight into the evolving pedagogy of creativity (Demaine, 2002; Fleming, 2012; Fleming and Fullagar, 2007; Outhwaite, 2009). The seven principles are expanded in Table 2 from Brown *et al.* (2005) and updated through the world café community (TWC, 2015); they include:

World café seven-principle approach	
1. Setting the context	This approach includes preparing the café for the specific purpose or context. This phase also includes defining the parameters for effective collaboration to take place. This is subject to, but not limited to, the atmosphere of cooperation and collaboration.
2. Creating a hospitable space	This phase involves setting the scene for collaboration in a neutral environment where participants welcome all opinions.
3. Exploring the questions that matter	This phase involves the facilitator creating constructive questioning, which, although interconnected, offer the participants meaningful contributions and scaffold from one question to the next.
4. Encouraging everyone's contribution	The role of the facilitator is crucial to this phase to ensure that there is equity in individual contributions and that everyone feels valued and draws on their unique gift and experiential significance.
5. Cross-pollinating and connecting diverse perspectives	The facilitator encourages the rotation of tables and participants to deliver substantive and meaningful answers to the questions, thus ensuring a considered and cross-pollination of solutions.
6. List solutions together for patterns, insights, and more profound questions	The participants in this phase connect regarding the richness of ideas from varying perspectives. This is captured in tablecloths through post-its, recordings, flip chart paper, or survey answers.
7. Harvest and share collective discoveries	The collective discourse, through the recording of dialogue verbally or written, is then thematically analysed to offer insight, and meaning to the topic. This can be reinforced through further discussion.

Table 2 World Café Seven-Principle Approach



Within the context of the research and espousing this unique approach of data collection implies and supports creative endeavours (Fook *et al.*, 2006; Brown, 2005), and the reach of the methodology in terms of being able to spread across genders, ages, geographical locations, and disciplines is expressive and supportive of research endeavours. The informal café table style settings were used to represent a real-life café scenario, which is a casual, more relaxed setting for the participants, rather than in a semi-circle or behind desks. The task focus on the questions also functioned as stimuli for growth. The symbolic nature of a café exudes a simple thing and helps to alleviate anxieties, sometimes associated with more formality to the environment (Statler *et al.*, 2011; Moon, 2006). The scene setting facilitates the emergent criteria from the participants and, as Brown noted, by adopting the world café method primarily to hear from the participants about their experiences and for them to offer opinions. This approach, according to Brown, was reflexive storytelling (Cousin, 2010; Brown, 2005; Carter *et al.*, 2014).

The research scale was large, with 62 groups of students in total and employed the world café as the data collection method. It used two large groups of student cohorts (Data Collection One - 377 students and Data Collection Two – 195 students) and 572 students or participants in total. Data Collection two was completed to build a comprehensive sample and to analyse the feedback from another group of students. The crucial part of the methodology for the ratio was capturing feedback from this number of participants and the vignettes of café conversations. Other methods were considered such as interviews and focus groups; however, they uncommonly involved much smaller numbers. There was also a literature gap in this type of participatory research, which meant the topic and method were both unique. There is a pedagogical paradox between the literature on creativity in higher education and insight from the student (Smetsky and Stables, 2014). This juxtaposition lends itself to the methodology focusing on language and participation. The intersection between educational practice and educational philosophy (Brockling, 2006; Murriss, 2008) is part of the foundations of a dualism of experiential learning and social semiotics. Coffey and Atkinson (1996) outline the significance of experiential learning coupled with knowledge of the literature, citing:

“The open-mindedness of the research should not be mistaken for the empty mindedness of the researcher who is not adequately steeped in the research traditions of a discipline. It is, after all, not very clever to rediscover the wheel, and the student or researcher who is ignorant of the relevant literature is always in danger of doing the equivalent.” (Coffey and Atkinson, 1996:157).

There is a synergy between Vygotsky's theory of social constructivism and the methodology as participants explore their voices and opinions for transformative impact within the participatory method (Brown, 2005; Fook, 2002; Kozulin *et al.*, 2003). Vygotsky's societal negotiations offer a theoretical justification of the process based on flow rather than rigidity. In the same manner, as conversations are used in the world café method, so Vygotsky's adaption in this research is used as the stimuli and gravitas of the process and the outcomes. The functions commenced with an introduction in the classroom. The hybrid or multi-modal had some students in the college and some online due to the social distancing requirements due to Covid 19 restrictions (Sambell and Brown, 2020; Hodges *et al.*, 2020; Cullinan *et al.*, 2020). The online café was used for the first data collection and in the classroom for the second data, using prolonged and deep engagement with the data to deepen understanding with participants for additional reflexivity. There was a substantial amount of conversing with all participants in the virtual platform (Spatial Chat), instructions given through a megaphone to communicate with the entire café. The pragmatic and participatory nature of the methodology was such that the concept of creativity was introduced at the beginning for context. This was achieved through a short introduction to the research and to explain the world café method to the students, followed by the description of the information sheet (Appendix 2) and consent forms (Appendix 3). Although consent forms were disseminated through Spatial Chat and Zoom using the chat function, they were also discussed and explained in the introduction so that all students were fully aware of the ethical considerations of academic commitment (Macfarlane, 2009; Tangen, 2014).

The data analysis is as novel as the methodology (Kara, 2020), as this was part of the research and creative proposition. The quantitative or scientific approach would have been a contradiction in terms of the time method and the minutiae of the student interactions, which are predicated on collaboration and interactivity. The qualitative approach was used to capture attitudes, experiences and conversations, which emerged rather than from the restraints of statistical interrogation. Other qualitative data options, such as focus groups and interviews, would not have been scalable and would be disparate from the alignment with Vygotsky's social constructivism. The methodology stays true to the theoretical position concerning the Zone of Proximal Development concerning conversational flow, peer-to-peer learning, and interactions. The qualitative approach looked at the students through the lens of gender and ethnicity (nationality) and, moreover, the student's ability to engage with the topic, drawing on points 4 regarding equity and point 5 on cross-pollinating, as based on the seven principles of the world café approach outlined in table 2. Due to the interpretive nature of this research, the qualitative approach offered a realm of dichotomies, which demonstrates how the student engaged with the issue.

The data was initially interrogated through NVivo qualitative analysis software and Greimas Actantial Model as the first steps in analysing and presenting the findings. These sections have been included in the chapter to show sufficient robustness for analysis, specifically, for certainty that the analysis choice correlated and corroborated with the literature and the methodology. As a result, the research journey was altered to scale up the qualitative aspects of the research using the participant-led survey to capture the conversations in place of a note-taker.

### 3.3.1 Sampling and Sample Size

Sampling was purposeful, inviting students from within the same discipline of postgraduate business and to include any gender, nationality, age, to encourage equality, diversity, and inclusion for this research. Information sheets were sent in advance of the event to the participants, including a description of the method and the reason for the idea in a social setting (Biggs, 1999; Brockling, 2006; Fryer, 2003, 2006). There was a planned pilot on the 11th of January 2022 however, with only a small number (one table) to allow for familiarisation with the technology and the platform. The research was gathered over two key sessions, held on the 27th of January 2022 (two sittings on the same day, one in the morning and one in the afternoon) and the next data collection point was the 22nd of July 2022.

Purposive sampling was selected for this research based on postgraduate students in a private higher education college in Ireland. The rationale for the selection was based on the overarching purpose of the research on creativity requiring higher-level thinking skills using Bloom's taxonomy to think in abstract terms and apply it to the educational dimension (Anderson and Krathwohl, 2001), which in a sense, reflects the creative taxonomy. The issue was problematised in the form of questions to open debate on creativity as a topic and to gain a better insight into the student's perspective; this graduate student was deliberately selected over the undergraduate student, who may not have had the maturity or the level of educational insight to offer an objective viewpoint for the research. Reflexivity reinforces the need to have the questions clear and cohesive, without a need for technical or language misconceptions to occur (Fleming and Fullagar, 2007; Cousin, 2010).

Similarly, the students on the module research methods were selected for two reasons, firstly because it was a mandatory module, and this would offer scale in terms of the sample size. Secondly, as students taking the research methods module would be predisposed to thinking about ways of data collection for their dissertations and, it may offer the student an alternative means of data collection. Congruently students on the research methods module were more likely to be open to helping others when collecting data. Whilst students on this programme and module were

predisposed to active research engagement, there is a subtle distinction between being a participant and being the research lead. The act of being a participant is also a learning process.

Two separate student groups were selected, one from the January Master of Business Administration (MBA) intake and one in the April MBA intake of the same year (2022); the student cohorts were selected because of student numbers on a mandatory module (Research Methods). Groups A and B were used for the first data collection, and this led to two groups, one at noon and the other at 3 pm on the same day of this data collection event. This was mainly due to the size of the group, with 377 students being split into two groups. Sampling was terminated at the point of redundancy; no new information was being generated (Connelly and Clandinin, 1990; Mumford *et al.*, 2010). The research was timed so that each group were aware of a standardised time limit for their discussion before being rotated, to allow equity in the voices being heard in the student selected groups and by the research in the rotation tables and for data collection. Clear explanations were given throughout the research process by going into the classroom, explaining the methodology and approach, and being present in the physical and virtual space throughout the data collection process as the art of an immersive experience for the facilitator or the students. This was critical in creating collective ethical value from the results. Whilst it could be argued that this level of researcher immersion was supererogatory. Embedding ethics into the activity as part of the research activity and this aligns with the concept of dignity for research participants and social intelligence connotations activity (Ferrell *et al.*, 2019). This time in the field ensured equality and standardisation, thus collaborating to monitor and control the intrinsic and extrinsic environment and checking that the stories align, staying on point for each question/answer.

### 3.3.2 Data Collection Process

The research collected and collated used a hybrid data collection method during two key data collation events. Data collections one and two took place during the Covid-19 pandemic and combined both in-class attendance using a new software platform – Spatial Chat and also Zoom (using breakout rooms). Remote research became a restraint and an opportunity to redefine data collection in a hybrid-learning environment, using an online tablecloth. The world café approach was adapted to these vastly different environments and hence, used the software platforms of Spatial Chat and Zoom breakout rooms. The selection of world café as a strategic method of data collection is due to its participatory nature, which allows for an inclusive environment and exchange of dialogue (Lohr *et al.*, 2020; Brown and Isaacs, 2005; Steier *et al.*, 2015). Specifically, the world café dovetails with coordinated responses and qualitative methods (Salmon and Riessman, 2008; Connelly and Clandinin, 1990). The world café encourages participation and discourages passiveness

from the participants. In a sense, the data collection method is both a unique and a creative attribute of this research.

Brown and Isaacs (2005:99) remark, "We found that honouring and encouraging each person's unique contribution seemed more compelling than focussing on participation or empowerment." The globalising of the classroom is part of the conversation about equity and contribution.

In addition, this research put the researcher at the very centre of the data collection and ceased from being an observer and became the facilitator as an empathetic researcher (Penaluna and Penaluna, 2009; Meyerson, 2001) offering scope and advantage for student contributions and social cohesion. The research focus is to significantly contribute to creativity as an interdisciplinary topic or field of research through literature. Yet, still uniquely focusing on Vygotsky as the philosophical basis of the research, which unpacks how creativity is understood in education through imagination creativity (Lindqvist, 2003).

"When we consider the phenomenon of collective creativity, which combines all these drops of individual creativity that frequently are insignificant in themselves, we readily understand what has been created by humanity is a product of the anonymous collective creative work of unknown inventors." Vygotsky (1930:5).

Vygotsky saw learning as a cumulative creative process and like Piaget saw the interconnected with experiential learning and the imagination:

"... the more a child sees, hears, and experiences, the more he knows and assimilates, the more elements of reality he will have in his experience, and the more productive will be the operation of his imagination." Vygotsky (1930:15).

Similarly, the method of data collection using the world café as a methodology was adapted to conceptualise for a multitude of topics and domains and transgresses from the traditional to the digital space. Focus groups were considered a viable alternative to the world café method however, due to the scale of the student numbers available (572 students), it was dismissed. The focus group has been described as a "small group of people having similar attributes, experiences, or focus" (Yin, 2016:336), and this was not the case for the diverse group of students used in this research.

Furthermore, the focus group recommends that the participants have similar characteristics to create a deeper character. Although the students in this research are all postgraduates, there was diversity in terms of their background, age, gender, and socio-economic factors. The synergy in the room to come from questions, and the stimuli from the dialogue with insightful and controversies rather than place participants with similar characteristics in a room. This blends with the concept of

divergent thinking (Spilling, 1996; Ibbotson, 2008). Rigour was assured in the qualitative method of data collection due to the researcher being the primary instrument, who checked answers, stimulated conversations at each table, prompted alternative responses for divergent thinkers (Spilling, 1996; Ibbotson, 2008), or one in which the researcher has control to ensure rigour (Patton, 2015). Rigour was assured by capturing answering using 'Survey Monkey' as an alternative to flip chart paper post-it notes or cards, which would have been the usual means of capturing in-person conversations in the world café methods. While Survey Monkey did not allow for any interpretation, it was instead used only used as a functional data-gathering tool. The functionality of the Spatial Chat software platform did not permit recordings, which aligned with the researchers' concern that a recording would be prohibitive to the natural flow of conversation. The results revealed 44 group responses with a 100% completion rate, and no questions being skipped. The average time spent on questions/answers per group was 10 minutes and 55 seconds. The participants were selected from the Master of Business Administration (MBA) programme January 2022 intake and April 2022 intake. The module chosen was research methods, a mandatory module that offered structural diversity at a programme level to include all specialisms or pathways on the MBA. The students studying the research methods module were genuinely interested in data collection and novel ways to generate original data. This predisposition to research was a factor in how involved and interested the participants were in the process and outcomes for educational development into the future. The programme had N=572 students registered on the 2022 programme across both intakes. The data collection was divided into two key sessions consisting of Data Collection One (over two sessions) n=44 group responses or 377 students and Data Collection Two n=18 group responses or 195 students. A total of 572 participants in this study.

Purposeful sampling was considered the approach to direct emerging ideas and allowed the theoretic selection to the natural conclusion of data saturation (Braun and Clarke, 2000). Thus, it allowed all students an opportunity to contribute to the narrative. The 62 groups across both data collection points were deemed a substantive number of students to participate in the novel data collection method and to analyse for a better understanding of the student perspective on creativity.

### 3.3.3 Use of Software to Facilitate Data Analysis

The research was conducted during the Covid-19 pandemic; some students were in the classroom, and some were online. A platform compatible with the institution's Learning Management System (LMS) had to be selected to provide an equitable data collection form. Data Collection One used the classroom and Spatial Chat as a virtual space, which facilitated large numbers of teams or groups to meet for conversations and recreate real-life social interactions.

Data Collection Two used the classroom and Zoom breakout rooms as a virtual space, and this facilitated interactions in groups and conversational style settings. Data Collection Two is primarily based only on assembling better observations of conversations and group interactions through body language.

Table 3 compares the two platforms with a consideration of some critical criteria. There was an unbalanced contribution between the groups, with some participants contributing more than others do.

Criteria	Spatial Chat	Zoom Breakout Rooms
Overview	Connect, Engage, and Collaborate in a virtual space	
Virtual Avatars	Available	Not available
Live Presentations	Available	Available
Screen Sharing	Available	Available
Customisation	Available	Depending on plan
Features		<p>Breakout rooms are a new feature that the host can activate within their meeting, allowing participants to self-select which room they would like to join without needing intervention from the host.</p> <p>Co-hosting a Breakout Room (NEW) – Co-hosts now have full host privileges in Breakout Rooms, including the ability to assign, start, and end Breakout Rooms and move between Breakout Rooms and broadcast messages to all members of a Breakout Room.</p> <p>Visiting rooms – As a host or a co-host, you can jump between different Breakout Rooms.</p> <p>Broadcasting a message – Send a message to every Breakout Room. This feature is helpful for example, if you want to give your participants a warning to wrap up their discussions.</p> <p>Sending participants back to breakouts – Once you close a</p>

		<p>breakout session, you can always decide to break your participants up again. This is useful for longer classes or events because you can split your participants up as often as possible.</p> <p>Responding to help requests – Breakout participants can click the “Ask for Help” icon to invite the host to join your breakout for assistance. The host will be notified and can jump into that session.</p>
Pricing	<p>Free Plan with five users, one space, and three rooms per space.</p> <p>Regular Plan \$6 up to 10,000 users, holds 10 spaces, private spaces, up to 5 meeting recordings</p> <p>Custom Plan with a customised pricing plan with custom logo, documentation, domain, support, unlimited meeting recordings.</p>	<p>Basic Plan free with 100 participants, endless meetings, 40 minutes of meeting time-limited, HD video and voice, active separate, personal meeting room, a virtual background, local recording, features such as raising hands, screen sharing, Chrome, and Outlook plug-ins.</p> <p>Pro features €11.99 per month with 100 participants, all the features of the basic plan plus a 24-hours meeting time limit, customised personal meeting identification, and cloud recording.</p> <p>Business Plan €15.99 per month with 300 maximum participants, all features of the Pro plan, plus vanity URL, cloud recording transcripts.</p> <p>Enterprise €15.99 plus 500 participants. The Business plan also offered unlimited cloud storage and easy retrieval.</p>

*Table 3 Comparison of Spatial Chat with Zoom*

The tool used to capture the conversational information was Survey Monkey, so the conversations, comments, and answers could not be recovered. Survey Monkey was chosen due to its accessibility and functionality, rather than having word documents, post-it notes, or flip chart paper, which



would have been the traditional means of data collection from the world café. The Spatial Chat platform did not facilitate recordings, unlike the conventional method, which may have used a recording device at each table however, recordings may have inhibited the natural conversational flow, which aligns with the world café seven approaches framework.

A flipped classroom approach offered efficacy in the Learning Management System LMS. The questionnaire approach was used but selected in open paragraph function rather than Likert scales or polls as a familiar learning tool to facilitate the information collection (Schwandt, 2001; Schwartz *et al.*, 2002).

Paul Torrance, an American psychologist and teacher is regarded as the 'Father of creativity' and his work was to improve the American educational system. Torrance's Test of Creativity Thinking (TTCT) offered a context-based approach in the 1960's which are different from schools today due to the teaching of 'difficult children' in the 1930s and 1940s as Torrance was required to fit 'square pegs in round holes' (Schrum and Levin, 2009; Broadley, 1943; Runco *et al.*, 2010). This in turn spurred Torrance to derive the TTCT to measure creativity among his own students in a high school. The Torrance Tests of Creativity was originally based on the Minnesota Tests of Creative Thinking and were devoid of learned content (Torrance, 1963). This test is widely recognised as the assessment of creative talent (Sternberg, 2003). The TTCT published in 1966 initiated the idea of creative measure and was influenced by Guilford's writing on divergent thinking (Makel and Plucker, 2014; Kaufman *et al.*, 2012) which focuses on empowering learners and releasing their creative potential (Cramond, 1993). Torrance's questions were used as the basis of the questions used in the cafés for this research, as they closely align to the concept and development of new knowledge. The role of community formation in the learning process was part of the pre-test pilot with the participants who were asked for their opinions on the questions and their responses (Torrance, 1963; 1974).

### 3.3.4 Design of Questions

The questions were designed to be discursive and conversationally analytic (Schegloff, 2007) and generate interest, however, can also be interrogated for meaning. A series of short questions on creativity was designed to stimulate dialogue and elicit opinions (Flick, 2009; Creswell, 2015). The questions were designed to address the creative narrative and concerned with being flexible and suited to interactions and the interplay of enquiry to develop the social area under investigation and general behaviour (Kaufman, 2003; James, 2020; Montessori, 2004). The usability of TTCT was based on intelligence research and on Paul Torrance's sensitivity to problems, which preceded his interest in creativity. Thus, aligning with the context of this research, which is the interpretation by students

of questions, rather than the training and scoring. Therefore, allowing students to prepare for unpredictability in the future, which transgresses beyond just divergent thinking. Creativity is a core component of the four C's which are: creativity, critical thinking, collaboration, and communication (Runco *et al.*, 2010). The questions were kept short and simple and of a non-disciplinary nature. These questions were based upon Paul Torrance's Test of Creative Thinking (Torrance, 1974) and his four pillars of Fluency, Flexibility, Originality, and Elaboration. This further supports the creative nature and flair of the research and as the theoretical model for discourse analysis for academic underpinning rigour. Torrance's innovative thinking had a natural, rhythmical flow to the questions and answers as each participant shared their opinion and insight. That said, questions were adapted, but still based on the questions from the Torrance Test of Creative Thinking. However, they were modified to facilitate the research requirements specifically around the terminology of creativity. Torrance's creativity test initially evaluated intelligent thinking based on problem-solving aptitude scored on the following four scales (Eysenck, 1997; Runco *et al.*, 2010). The importance of Torrance to the research was to contextualise creativity and where it is embedded into the curriculum, addressing the cognitive aspects, especially around interventions and exploration (Torrance, 1974). Cognitive mental development of the Test of Creative Thinking sees a correlation between low creativity and intelligence scores based on different cognitive processes (Gardner, 1982). The Torrance Test of Creative Thinking is based on divergent thinking, as documented by Eysenck (1995, 1997) and uses sources based on four scales: Fluency – The total number of ideas generated in response to the stimulus, Flexibility – The number of different categories of relevant responses, Originality – The statistical rarity of the responses, Elaboration – The amount of detail in the responses, (Schneewind, 1992: 312-313). The sceptical argument suggests Torrance's Test offered an analytical framework for what could have been a very subjective set of responses. Still, the behavioural decomposition of Peterson and Seligman (2004) is captured in Torrance's structured framework and allows the topic of creativity to be open to all participants (Torrance, 1963; Schneewind, 1992; Peterson, 2021). This test question bank was appropriated to form the questions needed for participants to engage in the dialogue and to stimulate a good understanding based on their knowledge and experiences.

### 3.3.5 Pilot Study: Preliminary Data Collection

A pilot group session was conducted on the 11<sup>th</sup> of January 2022 using Spatial Chat software. This was a testing method to check the validity of the questions, the accessibility of the links to the world café questions, and to gain a sense of the viability of the methodology for a larger group which

would take place a few weeks later. This pilot or field test was completed only using one table to evaluate the world café method and enabled the assessment of the Spatial platform Chat, review the research process and questions, checking that they did not deviate from the research questions. Member checking was used as a validation technique as recommended by Bhavanani *et al.* (2014) and Kara, (2020) for qualitative research. The validation process in the Spatial Chat environment was two-fold; firstly, the researcher transited around the tables to check that participants were engaged and challenged regarding their responses, not to suggest changes but to stimulate meaningful answers. There was also a fear that the software might dominate the analytical process and restrict the researcher's reflexivity to the emerging data (Brookfield, 2009; Carter *et al.*, 2014). Lastly, the results were returned to the participants and resonance with their educational experience. The groups were also rotated, with at least 50% of the participants moving to another table to offer a richer and more in-depth data set.

Group one data collection was conducted on the 27<sup>th</sup> of January 2022, and the platform selected was Spatial Chat due to the functionality and opportunity for customisation. Group two was conducted on the 22<sup>nd</sup> of July via Zoom (Zoom breakout rooms). This subsequent platform was chosen because of the platform's diversity to generate data on the attributes of the two different platforms. Data Collection one was codified as DC1 and Data Collection two as DC2 with the table having a corresponding number, for example, DC1 T1 representing Data Collection One, Table 1.

### **Data Collection One**

Data Collection one took place on the 27<sup>th</sup> of January 2022 with two groups: Group A at noon and Group B at 3 pm. The software allowed for a new social space of communication and the student social demographic of the student being generationally familiar with technology and tools in the online world through synchronous educational delivery during Covid-19 and with the use of virtual interaction space for socially oriented people. An apparent limitation was using an online environment versus a face-to-face setting. For this reason, participants could turn cameras on to see the nuanced expressions and dynamic analysis of the conversations with upper body language, including hand gestures. Spatial Chat allows participants to cluster without eavesdropping, offering a more intense collective opinion, and chat spaces to accommodate information interactions. The world café method was deployed through the Spatial Chat due to strict adherence of the Covid-19 pandemic restrictions and enabled scalability.

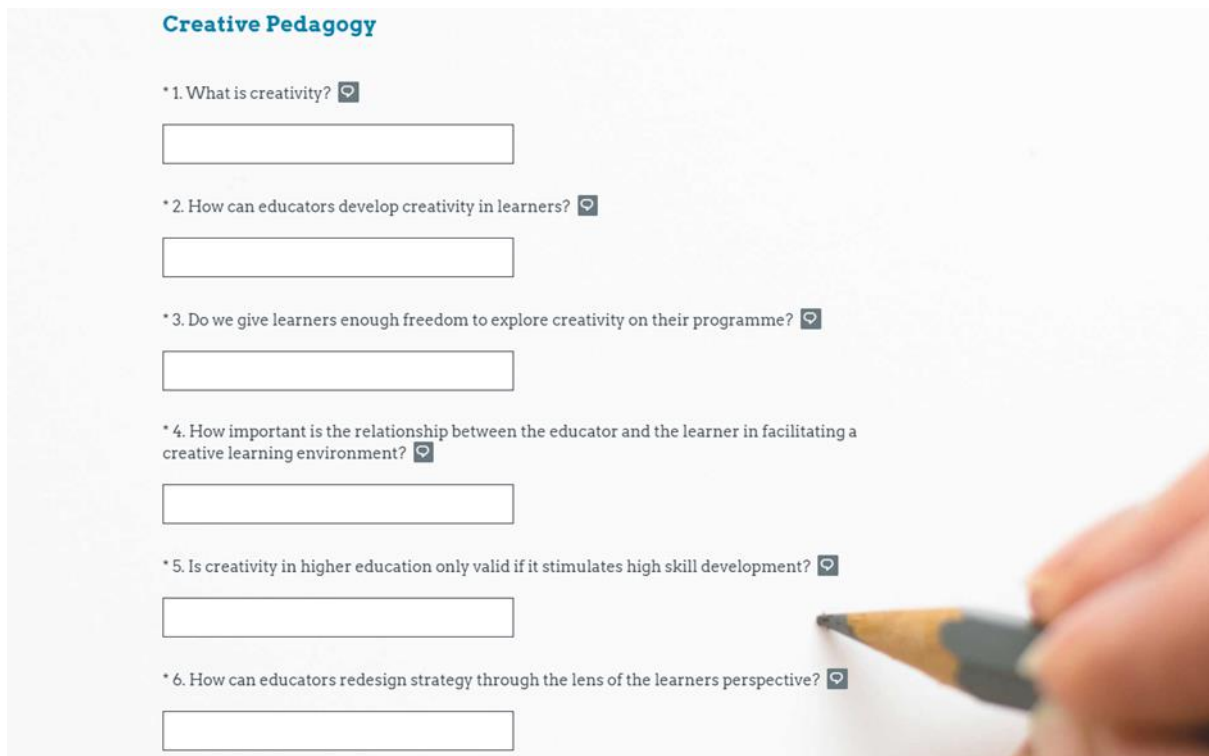
As a qualitative research method, the world café, above any other form of narrative research, is the most purposeful selection regarding the participants, the question selection, ethics, and the overall café environment (Macfarlane, 2009; Mumford *et al.*, 2010). The rotation of tables and the number

of café rounds were deemed essential when capturing dialogue through data-capturing methods. The social constructivist epistemology presided over validity, reliability, and, most notably, the authenticity of the world café method. It is argued that the world café is merely a more significant focus group. The world café researcher would strongly oppose this assumption by stating that it is much more complex to organise than an interview or focus group, irrespective of the scale (Bunker and Alban, 2006). It is also argued that ethical unreliability problems with dialogue as a dependable source thus, making the world café a paradigmatic epistemology dilemma. Yet, the scale of the world café is by its very nature part of the problem, and the solution is by not only engaging individuals but by building coherency from diverse individuals in an organised way to offer actionable answers to questions. Specifically, the world café provides an opportunity to co-create between individuals committed to the questions. It can offer new insights based on hearing from others through verbal and non-verbal answers (Silvia, 2015) and interaction of an academic rather than social nature (Berndt *et al.*, 1988), something the students may not have been familiar with doing within their informal dialogue. The strength of the world café is the facilitator's ability to build a relationship with individuals and with groups simultaneously and to harmonise opinions. The next phase of the world café is built-in training for a team of facilitators, researchers, or world café practitioners as a new term for dynamic research data collection in using the world café methods (Fryer, 2003; Terry *et al.*, 2015; Tan and Brown, 2005). This could be researched on how the facilitators have addressed some of the limitations and concerns in their cafés.

The world café method was adapted to suit the conditions of the Covid-19 pandemic during the data collection stage, which meant an online or adapted form had to be used to capture the participant's interactions. The software platform Spatial Chat was selected because of its functionality to conduct the world café methodology; from customisation or changing the backdrop and enabling large groups (Bunker and Alban, 2006; Maringe and Sing, 2014). That said, it did not permit the recording of the conversation. The participants could not be anonymised unless they changed their names and chose an avatar instead of turning their cameras on.

The host opened, introduced and described the context (Dougherty *et al.*, 2011; Lorenzetti *et al.*, 2016) as scene setting and to communicate expectations. Spatial Chat and Zoom used this as the basis for the café because of the functionality of the platform and the customisation of the background. Those who were using 'Spatial chat' as the online setting did require participants to have access to a computer and be familiar with innovative technology and a new method. Web-based or online questionnaires have been used for several years (e.g., Google forms, Survey Monkey, etc.) as a convenient, low-cost, flexible, and accessible data collection method (Terry *et al.*, 2015). Anonymity could not be guaranteed unless the participants chose to leave their cameras off and

change their usernames. The host was appointed to each café table to encourage dialogue and log the group responses to each question. The facilitator surveyed the group and encouraged facilitation, promoted questions, simulated conversations, and invited group attendees to contribute. Before the session, the host posted six questions to stimulate dialogue and discussion and capture the contributions (Winter, 2003; Kozulin *et al.*, 2003). The host emphasised seating configuration (Bunker and Alban, 2006). Figure 1 presents the questions asked in the first data collection event. All participants were presented with a uniform set of questions to create transparency in the subsequent data sets; this offered consistency and both a written and verbal set of the questions helped to facilitate different learning styles of the participants involved.



The image shows a digital survey titled "Creative Pedagogy" with six numbered questions. Each question is followed by a text input field. The questions are:

- \* 1. What is creativity?
- \* 2. How can educators develop creativity in learners?
- \* 3. Do we give learners enough freedom to explore creativity on their programme?
- \* 4. How important is the relationship between the educator and the learner in facilitating a creative learning environment?
- \* 5. Is creativity in higher education only valid if it stimulates high skill development?
- \* 6. How can educators redesign strategy through the lens of the learners perspective?

The survey is displayed on a screen with a blurred background of a hand holding a pencil.

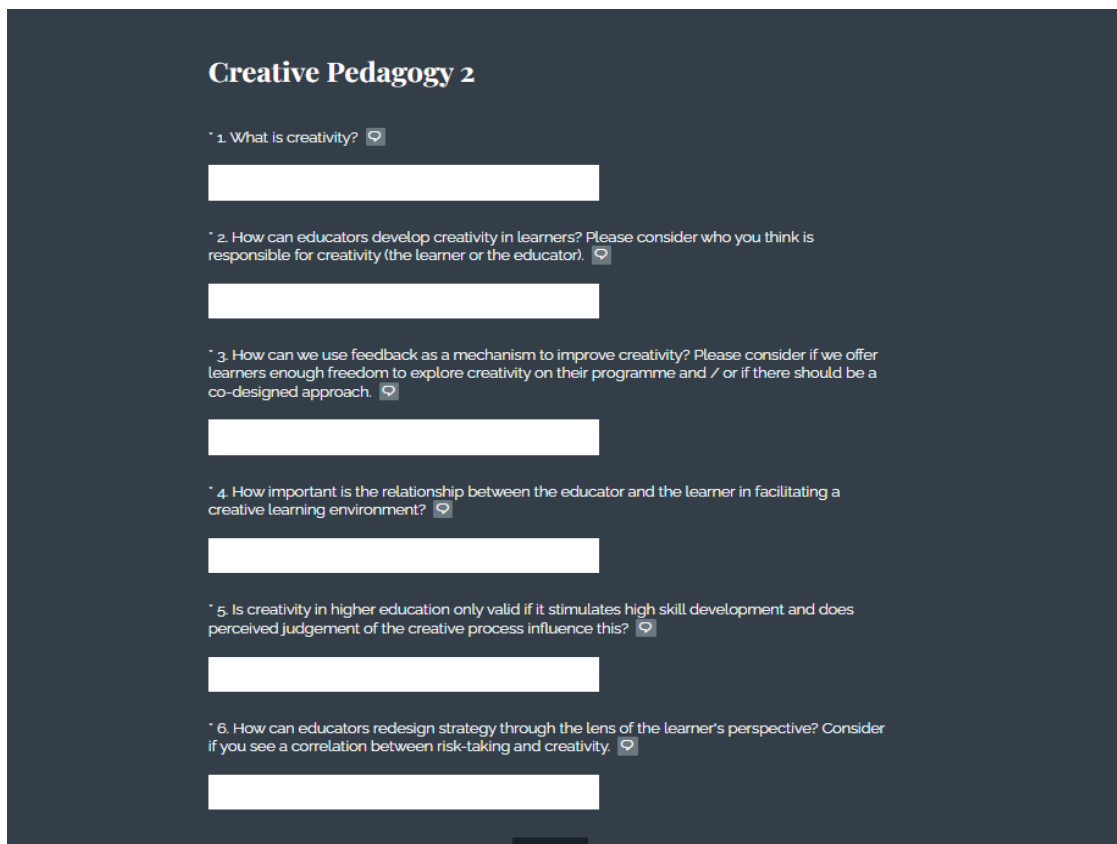
Figure 1 Creative pedagogy questions in Data Collection One

- ✓ What is creativity?
- ✓ How can educators develop creativity in learners?
- ✓ Do we give learners enough freedom to explore creativity on their programme?
- ✓ How important is the relationship between the educator and the learner in facilitating a creative learning environment?
- ✓ Is creativity in higher education only valid if it stimulates high-skill development?
- ✓ How can educators redesign strategy through the lens of the learners' perspective?

## Data Collection Two

Data Collection Two took place on campus on the 22<sup>nd</sup> of July 2022, with most participants in the classroom and some online. It used the platform Zoom. In Data Collection one, with the facilitator online, and during Data collection two, the facilitator was in the classroom but conversing with groups in both environments. The café setting was simulated by having refreshments on site.

Zoom was chosen opposed to Spatial Chat for the online group in order to identify if the dynamic of the tables changed using breakout rooms instead of a customised backdrop. The process remained unchanged, with instructions given and the questions issued in the chat function with a link to the survey. The groups were rotated, and two sets of survey answers submitted at the end of the world café. Although the environment stayed the same, with an extensive online and a large group in the classroom, the questions for data collection two were slightly modified as seen in Figure 2. This was based on a need for further probing into some of the questions to understand the creative attributes and more expansive thinking of strategic approaches.



**Creative Pedagogy 2**

\* 1. What is creativity?

\* 2. How can educators develop creativity in learners? Please consider who you think is responsible for creativity (the learner or the educator).

\* 3. How can we use feedback as a mechanism to improve creativity? Please consider if we offer learners enough freedom to explore creativity on their programme and / or if there should be a co-designed approach.

\* 4. How important is the relationship between the educator and the learner in facilitating a creative learning environment?

\* 5. Is creativity in higher education only valid if it stimulates high skill development and does perceived judgement of the creative process influence this?

\* 6. How can educators redesign strategy through the lens of the learner's perspective? Consider if you see a correlation between risk-taking and creativity.

Figure 2 Creative pedagogy questions in Data Collection Two

- ✓ What is creativity?
- ✓ How can educators develop creativity in learners? Please consider who you think is responsible for creativity (the learner or the educator).
- ✓ How can we use feedback to improve creativity Please consider if we offer learners enough freedom to explore creativity on the programme and if there should be a co-designed approach.
- ✓ How important is the relationship between the educator and the learner in facilitating a creative learning environment?
- ✓ Is creativity in higher education only valid if it stimulates high-skill development and does perceived judgement of the creative process influence this?
- ✓ How can educators redesign strategy through the lens of the learners' perspective? Consider if you see a correlation between risk-taking and creativity.

The pilot study was captured through Spatial Chat showing the students as 'bubbles' (Figures 3). It was situated within a café-setting and demonstrates the screen sharing functionality for collaborative work and using chat for the facilitators' interactions (Figure 4). The loudspeaker function enabled the facilitator to address all participants simultaneously to communicate important messages about table rotation.

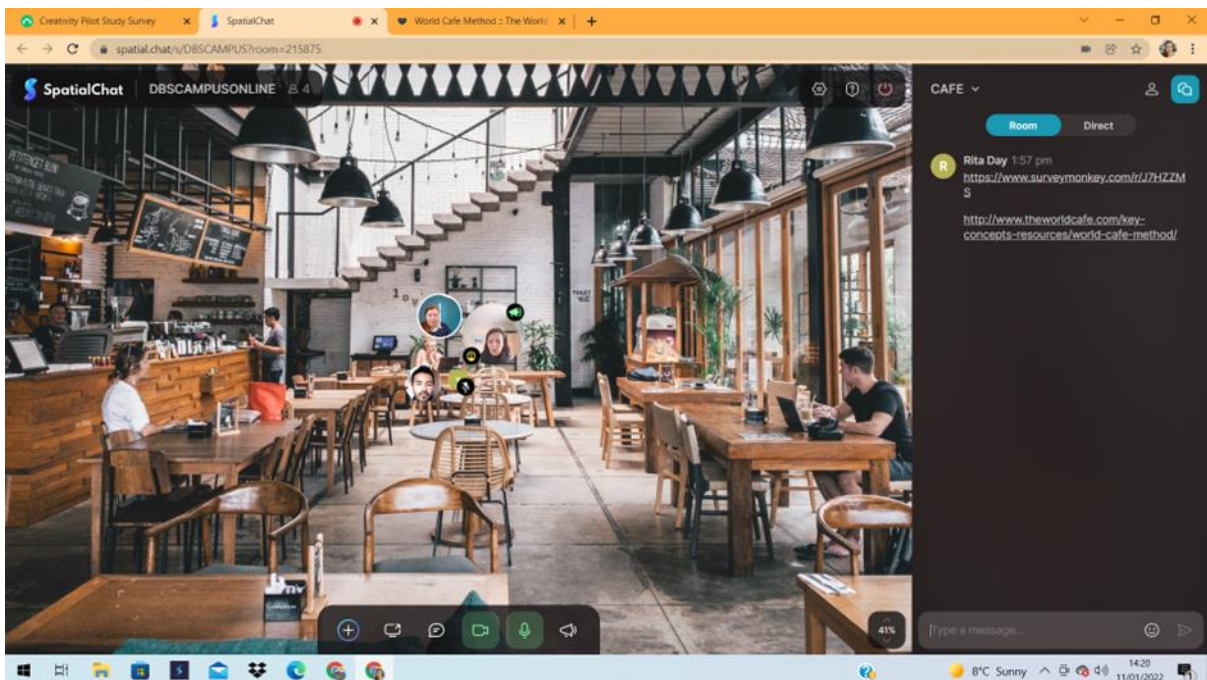


Figure 3 Pilot Study – Backdrop with Participant Bubbles

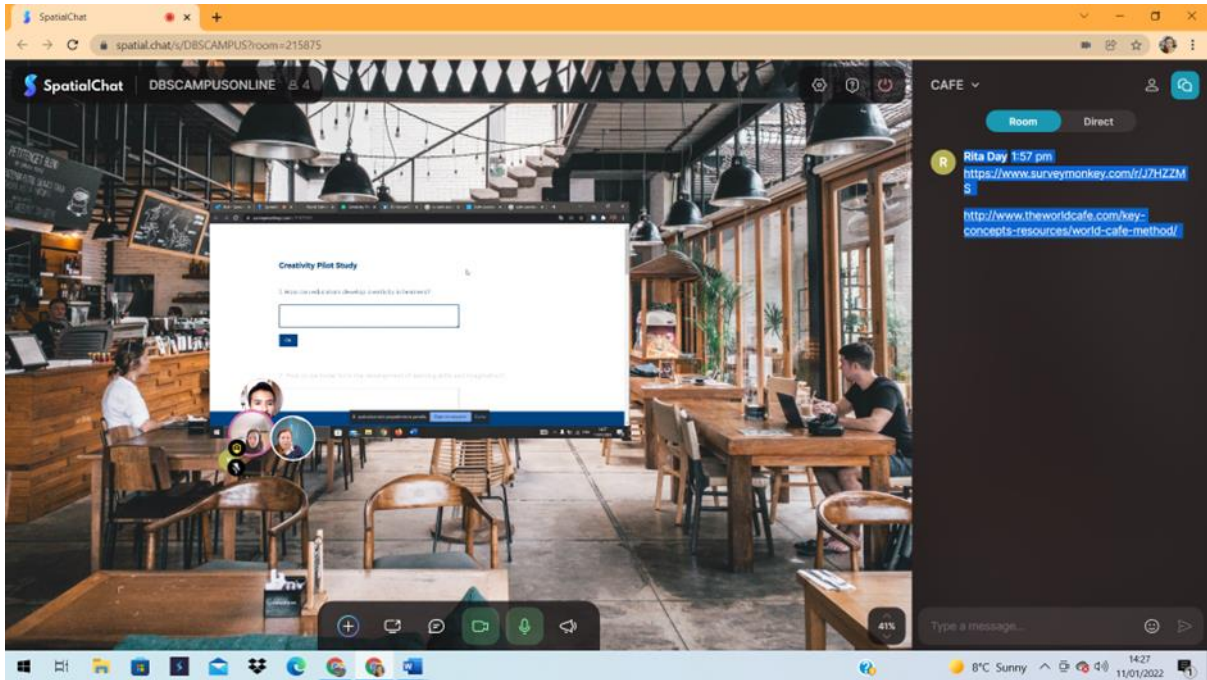


Figure 4 Pilot Study - Sharing facility using chat

### 3.3.6 Challenges and Limitations of Using World Café Methodology

Participants in the data collection were strategically planned to allow different ways of thinking in their responses (Csikszentmihalyi, 2013). With this in mind, finding a means of creative solutions and inspiration (Tan and Brown, 2005; Terry *et al.*, 2015; Lohr *et al.*, 2020) was only one part of the challenge; the lack of direct observation in the virtual space was challenging. The Spatial Chat link was shared with participants in the Zoom room to form a café table in the virtual space.

Aforementioned in this chapter, the world café seven-principle approach backdrop was customised, and the host gave verbal instructions. The host reinforced the need for participation and contribution, emphasising the questions rather than the questionnaire aspect. The host encouraged participants to rotate once there was a saturation of responses from the participants at each table. Saturation was vital for qualitative practices and knowing when the sufficient new discoveries made (Saunders *et al.*, 2017; Yin, 2016). Thus, based on the determinant for the theme and code for the overall research purpose. This encouraged diversity of perspectives and the transition of opinions for deeper conversations on the questions. Stimulating the backdrop-triggered the stimuli for a café setting through verbal and non-verbal cues (Steier *et al.*, 2015) to make the environment mirror a typical café look with round tables and a café bar. The facilitator permitted each table to select their host to avoid exerting influence, with only one submission from each group for the collective opinion (Lohr *et al.*, 2020). The facilitator requested table rotation to support mixed opinions (Brown and



Isaacs, 2005), and the facilitator encouraged gallery tours to align with the teaching and learning approach. This transformative paradigm offered a unique lens (Tan and Brown, 2005), and the world café method aligned with the transformative worldview (Mezirow, 2009; Creswell and Plano-Clark, 2017) through the generation of new knowledge. This allowed the facilitator to be reflexive and responsive to the outcomes of the hosting of Data Collection two.

The repetitive nature of the host being part of the research through close interaction between the participants helped with empathetic understanding (Hitchcock and Hughes, 1995; Punch, 2009) yet, still allowed for cognitive dissonance in the process (Creswell and Plano Clark, 2007; Gardner, 1982). Vygotsky argues in favour of the accumulation of knowledge through task repetition:

“Creative activity arises not at once, but very slowly and gradually, developing from nonelementary forms to more complex forms at each age level of childhood .... Moreover, it does not appear by itself in the behaviour of the child but emerges in direct dependence of other forms of activity and in part from the accumulation of experience ... in everyone around us, creativity is a necessary force of existence ... creativity is the rule ... rather than the exception.” Vygotsky (1967:88).

The participant profile for the pilot was students with a postgraduate degree in Ireland studying for a Quality and Qualifications Ireland (QQI) award in 2022. The participant groups were selected because the students were studying business, and business needs a creative mindset from employees (Bates and Khasawneh, 2005) and graduates with adaptable and innovative solutions (Eldor and Harpaz, 2016). This connects with the thinking of problem-based learning in a creative curriculum (James, 2014). Critical paradigms help stretch pedagogical assumptions (Fleming, 2012) through both awareness (Merizirow, 2009) and innovative practices (Fleming, 2007). This was based on the ‘café society’ idea and the typical setting for artists and poets to meet, which aligns with creative processes. The world café appears as free flowing and unstructured on the surface. Yet, it requires pre-prepared questions, prompts, and keen observation of behavioural aspects if the participants were unsure of the question or exhausted all responses. It requires a dependable host who can move between tables as stimuli. Human interactions, which capture individual viewpoints and group opinions, are designated especially for the collective narrative, without feeling prejudiced or afraid of others (Sim *et al.*, 2001; Swann and Pratt, 2003). The world café method, in a similar way to other qualitative methods such as an interview or focus group, requires the participants to answer immediately, without time for reflection or to analyse the question before answering; this promptness (Connelly and Clandinin, 1990; Yin, 2016) due to the limited time before table rotation, can lead to unsupported responses or bias from others in the room. A fundamental difference is that

the facilitator of the café is reliant on the host at each table, however, they do not have time to explain the questions in detail.

Listening as a limitation of the qualitative method typically depends on what is remembered, in the case of this research (Hitchcock and Hughes, 1995) the challenges were negated through the reflections being captured in a survey and by using open-ended questions as prompts rather than didactically. Holloway and Jefferson (2012) posited that participants sometimes only hear the questions being asked to expand upon. This research alleviated this by having to answer in a survey. It was also identified that participants' perception of the question is based on how it is being asked, which concerns perception and influence. The uniqueness and exactness of this research are that peers asked the fellow participants the question without power from the researcher. Hence, the questions were facilitating power-sharing participatory methodologies (Rowley *et al.*, 2020). The questions were also on paper, so to reduce misunderstandings or misinterpretations. That said, the researcher was physically and virtually available to expand on any questions.

Kara (2020) describes it as neutral:

“Research is a complex human activity. Historically, it was viewed as a process in which experiments were conducted in conditions where all confounding variables had been eliminated. The researcher was a neutral agent who did not influence the findings.” (Kara, 2020:16).

Furthermore, directly or indirectly, this scholarly involvement has been a point of much consternation, (Steier *et al.*, 2015) alluded to as obfuscating the social world for the focus on research outcomes. This aligns with the notion of the researcher as neutral and just observing, as Denzin and Lincoln (2008) suggested, engaging the participants in the process. Collectiveness versus individualism or information by a group, not by an individual, was not evident through the world café approach, so it could not be identified if there was an individual or dominant voice in each group. However, collective activity and approach were part of the collaborative nature of this research and to reach a cooperative agreement. Similarly, the gender of individuals could not be determined within the group or at each table, and the researcher could have noted this information at the start of each session for a better balance. That said class size could determine the overall gender ratios. The rotating around the café tables in the physical and virtual space to see if there was a dominant gender at each table. The answers were more nuanced as the session progressed. The participants were able to provide examples or contextualise their answers outside of the question guide, which made the discussions more engaging. It was challenging to determine if the world café recommendation to rotate the tables was necessary or if dialogue that is more open could be achieved with connections and familiarity within tables. Inclusion criteria was considered as

part of the group dynamics in which universal sampling was considered, so that the participants could answer based on what the participants understanding of the questions were (Robinson, 2014), this was part of the selection to have students were all on the same programme and although the groups were diverse, they shared an interest in research in general terms.

### 3.4 The Research Participants

Table 4 presents the sample selection of students who participated in this research (N=572). All were recruited voluntarily and divided into three groups (with the data collection for groups 1 and 2 taking place on the same day). The gender split was n=391 males (68%) and n=181 females (32%). A total of 62 groups across all three data collection points. The ethnicity of the majority of students were Indian n=411 students (72%).

	<b>Males</b>	<b>Females</b>	<b>Total</b>
Data Collection One	254	123	377
Data Collection One			
Data Collection Two	137	58	195
<b>Grand Total</b>	<b>391</b>	<b>181</b>	<b>572</b>

*Table 4 Participant Gender Breakdown by Data Collection*

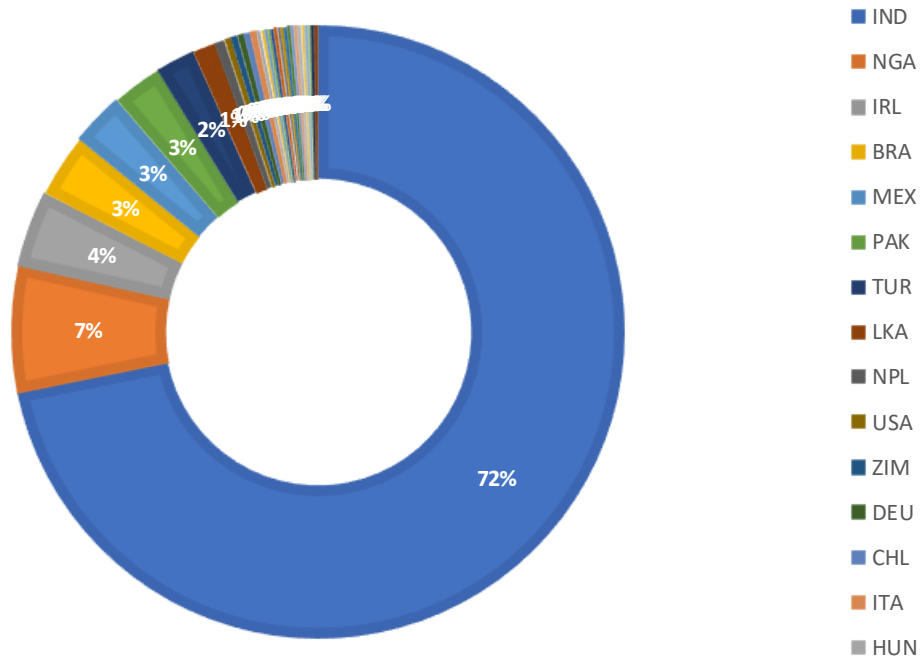
Table 5 outlines the nationality of the students involved in the research. Indian is the dominant ethnicity with 411 students. The National Advisory Committee on Creativity and Cultural Education (1999) make some interesting observation about the creative strengths of cultural diversity in research. Table 5 shows Nigeria as the second largest nationality and Ireland as the domestic student market with 23 participants. Whilst it should be noted that this is a private higher educational institution the figures are still representative of international students choosing to study in Ireland and in the United Kingdom. It also represents the diverse and culturally connected classroom, and how important global employability can be in the future classroom.

Nationality	Count of	Nationality
INDIA	411	
NIGERIA	38	
IRELAND	23	
BRAZIL	19	
MEXICO	16	
PAKISTAN	15	
TURKEY	12	
SRI LANKA	7	
NEPAL	3	
UNITED STATES OF AMERICA	2	
ZAMBIA	2	
GERMANY	2	
CHAD	2	
ITALY	2	
HUNGARY	1	
GREAT BRITAIN	1	
MALAYSIA	1	
ARGENTINA	1	
PHILIPPINES	1	
COLOMBIA	1	
BANGLADESH	1	
BOTSWANA	1	
FRANCE	1	
KOREA (South)	1	
GHANA	1	
LEBANON	1	
HONG KONG	1	
CONGO	1	
VIETNAM	1	
CAMEROON	1	
MALAWI	1	
KENYA	1	
<b>Grand Total</b>	<b>572</b>	

*Table 5 Breakdown per Participant Nationality*

Similarly, Table 6 demonstrates India accounting for 72% of the majority of nationalities present during the research and speaks to the characteristics of the broader aspects of the data collection of ethnicities rather than just domestic students being involved (Maringe and Sing, 2014).

### INDIA ACCOUNTS FOR THE MAJORITY OF 'NATIONALITY'.



*Table 6 Comparison of Nationalities by Percentages*

Another exciting aspect of the research was gender compared with nationality (Table 6) to determine whether there was a dominant voice. The table groupings formed organically and not controlled by a seating arrangement, anecdotally female students were the host in most groups. Still, the female gender is underrepresented in the nationalities.

Nationality	Gender	Count of Nationality	Nationality	Gender	Count of Nationality
INDIA	M	302	HUNGARY	F	1
	F	109	<b>Total</b>		<b>1</b>
<b>Total</b>		<b>411</b>	GREAT BRITAIN	F	1
NIGERIA	M	24	<b>Total</b>		<b>1</b>
	F	14	MALAYSIA	F	1
<b>Total</b>		<b>38</b>	<b>Total</b>		<b>1</b>
IRELAND	M	13	ARGENTINA	M	1
	F	10	<b>Total</b>		<b>1</b>
<b>Total</b>		<b>23</b>	PHILIPPINES	F	1
BRAZIL	F	14	<b>Total</b>		<b>1</b>
	M	5	COLOMBIA	F	1
<b>Total</b>		<b>19</b>	<b>Total</b>		<b>1</b>
MEXICO	F	9	BANGLADESH	M	1
	M	7	<b>Total</b>		<b>1</b>
<b>Total</b>		<b>16</b>	BOTSWANA	F	1
PAKISTAN	M	11	<b>Total</b>		<b>1</b>
	F	4	FRANCE	F	1
<b>Total</b>		<b>15</b>	<b>Total</b>		<b>1</b>
TURKEY	M	8	KOREA	F	1
	F	4	<b>Total</b>		<b>1</b>
<b>Total</b>		<b>12</b>	GHANA	M	1
SRI LANKA	M	5	<b>Total</b>		<b>1</b>
	F	2	LEBANON	M	1
<b>Total</b>		<b>7</b>	<b>Total</b>		<b>1</b>
NEPAL	M	3	HONG KONG	M	1
<b>Total</b>		<b>3</b>	<b>Total</b>		<b>1</b>
USA	M	1	CONGO	M	1
	F	1	<b>Total</b>		<b>1</b>
<b>Total</b>		<b>2</b>	VIETNAM	F	1
ZAMBIA	M	1	<b>Total</b>		<b>1</b>
	F	1	CAMEROON	F	1
<b>Total</b>		<b>2</b>	<b>Total</b>		<b>1</b>
GERMANY	M	2	MALAWI	F	1
<b>Total</b>		<b>2</b>	<b>Total</b>		<b>1</b>
CHILE	F	2	KENYA	M	1
<b>Total</b>		<b>2</b>	<b>Total</b>		<b>1</b>
ITALY	M	2	<b>Grand Total</b>		<b>572</b>
<b>Total</b>		<b>2</b>			

Table 7 Participant Breakdown by Nationality and Gender

Table 7 shows the overall count of male students compared with female students. This is also represented in Table 8, which shows 62% of the participants as male and 32% of the participants as female, which is interesting to note the dominant voice of females in the room or leading the conversations.

Gender	Count of Student Gender
M	391
F	181
<b>Grand Total</b>	<b>572</b>

*Table 8 Count of Overall Gender Breakdown*

It was essential to review the ethnicity data for the United Kingdom and Ireland in the context of this research to understand the disproportionately high number of students from the Indian subcontinent and if this influenced the research findings. The data below reflects the ethnicity of students in full-time and part-time postgraduate studies in the UK. The data does not include students studying at a UK university but living outside of the UK and studying remotely. This data has five aggregated ethnic groups (Asian, Black, Mixed, White, and Other) and collated at the point of enrolment. The data represents the years 2015 – 2020 from the five ethnic groups. This reflects an increase from 20.2% to 23.8% increase from the Asian, Black, Mixed and Other ethnic groups. Significantly, the number of Asian students increased from 9.4% to 10.7%, and Black rose from 6.1% to 10.7% while White entrants decreased from 79.8% to 76.1%. Overall, 221,220 students started postgraduate study at a UK higher educational institute. This increase in postgraduate entrants in 2020 increased from the Asian, Black, Mixed, and Other ethnic groups moved up significantly, and white entrants decreased. The results in Table 8 represent first-year postgraduate students according to the GOV—UK Ethnicity data ([ethnicity-facts-figures.service.gov.uk](http://ethnicity-facts-figures.service.gov.uk)).

	Asian		Black		Mixed		White		Other	
Year	%	Number	%	Number	%	Number	%	Number	%	Number
2015/16	9.4	17,095	6.1	11,065	3.1	5,585	79.8	144,570	1.6	2,940
2016/17	9.5	19,755	7.8	16,185	3.3	6,830	77.7	161,835	1.7	3,585
2017/18	10.1	21,775	7.4	16,095	3.4	7,405	77.2	167,045	1.8	3,970
2018/19	10.4	22,890	7.3	16,030	3.6	7,935	76.8	168,850	1.9	4,255
2019/20	10.7	23,745	7.4	16,435	3.7	8,235	76.1	168,335	2	4,470

*Table 9 Percentage and Number Breakdown of Postgraduate students by Ethnicity (2015-2020)*

The significant change from higher education student enrolments by domicile from 2016 – 2021/21 and region of the higher education provider are outlined in Table 9 and taken from GOV.UK Ethnicity data ([ethnicity-facts-figures.service.gov.uk](http://ethnicity-facts-figures.service.gov.uk)).

	2016/17	2017/18	2018/19	2019/20	2020/21
<b>UK</b>					
England	250,295	261,645	264,325	267,285	319,105
Wales	12,655	14,095	15,520	16,205	19,820
Scotland	24,475	25,705	25,970	27,530	33,850
Northern Ireland	7,675	8,195	9,010	9,365	11,865
Other UK	660	615	615	665	715
<b>Total UK</b>	<b>295,760</b>	<b>310,255</b>	<b>315,440</b>	<b>321,050</b>	<b>385,355</b>
<b>Non-UK</b>					
European Union	31,320	31,250	30,955	30,575	31,045
Non-European Union	118,440	128,645	143,305	180,575	212,515
<b>Total Non-UK</b>	<b>149,760</b>	<b>159,895</b>	<b>174,260</b>	<b>211,150</b>	<b>243,560</b>
Not Known	370	10	65	35	25
<b>Total</b>	<b>445,890</b>	<b>470,160</b>	<b>489,765</b>	<b>532,235</b>	<b>628,940</b>

*Table 10 Higher Education Student enrolments by domicile*

This data is further emphasised by showing non-European union as the largest voice in HE student enrolments by domicile and region of HE provider. Interestingly it shows that India represents 84,556 students studying in areas of the United Kingdom according to the Higher Education Student Statistics Agency 2020/21 data collected, which would agree with Figure 5 showing 72% of students involved in this research were of an Indian ethnicity. The UK equality legislative frameworks and creative industries policy paradigmatic shift from multiculturalism to cultural diversity (Malik, 2013).

Indian domicile students in England (72,085), Northern Ireland (3,830) and the total in United Kingdom of Great Britain and Northern Ireland are 84,555. According to the Irish Universities Association (2021), there were 96,497 non-Irish national students in Ireland, and over 32,000 international students enrolled across the Universities of Ireland, with over 2000 students enrolling specifically from India. This inter-culturalisation may help rethink the approach (Murray and McConachy, 2018; Maringe and Sing, 2014).

The Indian community in Ireland has been growing steadily over the past 30 years and currently numbers highlight over 40,000 in this community. The most popular programmes sought by students were business and law, with 59,706 persons holding qualifications in this field (Murray and McConachy, 2018; Manohran, 2020). Further data from the Irish Universities Association (2021), revealed that Indian nationals had the highest percentage of persons with a third-level degree (76.3%). This clearly shows that Indian graduates are achieving the highest degree or higher level qualification. This means the diversity in Irish educational systems and the UK adds to the omnifarious nature of international learning. The academic acculturation of international students is



also considered in the conversations, which, although conducted in English, were also considerate of the diversification at the tables. The Central Statistics Office (CSO) reflects this increase since 2018. The CSO student nationalities on Irish degree programmes report Indian students are dominating the degree or higher education categories, followed by Spanish students, with African students ranked fifth. According to the CSO (2016:1) 'the most popular field of study was Social Sciences, Business and Law with 59,706 persons holding a qualification in this area' from the broad spectrum of international students.

"International students bring academic and cultural benefits to our universities, contribute billions of pounds to the economy, support the creation of tens of thousands of jobs and enable these institutions to innovate, build links with businesses and invest even more in every student in every region and country of the UK."

Christina Rees MP, Shadow Secretary of State for Wales in Policy Connect (2017:7)

The most popular field of study for international graduates (33.8%) was business, administration, and law. The International Graduate Population report India has 41.8% postgraduate employment in Business, Administration and Law, according to the Higher Education Agency of graduate outcomes. Business administration and law postgraduate programme enrolments have been steadily increasing year on year from 23.8% in 2017, 24.7% in 2018, 25.9% in 2020 and 27.2% in 2021. This represents 64,858 graduates, 10,515 of which are international graduates (16.2%). Furthermore, the gender balance is positioned with the composition of international students, with 53.9% females and 46% males. The age range shows a median age of 25.1 years for international students. Nearly half of all international postgraduates are Indian (48.8%) who are studying in Dublin Higher Education institutes at the time of this research. According to the Central Statistics Office (2016), the number of non-Irish graduates has more than doubled since 2010. This increase is due to the number of graduates from South Asia, East Asia, and South-East Asia, with an upward move from 25% in 2010 to 46% in 2020/1. Whilst Malik (2013) argues in favour of creative diversity and Berger and Frey (2015:2) identify that "workers with extraordinary social and creative skills will still remain in the workforce in 2030." Furthermore, Berger and Frey (2015:2) state that based on a global workforce "educational efforts should focus on fusion skills – that is, the combination of creative, entrepreneurial and technical skills-allowing workers to shift into new occupations as they emerge."

The students who participated in this research study were completing a postgraduate qualification, hence, were all over 21 years of age (age bracket of 21-35 years). They are deemed 'mature' students, however, are allowed to progress immediately after completing an undergraduate degree in a cognate area. All were enrolled on a full-time programme and even with that, the tables

replicated the real world for both data collection groups so that the environment was not differentiated. As Van Meter *et al.* (2018:129) posits “data analysis gives us an approximate image but (with) the factors which reflect (more closely) the essence of reality.” This reinforces that this research replicates reality through the appropriate use of questions and observations, which were included in the world café setting.

### 3.4.1 Efforts to Protect Confidentiality

The critical ethical consideration in the world café method was to mitigate against any sense of teacher-pupil dynamics or influence and offer reassurances that would not affect grades (Kipnis, 2011). The data collected in this research scenario saw the facilitator only as a figurehead, as there were no grade or assessment implications, with each table having a host. The participants were informed that they could leave at any point in the process without any repercussions for their studies, with the purpose of the research being explicit, as the cornerstone of ethical research (Macfarlane, 2009). Participant consent was obtained before commencing data collection. Participants were given reassurances-based on ethical approval from both institutions and in compliance with the British Educational Research Association (BERA) guidelines on ethical practices. BERA (2018) as the moral foundation and the transformative paradigm (Fook, 2002; Mertens, 2017) was such that the research was conducted to provide new knowledge on the topic (Hart, 2018) to hear the student voice as opposed to constantly hearing the academic voice. Through this exploration of student’s voice led to using a creative and participatory methodology. Deontological ethics signposted the research toward codes of conduct (Macfarlane, 2009; Seiber and Tolich, 2013). Anonymity was not guaranteed unless students chose to have their cameras off or changed their names in the thumbnail. That said, the world café in a traditional environment would not offer anonymity for the participants either. Deontological ethics signposted the research toward codes of conduct (Macfarlane, 2009; Seiber and Tolich, 2013). BERA (2018) offered ethical guidelines for an awareness of the researcher’s responsibility in collecting data whilst protecting the rights and opinions of the participants (Fook, 2002; Mertens, 2017). The lack of ability to anonymise has been a careful consideration, and for this, BERA Ethical Guidelines for Educational Research used for anonymised and disaggregated data (BERA, 2018: 17). Anonymity was still achieved by anonymising the participants’ identification using a group or a collective form. Spatial Chat involved participants waiving their rights to be identified by offering a choice to have cameras on or off. The integrity of the data has remained implicit, and the participant’s rights to anonymity have not been compromised.

Ellingson (2010:176) posited:

“And although some creative research methods may be appealing in themselves, it is essential to choose methods for their ability to address the research question with the methodological context.”

This research did not involve any children or vulnerable adults; the researcher was cognisant of ethical considerations about communication and the future dissemination of the research (Berger and Frey, 2015; Berger and Frey, 2015). As such, consent forms were issued, and the survey data was anonymised by a group rather than using names. The survey questions were kept in password-protected folders to analyse and report on in this research.

### 3.4.2 Ethics

World café as a participatory worldview (Steier *et al.*, 2015) argues that the participatory and qualitative nature tease out participants' ideas (Seiber and Tolich; 2013) and professional codes of conduct need to follow. It is often criticised around larger groups or online world cafés and may lean more towards quantitative than qualitative data. The fundamental shift in epistemology allows a deep dive into questions (Tan and Brown, 2005; Yin, 2016; Lohr *et al.*, 2020). The world café encourages active rather than passive participants, developing meaningful questions and giving a sense of collaboration rather than participation, but ethical considerations were prevalent (Bialik and Miller, 2018; Tangen, 2014). The key is 'bottom-up' rather than 'top-down' thinking, eliminating any truth or influence based on pedagogy and drawing on the theory of Kipnis (2011), who formulated a framework around vulnerability and authority. Furthermore, concerns around participation in the groups with such a diversity in gender and nationality and that issues allowed for the learner to speak openly (Kara, (2020) were the cornerstones of the analysis (Macfarlane, 2009; Seiber and Tolich, 2013). The measures, which this research undertook to mitigate for these concerns included sample characteristics as the minority of participants were female, yet they often took a leading role in table discussions. This research was undertaken with ethical approval from the Ethics Committee at the host institution and approved by the University Research Ethics Committee using the University of Winchester Ethics Policy (Appendix 1). Trevino and Nelson (2019) define business ethics as “the principles, norms, and standards of conduct governing an individual or group.” The role of reflexivity is a key ethical practice used to understand the motivation of the participants in the research module on a business programme. The internationalisation has a humanitarian architecture (Murphy and Williams, 2012) in as much as it is developing a collaborative framework for meaningful interactions and data collection on the intercultural encounters.

The ethical approval process was carefully considered and followed by the authors in terms of their interactions with students as participants. The Ethical Research Guidelines in both institutions were strictly adhered to and the ethical considerations of the research was carefully discussed at a granular level with the Director of Studies prior to the commencement of the data collection events. Thereafter, the Research Ethics Review Approval form at the host institution was completed and approval granted (Appendix 1). This was an important part of the ethical approval process due to the Principal Investigator (PI) was hosting the research at another site and in a different country. The outcome and evidence of this approval was presented to the University of Winchester and the Ethics Triage form was completed. The University of Winchester granted ethical approval for the research after submitting the documentation from both institutions (Appendix 1).

The participants of this research were all adults over the age of 21 years and studying a postgraduate programme and thus did not need parental or guardian consent. They were not deemed vulnerable adults. Furthermore, an unequal relationship was not an issue as the students were not being taught by the researcher. The topics were neutral and not considered to be of a sensitive nature. Whilst participant anonymity and confidentiality cannot be guaranteed as part of a face-to-face world café, any ethical issues for the facilitator and for the participants which may have emerged in the hybrid café for data collection were articulated in the Information Sheet (Appendix 2) and Consent Form (Appendix 3). In addition, prior to the beginning of the data collection event the facilitator provided an introduction regarding the research and the topic for full transparency in the process and outlined ethical issues around informed consent.

### 3.5 The Historical Context of Inductive Thematic Analysis

The historical context draws on the policy documents from Chapter two. It outlines the emergence of qualitative data analysis as a migration from scientific research aimed to identify, characterise, and interpret meaningful patterns from multifaceted but non-numeric data. In researching the theoretical and methodological aspects of thematic analysis, one of the key benefits is the flexibility and the ability to provide detailed, complex, and rich analysis to provide the demarcation. Thematic analysis (TA) conceptualises qualitative research, particularly for reflexive approaches to under assess creative design of questions, data collection, participants and reporting. Academic freedom is compatible with the interpretivism paradigm (Fleming and Fullagar, 2007; Roulston, 2001). Data corpus refers to data collected for research purposes, which consists of individual components that make up the data set or corpus (Braun and Clarke, 2006; Braun, 2022). A limitation of it could be viewed as the lack of 'named' analysis (narrative analysis) however, this can be compensated by

clarifying the steps, process and practice of the method involved. Furthermore, the research is separate from any pre-existing theoretical framework. Therefore, it can be used within different theoretical frameworks (Braun and Clarke, 2006:81). Whilst thematic analysis offers repetition of frequent words. Patterned responses in a data set can be challenging, as what constitutes a theme more often relies on the researcher's opinion or judgment, which comes down to quantifiable rather than qualitative measures.

The principles based on Brown and Isaacs's (2005) criteria to share conversations and see beneath the surface of creativity, follows the world café method. The focus of this allows for students to engage in discussions that matter; creativity is a topic that connects and is not under the formal aegis of college or university. These were not written down, but world café was explained as a novel way of collecting data, the purpose and intent of the research and the indicative timeframe for the event all reiterated. The students would have two rounds of conversations lasting approximately 15 minutes, and at which point, the table would rotate randomly sitting participants at a new table so that each student did not sit with the same students. Each table would have a host appointed by the group and not by the facilitator, who would manage the introductions and share the questions with the group to have a clear focus and sense of direction. This was a deliberate strategy to avoid any perception of power or influence by the facilitator in the appointing of hosts. Peer-to-peer dynamics would be much more immersive if the tables appointed and acknowledged the role of table host. The students could all access the sequence of questions during each table. These were carefully selected to gather qualitative data for the research and address the three research questions posed earlier in this chapter. The justification of these research questions is based on a methodology, which is used as a guide to the overall structure. Rather than noting the responses/ideas/answers down on post-it notes or flip chart paper, an open-ended question survey format was implemented, and the answers to each question mandatory, therefore, could not be skipped over; students needed to answer each question sequentially. Once the responses were collected and entered on the form by the table host, the students could move to the following table. The host was responsible for summarising the collective answers to harvest the ideas and start to analyse them. In particular, to emphasise the cultural diversity in the physical and virtual rooms and embrace the cross-cultural opportunities for creative and innovative pathways in the research; by doing so, patterns and themes emerged organically.

The blended approach to the world café gave a sense of shaping the future together locally and globally. This collaborative learning event felt like there was a sense of involvement in the room, and communication and information sharing was a myriad of informal connections with peers and offered an understanding of a unified language, irrespective of ethnicity. Creativity showed how

linguistics based on creativity could express a global citizen conversation. Maguire and Delahunt (2017) expressed these themes as:

“The goal of thematic analysis is to identify themes, i.e., patterns in the data that are important or interesting, and use these themes to address the research question or say something about an issue.” Maguire and Delahunt (2017:3353).

The recurrent words offered no substantive insight into the data and only a two-dimensional analysis. The themes and codes that emerged were only around critical terms that needed to provide the researcher with clarity and insight principles, codes were used judiciously to equate to the frequency of the themes and to offer a multifaceted approach but one, which has a distinct or central concept. The researcher then reviewed the two types of thematic analysis (TA). Inductive or ‘bottom up’ and deductive or ‘top down’ are the two ways of thematic analysis to identify themes or patterns (Braun and Clarke, 2006). Inductive thematic analysis is similar to grounded theory and may be very disparate from the actual questions asked of the participants but is derived from the researchers’ epistemological convictions. McLeod (2015:147) states TA is “a good choice for researchers who feel confident that they know what they are trying to achieve” but also argues that the researcher “needs to do much conceptual work before they can embark upon the research itself” (McLeod, 2015:65). The inductive analysis process does not try to fit the results into a theme or code, which has been predetermined; instead, it is solely data-driven (Maguire and Delahunt, 2017). The thematic analysis involves researching across data sets and searching for meaning in the patterns. However, it could be argued that analysis is not linear; the process moves from one stage to the next. Braun and Clarke (2006:87) outline the six phases of thematic analysis to enable creative virtues as conceptualised (Peterson and Seligman, 2004), they are outlined as:

1. Familiarising yourself with your data
2. Generating initial codes
3. Searching for themes
4. Reviewing themes
5. Defining and naming themes
6. Producing the report

Aligned to this research is the concept and design of the research project and how these harmonise or fit (Thomas, 2017; Thompson and Pascal, 2012), and where methodological integrity is captured in the theoretical and methodological assumptions work together. This type of reflexive TA is notable in reflexivity thinking and learning (Boyatzis, 1998; Braun and Clarke, 2006). Thematic analysis is distinguished between coding, reliability, codebook, and reflexivity (Braun, 1998; Schrum

and Levin, 2009) and recoding to offer new insights. In order to contextualise the meaning, it is about bridging the divide between positive (quantitative) and interpretive (qualitative) paradigms (Guest *et al.*, 2012; Boyatzis, 1998). The reflexive approach used in this research recognises the researcher's role in the coding and the generation of results (Carter *et al.*, 2014; Cousin, 2010; Hayes, 2000) to make the research very subjective, and a lived experience (Flick, 2014; Guest *et al.*, 2012). This social and immersive experience aligns with Vygotsky's theories of learning through social cohesion and societal and cultural lived experiences (Burr, 1995; O'Toole, 2018). This unpacking of truths is also situated in behaviours, experiences, perspectives and linguistic practices (Braun and Clarke, 2013) The area of linguistic practices is particularly relevant to this research due to the international students involved (Maringe and Sing, 2014), and by which, offers a broader and more inclusive lens rather than focusing on the domestic student perspective. Thematic analysis is theory-driven and aligned with the theoretical paradigm (Braun and Clarke, 2006). In contrast, inductive analysis embraces the researcher's theoretical and epistemological stance and offers a context particularly relevant to this research which focuses on the student perspective. Braun and Clarke identified that "theoretical and epistemological commitments and data are not coded in an epistemological vacuum" (2006: 84). Inductive thematic analysis used in this research resists a need to extract codes by clustering keywords or phrases. As a systematic approach, it organises the data on the individual's understanding of the question or content and correlation with this research analysis.

### 3.5.1 Semantic or Latent Themes

In the semantic approach, the themes have a surface-level meaning or descriptive system. A map of the latent article is aligned to the interpretative levels. It interprets the meaning of patterns to give a deeper or more literature level of understanding, for example, underlying ideas which shape the data content "not looking for anything beyond what a participant has said or what has been written" (Braun and Clarke, 2006:84). The latent thematic analysis produces theorised and descriptive data (Boyatzis, 1998; Bryman, 2007) "Identify or examine the underlying ideas .... That are theorised as shaping or information the semantic content of the data" (Braun and Clarke, 2006:84). The semantic approach aligns to this research paradigm (Burr, 1995) and the latent themes. Thematic analysis is similar to a collection of extracts of an analytics narrative. The proposed pieces from the word cloud have no overarching data to substantiate the code but only offer flexibility for the researcher. It is quick, easy and suitable for a participatory research paradigm, while also highlighting the similarities and differences within the data. At the same time, narrative enquiry can and was used to integrate the responses to the questions. This approach was based on three key components and in parallel to

critical thinking analysis. These are narrative schema, tacit knowledge and experience, and cognitive strategy and all components aid the understanding of the process and the content (Lipman, 2003; O'Toole, 2018, Burr, 1995). Inductive thematic analysis was used with a focus on latent themes. As a result, the following sections revealed deeper qualitative insights (Schreier, 2012; Bryman, 2001).

### 3.5.2 Actantial Model

As part of the initial pilot and in the early part of the research, the analysis was gravitating towards the theoretical actantial model created by Greimas in 1966 (Greimas, 1971; 1973) and which is based on six key areas: the subject, an object, the sender, the receiver, a helper, and an opponent. This leads to anthropomorphic narratological theories, investigating the story roles or characters in any narrative. The model can have a theoretical context or used to analyse real-world scenarios. Each of the six stages analyse the story and offers a better understanding (Carter *et al.*, 2014). The actantial model also called the actantial narrative schema is used to analyse the action taken, whether real or fictional. It was developed in 1966 by semiotician Algirdas Julien Greimas. Greimas' square is a model based on relationships. As the narrative or qualitative data previously mentioned, there has been a balance in the relationship between the educator and the student, the process and the practice, and creativity and conventionality. The example of the semiotic square starts with opposing concepts S1 and S2. It brings in two other concepts -S1 and -S2, which show a sequence of relationships based on the narrative showing that S1 and S2= opposition, S1 and -S1, S2 and -S2= contradiction, S1 and -S2, S2 and -S1= complementary. Within the semiotic square are also meta-concepts, S1 and S2, neither S1 nor S2. Whilst the semiotic square does not offer qualitative considerations for analysis (Greimas and Courtes, 1982; 1979), it provided an insight into the larger canvas of creativity using Greimas' model as an illustration of the interpretive approach showing where ideas converge, and this aligns to the world cloud critical language. Semiotics seizes a wide range of opinions and theories within education (Cohen *et al.*, 2018). As such, the student can offer an embedded insight into the evolving pedagogy of creativity. The critical decision for using inductive thematic analysis as a bottom-up approach (Braun and Clarke, 2006), and was based on the belief that themes should emerge from the participants and through the social constructivist philosophy of organically emerging, rather than deductive approaches of top-down in which would be imposing any theoretical interest and the topic. Whilst the research questions needed to be decided before the world café event took place, mainly for planning and managing student numbers, the codes emerged empirically, and the themes evolved based on the research questions and in alignment with the overarching question of the future direction of creativity.



Vaismoradi *et al.* (2013:400) describe thematic analysis as systematic. This uniformity aligns with the structured nature of the world café in which qualitative researchers go through an iterative approach, as seen in the adaption of questions from data collection one to data collection two, which were just as rigorous and gave a more informed critique.

“Systematic coding and categorising approach, suitable for exploring large amounts of text to determine trends and patterns of words used, their frequency, their relationships, and the structures and discourse of communication.” Vaismoradi *et al.* (2013:400).

There are two choices for analysing qualitative data. Firstly, the theoretical thematic analysis uses theoretical paradigms with a focus on the research, moreover than inductive thematic analysis and a resulting deficit in a “detailed description of the data overall” (Braun and Clarke, 2006:84). Secondly, the inductive thematic analysis offers the researcher the freedom to explore and analyse the participant’s perspectives without the constraints of “theoretical and epistemological commitments, and data are not coded in an epistemological vacuum” (Braun and Clarke, 2006:84). Whilst theory and coding are critical, releasing the philosophical and theoretical underpinnings, are essential considerations for any researcher. For the author of this research, the student’s voice was the overarching consideration. The following six steps outlined in Braun and Clarke (2006) and Maguire and Delahunt (2017) reflects this process:

### **Step One Familiarisation**

This first step involves familiarity with the data collected. Braun and Clarke (2006:82) as prevalence also refer to this step: “A theme captures something important about the data concerning the research question and represents some level of patterned response or meaning with the data set.” The researcher is initially becoming familiar with the data and then exploring an alignment with the data that has been collected. Some data may well capture the essence of the participants, and other data has more uniqueness, which is difficult to define and classify. This researcher captured the conversations from data collection one and two through survey transcripts, which negated the need to transcribe. That said, world café does not encourage recording devices at each table, as it can be seen as prohibitive to the natural conversational flow (Brown, 2005). This data was reviewed and analysed per question and per group. The thematic analysis also contributed to step one, as the researcher considered Vygotsky’s social constructivism in designing the environment and questions to engage with the participants in the research.

## **Step Two Initial Coding**

The next step in the iterative process of inductive thematic analysis looks for emerging themes by generating codes. This step was challenging as, collectively, there was a better differentiation between the students of a similar age, academic progression level, programmatic trajectory, and nationality. That said, the disparate nature of creativity is subjective and individual patterns and themes emerge. Braun and Clarke (2006:84) state, "Within the explicit or surface meanings of the data, the analyst is not looking for anything beyond what a participant has said or written."

These themes were dissected, and prominent themes labelled as codes under the following codebook. These codes are means of proportioning or segmenting data for classifying using colour coding of the data below:

- o Transforming idea
- o Problem-solving
- o Risk-taking and the likelihood of failure
- o Inspiring leadership
- o Redesigning teaching approaches
- o Learning activities - Industry-based scenarios
- o Mutual understanding
- o Communication
- o Better relationships
- o Building confidence - promoting positivity
- o Co-designing
- o Knowing the student's perspective
- o Adapt to Change

These were clustered collectively from groups one and two under the following themes. This central organising concept included any preliminary piece which has significance or was of interest and relevance to the research.

**Theme 1** – Creativity deconstruction and rethinking

**Theme 2** – Pedagogical Freedoms

**Theme 3** – The Learning Environment and the Learning Space

**Theme 4** – Supporting Education Practice through Strategic Planning

The emerging codes were not semantically distinct however, allowed the researcher to develop inductive as opposed to deductive analysis. The inductive approach allowed for the building of a thematic framework through the identification, selection, and dividing of codes as being data-driven: “This is much more than simply summarising the data; a good thematic analysis interprets and makes sense of it” (Maguire and Delahunt, 2017:3353) and “start to identify or examine the underlying ideas, assumptions, and conceptualisations – and ideologies – that are theorised as shaping or informing the semantic content of the data” (Braun and Clarke, 2006:84). This research negates the assumption that inductive thematic analysis has no theoretical influence as Vygotsky was aligned to every fibre of the research. The alternative was a deductive approach, which is constrained, pre-determined and predefined. The Torrance Creativity Test was used as an outline to design the questions for this research, yet it was not used as predetermined code sets (Torrance, 1974; Runco *et al.*, 2010; Cramond, 1993). The researcher’s knowledge of Vygotsky’s test on creativity was used as the underlying concept for all emerging themes (Lindqvist, 2003; Piske *et al.*, 2017; Stoltz *et al.*, 2015; Kozulin *et al.*, 2003).

### **Step Three Identifying Themes**

Once the codes were determined and analysed, several themes emerged across the two student groups. In this active learning process, the “underlying ideas” (Braun and Clarke, 2006:84) helped to “identify the essence of what each theme is about” (Braun and Clarke, 2006:92) and emerge as concepts from which to “theorise the patterns and their broader meanings and implications” (Braun and Clarke, 2006:84). Some of the themes were obvious in terms of a student perspective, and others emerged as a latent until other students or groups expanded on them or approached them from a different conversational perspective.

### **Step Four Reviewing Themes**

Critical review of the preliminary themes identified if the responses captured some insight into the research. The challenge was finding commonalities, and to see if any fitted naturally, especially from two different cohorts of students. This led to a dichotomy between the logical semantics of the themes in terms of the researcher’s presupposition of the outcomes and the lexical semantics, which involved a nuanced approach to finding relationships between the responses. The challenge was that some of the themes would be disproportionality representative of individual students. The distillation of these themes was difficult to categorise due to each world café table having a separate host. Although hosts were asked to capture collective responses, individualistic opinions would naturally emerge. To mediate this effect, the intervention was to rotate the groups after a defined period as recommended by Brown (2005). This concluded through exhaustiveness, which Braun and

Clarke (2006:92) describe as “coding data and generating theme could go on ad infinitum” and saturation of conversations (Van Met *et al.*, 1994:14). In a similar way to the themes, which reached a natural point in which there was a repetition in the conversations, despite the rotations.

### **Step Five Defining Themes**

The analytical narrative was used to describe the nuances of the theme with quotes and data extracts as supporting evidence. Overarching, the aim for the impact of this research was a set of guidelines or recommendations to emerge. This meant making decisions about the complexity of the conversations and distinguishing between meaningful themes. The researcher agreed the time constraints of world café enabled the conversation to keep on topic and not allow drift (Schegloff, 2007). The final set of articles and codes emerged as theoretically and conceptually accurate and connected or, as Braun and Clarke (2006:93) outline, “a concise, coherent, logical, non-repetitive and interesting account of the story the data tell.”

### **Step Six Report Writing**

This summative phase is a concise but structured account divided into the introduction, method, results, and discussion. Although this was not the endpoint of the research it offered the opportunity to ‘listen’ to the themes as they were captured on paper in the survey. Summative aspects of the data are captured and discussed in later chapters. Students’ understanding of creativity in higher education is built on a system of scaffolded learning and refers to the role played by educators to help the learner acquire their knowledge and skills (Wood *et al.*, 1976). This system is predicated on working through the levels of learning and signposting to the next level upon completion of the previous story. This task becomes more familiar through competence and performing the job successfully and was based upon the Vygotskian-inspired approach to human development known as ‘social therapeutics’ and ‘the psychology of becoming’ and the ‘psychology of discovery’ (Vygotsky, 1995). The range of collective backgrounds from the mature students in the world café spans cultural backgrounds, ages, and previous occupations. It brings practice and theory together, expanding from the learning confines of the social scientific paradigm. Students need to be equipped with critical thinking and critical thinking skills to contribute fully to employment and wider society when they graduate (Lipman, 2003). Therefore, it is essential for universities to understand the types of skills employers want to see from graduates and to address the skills gaps that currently exist and to plan for future skills shortage needs.

The research questions posed in Chapter 1 explored the data analysis as an iterative process based on the data corpus collated. The motivating factor for this research was the transparency and

honesty of the 'student voice.' For this reason, the data analysis mode chosen was the world café method and thus, was analysed through an inductive thematic analysis. To enable research rigour, Vygotsky's theoretical framework was used as it aligned with the data collection method and concept of discourse through dialogue. The student voice in higher education is the resounding focus of creativity. A thematic map emerged, which included the sub-themes.

A final point regarding the data collection emerged from the January 2022 and April 2022 intake on the same programme. Firstly, the research questions as the pragmatic starting point (Braun and Clarke, 2013) in data collection one was slightly modified in data collection two, this was amended in light of any misunderstandings and to probe deeper into the question being asked. The exact process and environment were created, and the same steps were followed for equity among the student participants. Secondly, the online platform was flexed with the first data collection group using Spatial Chat and the second group using Zoom breakout rooms (instead of Spatial Chat), and this was to evaluate the robustness of an alternative platform and whether the world café could be adapted to another platform and produce the same or similar results.

### 3.6 Chapter Summary

The research morphed in both the shape and direction of the conversation and activity based on experiential learning whilst still negotiating relational concerns and conflicts, bringing cohesiveness to the participants. The focus of the theoretical lens on Vygotsky from Chapter two enabled the underpinning of the research to offer a level of rigour that the empirical process was theoretically valid. Although quixotic, the alignment in terms of topic, methodology and analysis in the next chapter all offer the underlying theoretical underpinning. This chapter explored the nuances and adaptability of a novel methodology and examined the data collection process in terms of method and participant structure. The chapter reviewed the challenges and limitations of a novel methodology and the ethical considerations of students as participants in this research, including an in-depth review of the research participants and ethical considerations. This chapter also examined the method of research used to explore creative pedagogies from the learner's perspective. In summation, the uniqueness of this research is that the methodological adaption and modification goes beyond the Covid-19 pandemic as a new context or form of imparting knowledge through technological means. The next chapter explores the student perspective on the questions presented in figures 1 and 2.

## Chapter Four - Findings and Analysis

### 4.1 Chapter Introduction

The student voice in higher education is the resounding focus for creativity. Chapter four begins with an analysis of the findings from the data corpus, referring to the written responses from the spoken material within the café tables. "Data corpus refers to all data collected for a particular research project, while data set refers to all the data from the corpus that is being used for a particular analysis" (Braun and Clarke, 2006:77). This chapter presents the critical data analysis of the 572 students that were voluntarily recruited for this research study. The data collected was sufficient using the principle of exhaustiveness which constitutes an exhaustive, or at least a representative, inventory of a rear research field (Van Meter *et al.*, 2018; Whiting and Pritchard, 2020). Many methodological approaches to thematising meanings (Boyatzis, 1998, Braun and Clarke, 2006) attempt to take what is generic and find meaning. Furthermore, the research conducted was not a light-touch but a sequential process. Within the educational domains, the pluralistic palette of creative methods is limited to creative writing and media programmes. This research methodology explores the emerging gaze towards creative practice as a practical application to the business domain. This chapter begins with a context of inductive thematic analysis. It then divides into four thematic areas based on the research questions for this study, which focus on students' perceptions of creativity in higher education. The purpose of treating this chapter in this way is to pursue a separate research question as a standalone topic for further research and publication. The students as the participants have a voice and these can be heard in the direct quotations and through their choice of words as a collective group.

### 4.2 Theme 1 – Creativity Deconstruction, and Rethinking

The software package, NVivo, was selected to help with the initial systematic method of sorting and the data corpus. However, the analysis of the data was enabled through a careful examination of the emerging patterns (Braun and Clarke, 2006; Boyatzis, 1998) and to examine the interrelatedness of the subthemes with the literature from chapter two. The coding was not linear; instead, it echoed the themes as they emerged from the café questions across different dimensions, such as problem-solving, co-designing, and adapting to change, to highlight a few. Problem solving is a recognised and desired skill for graduates, particularly in the thinking and doing activities of the business.

Braun and Clarke (2006:81):

“Acknowledge(s) how individuals make meaning of their experience, and in turn, the ways the broader social context impinges on those meanings while retaining focus on the material and other limits of reality.”

The integrity of the responses and validity of the concept was integral to the representation of the data. This was driven by the authenticity of the survey comments, which were not adapted or changed. It was essential to the research that the voice of the student and their perspective should be represented in a ‘bottom up’ inductive approach (Vaismorandi *et al.*, 2013) and one, which offered coherency to each of the themes yet could also benefit from a further interrogation in chapter five. The collated feedback from each table was in turn analysed by each table and each question scrutinised to check that the diagnosis thematic map represented the student perspective before the final iteration. These responses are collated in Appendix 4 and 5. The thematic analysis based on creating significant codes to support the emerging themes but with the adaptability to open further opportunities for exploration (Maguire and Delahunt (2017). The decision to use regulations to recognise Data Collection 1 DC1 and Table number also helped with anonymity in the presentation of the results. The thematic map, which emerged was based on the four themes and subfields as codes can be seen in Figure 5:

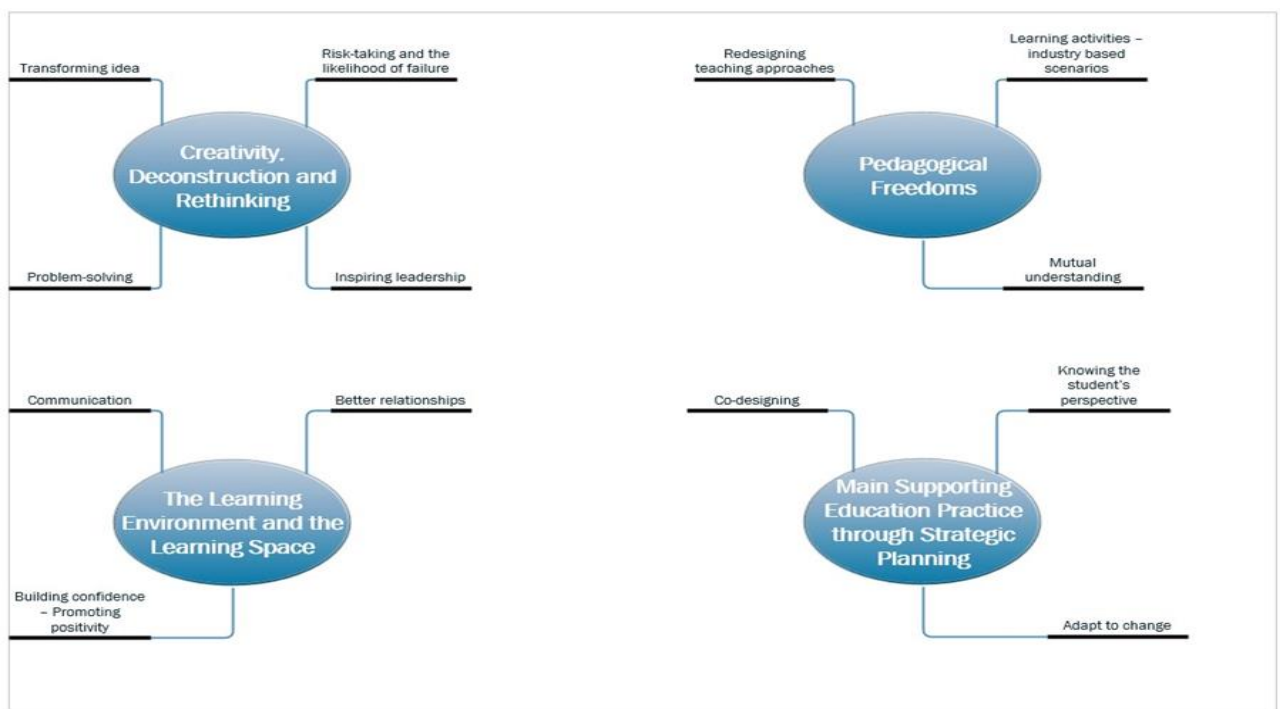


Figure 5 Thematic Mapping

### **Theme 1 – Creativity deconstruction and rethinking**

- o Transforming idea
- o Problem-solving
- o Risk-taking and the likelihood of failure
- o Inspiring leadership

### **Theme 2 – Pedagogical Freedoms**

- o Redesigning teaching approaches
- o Learning activities - Industry-based scenarios
- o Mutual understanding

### **Theme 3 – The Learning Environment and the Learning Space**

- o Communication
- o Better relationships
- o Building confidence - Promoting positivity

### **Theme 4 – Supporting Education Practice through Strategic Planning**

- o Co-designing
- o Knowing the student's perspective
- o Adapt to Change

Theme 1 was centred on creativity deconstruction and rethinking. The subthemes of transforming ideas, problem-solving, risk-taking and the likelihood of failure, and inspiring leadership were asked the question about what their understanding of creativity was, it is a lifelong skill unanimous in the student responses (Sternberg *et al.*, 2003), and this was cited by DC2 T6 as 'to some extent, though I think all learning levels creativity shall be prioritised.' These responses aligned with expectations with the café tables suggesting that creativity is something unique, the act of inventing or creating; it can be tangible or intangible, something used by the imagination which can be brought to reality, an idea, creativity, uniqueness, thinking outside the box, making the impossible possible, implemented physically or virtually as DC1 T28 states 'identify different methods of problem-solving wherever possible.' The development of ideas, as recognised by DC1 T25, 'by interacting, encouraging discussions, open to all ideas' and places the focus on the educator. Interestingly, some students



also saw it as, 'creativity is to produce new ways of ideas to achieve certain goals' DC2 T2 and the 'educator provides some knowledge to the learner and learner creativity to explore a specific thing with their mind and observation in different field of future goals' according to DC2 T4. DC1 T38 reinforces these points by stating 'more group activities, practical problem solving etc.' This aligns with academic thinking around co-designing (Murray and Moore, 2006) and co-creating strategies and practices according to Brew (2007:4):

'... universities need to move towards creating inclusive scholarly knowledge-building communities .... The notion of inclusive scholarly knowledge-building communities invites us to consider new ideas about who the scholars are in universities and how they might work in partnership.'

This response from DC1 T28 highlights the focus on problem-solving in the creative environment and the uniqueness of creativity, whether in thought or process as identified by 'innovative thoughts and something unique.' DC1 T22 cites in terms of original ideas 'developing better views and strategies from our way of thinking' and according to DC1 T16 'yes, but it may not be helpful all the time. Being creative makes an individual understand the problem well and address the issue' DC1 T16 Problem solving was a strong focus of the café tables, with the following tables all-agreeing that it is part of creativity DC1 T3, DC1 T28, DC1 T34, DC2 T5, and DC2 T7. Interestingly, DC2 T12 identifies that 'creating a solution for a problem comes from creativity' while DC2 T14 comments:

'The challenge of cultivating creativity in learners is bound up with the wicked problem of preparing them and enabling them to prepare themselves for the unknown challenges they will encounter over a lifetime of working, learning, and adapting to the changing circumstances of their lives.'

Overarching, many of the students felt that the concept of creativity has broader implications in terms of transferring ideas, but this needed further probing to determine whether this was a vector from the educator to the student or from literature to the student 'some new ideas from our minds and thoughts' DC1 T2 and 'Creativity is finding unique approaches and solutions for things in life' DC1 T1. This aligns with the thinking on the design and process for teaching and learning (Yelland, 2015; Creswell and Plano Clark, 2007; Fryer, 2006).

The creative deconstruction was addressed and expanded upon in the answers around thinking out of the box and different than routine, achieving goals, being seen as something good and attractive, working interactively and innovatively, having the freedom to think outside the box, developing ideas, implementing thoughts, inventiveness DC1 T14 cites 'transforming the ideas into reality' and 'to do something with the concept of authenticity' also echoed by DC1 T5 'creativity, the ability to make or otherwise bring into existence something new, whether a new solution to a problem, a new

method or device or a new artistic object or form' as does DC1 T3 stating 'creativity is a phenomenon whereby something new and valuable is formed'.

This concept of collaborating with diverse teams resonated across all the tables and spoke to the inclusivity of the world café, especially with different nationalities represented online and face-to-face, for this research. The created item may be intangible or a physical object. Scholarly interest in creativity is found in several disciplines, primarily psychology, business studies, and cognitive science. Similarly, café table DC1 T11 commented, 'the ability to come up with or recognise concepts, options, or possibilities that might be helpful in problem-solving, interacting with others and amusing ourselves is creativity.'

The skills development question inspires, and whilst this may differ based on their discipline, students are mature. They had a clear picture of their ideas and were independent of age. DC1 T41 'nope, not necessary ... it can be my hobby or passion' and by DC1 T36, 'no, creativity is important in every aspect and every step of life' and DC1 T11, 'no, skill development is a relative term, creativity is important to find solutions to an ongoing challenge.' Although some of the students did see it as a necessity 'yes, although I also believe creativity comes from within when you understand the system clearly and know the flaws also have courage' however, it was argued against by DC1 T18 'No, it goes beyond skill, it builds an instinct.'

Torrance was motivated to find the creative strengths of students, from the feedback and it is clear the educators can play a crucial part in research by designing authentic assessments based on their ability, in order to unlock full potential—everyday creativity as a conceptual basis, not identifiable through gender, or nationality. Several students commented on the idea of risk as part of the deconstruction and rethinking of creativity rethinking society (Kenett *et al.*, 2018; Liem *et al.*, 2008), as outlined by DC1 T3 'by encouraging to take risks among students and create so many group discussion sessions' and DC1 T42 'providing an environment where students are allowed to brainstorm and solve problems using their ideas. Encouraging students to take risks' but points out that ideas need encouragement, so students are not acting in silos. Tables, DC2 T11 and DC2 T2, recognise 'risk-taking and creativity' indeed has a connection and are interdependent to a certain extent, and as such this reinforces this aspect. This approach is echoed by Fryer (2003) and Villarroel *et al.* (2018). Entrepreneurial thinking for business graduates is also about taking risks and becoming disruptive innovators of tomorrow. Educators can select the best ideas by taking feedback from students, and redesign should not be linear but also based on new ways by taking risks.

DC2 T5, and DC2 T15 argues:

'The strategy could be remodelled by respecting the ideas put in by the learners since there is an obvious correlation between risk-taking and creativity; supporting the learner to input ideas would help them take risks as they are unaware of what comes next or as an output. New ideas come with greater risk, good or bad all.'

This also suggests that various strategies around multimedia or multisensory approaches helps to encourage students and even a sense of humour may be the trigger for new ideas. The question of Bloom's skill development was addressed in consideration of creativity in higher education. It is only valid if it stimulates high-skill development and perceives judgment of the creative process influence, according to DC1 T17, who commented that 'judgement impacts the creative process, linked to personality, perceived judgment, no, encourage creativity in every aspect of life' and according to DC1 T17, this is reinforced by Anderson and Krathwohl (2001) who perceive creativity has invasive into work and personal life. This was reinforced by DC1 T15, who stated, 'its role in the production of knowledge, innovation, society's demands, and the possibility of using creative strategies to motivate students.' Interestingly, students felt that creativity was invasive in all aspects of life high skill development can not only be categorised as creativity. It emphasises all learning roles regarding creativity, and DC2 T12, by contrast, felt that it should be prioritised. According to DC2 T5 'to some extent, though I think in all learning levels creativity shall be prioritised' or as DC1 T1 comments: 'actually no. Let us encourage developing creativity in every aspect of life.' While DC1 T14 interpreted it as:

'Challenge of cultivating creativity in students is bound up with the wicked problem of preparing them and enabling them to prepare themselves for the unknown challenges they will encounter over a lifetime of working, learning and adapting to the changing circumstances of their lives.'

Figures 6-11 present a range of the Spatial Chat tables which helped to develop the emerging themes.

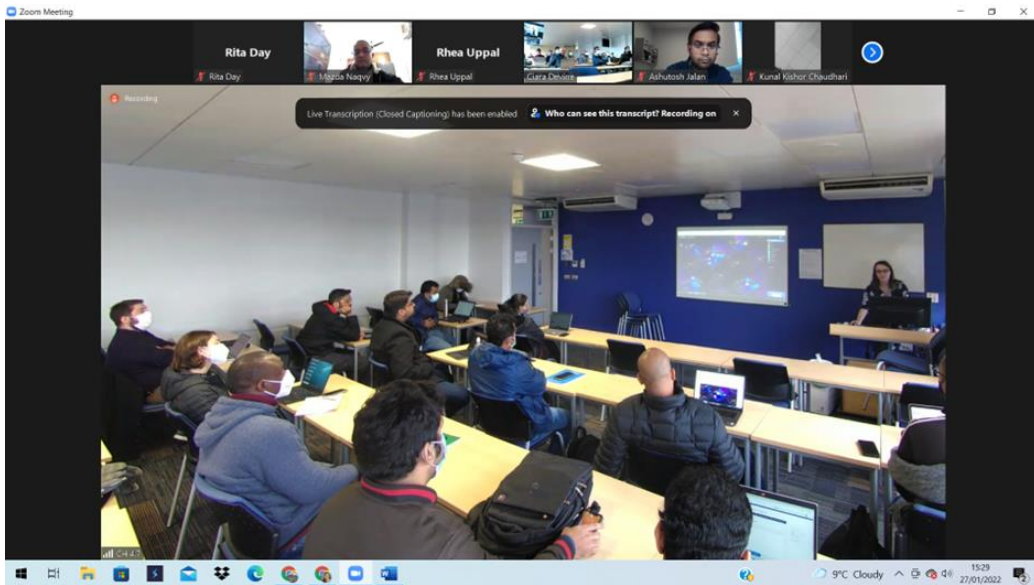


Figure 6 Data Collection One – in-class and virtual tables

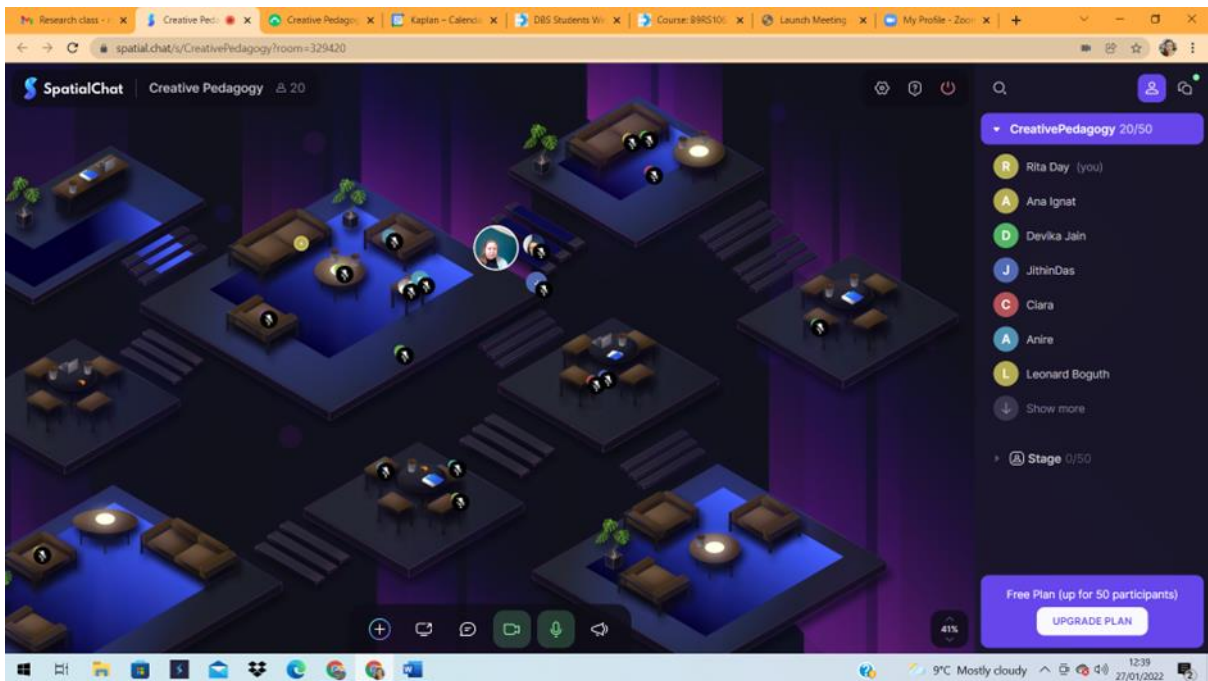


Figure 7 Data Collection One – Online Spatial Chat Tables

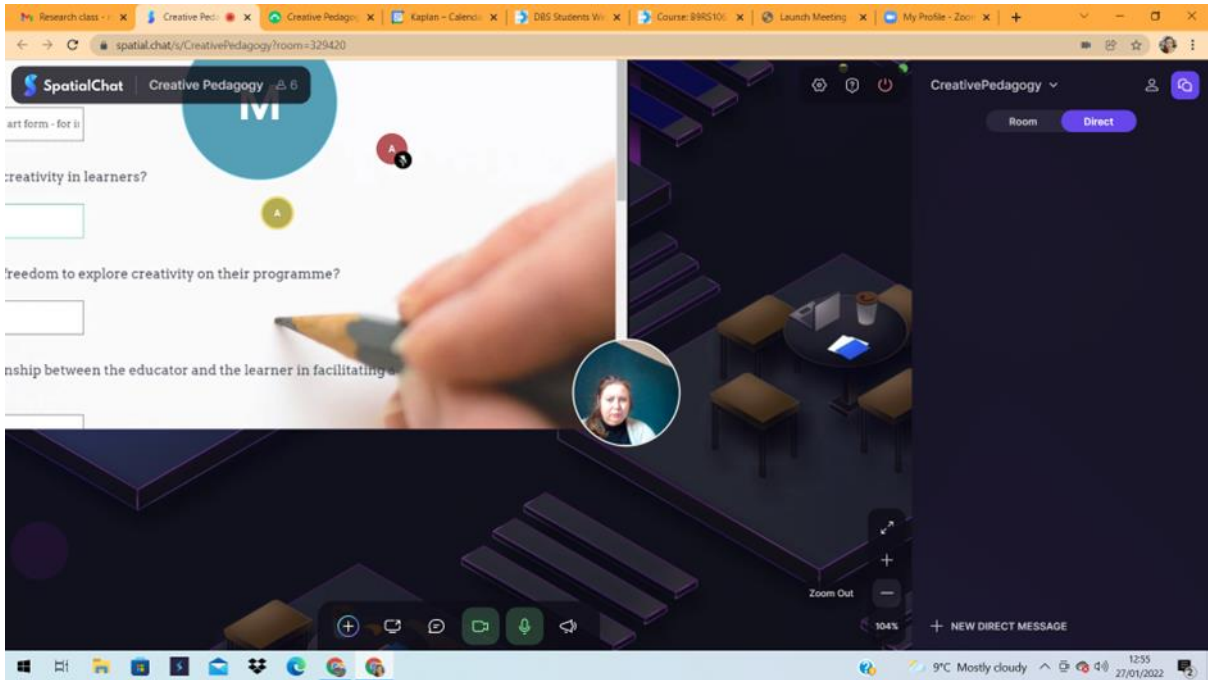


Figure 8 Data Collection One – Sending of Survey Online to Participants

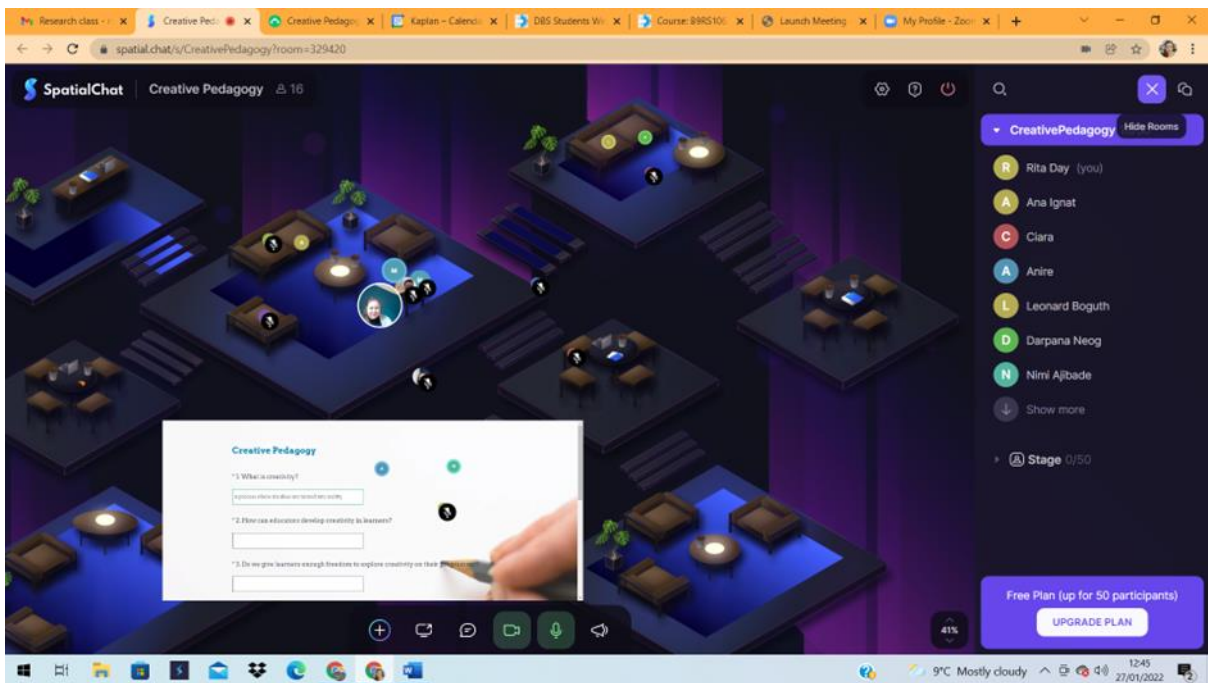


Figure 9 Data Collection One - Completion of Survey

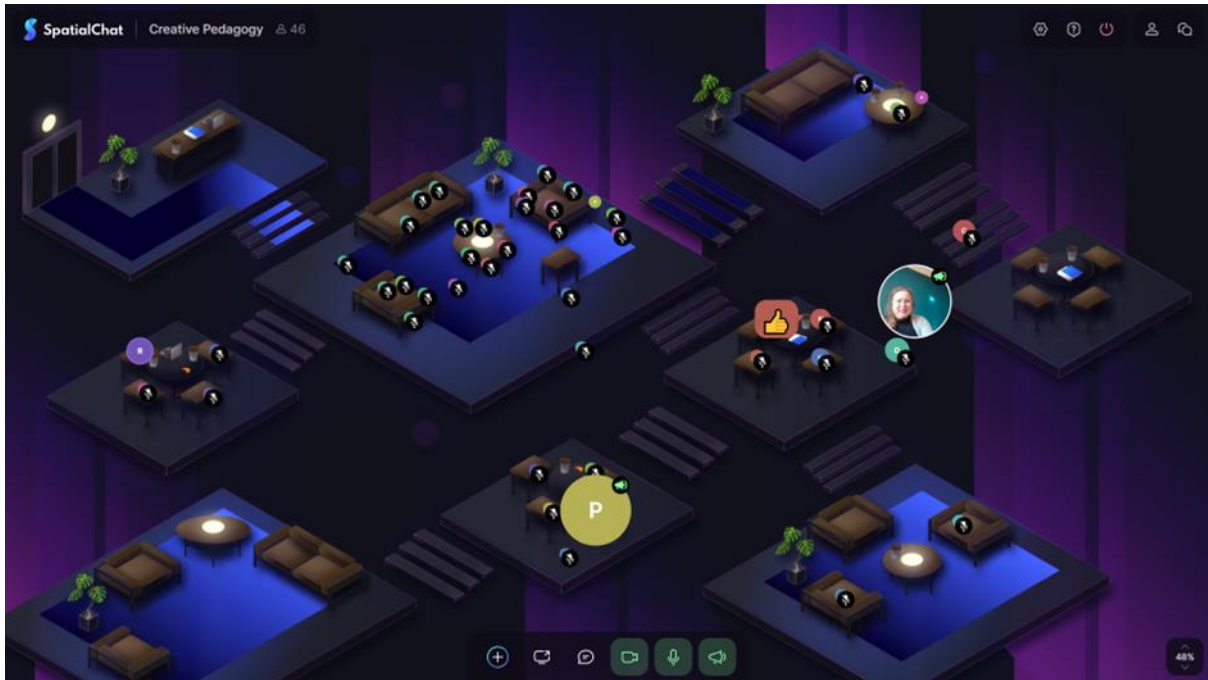


Figure 10 Data Collection One – Spatial Chat Participant Engagement

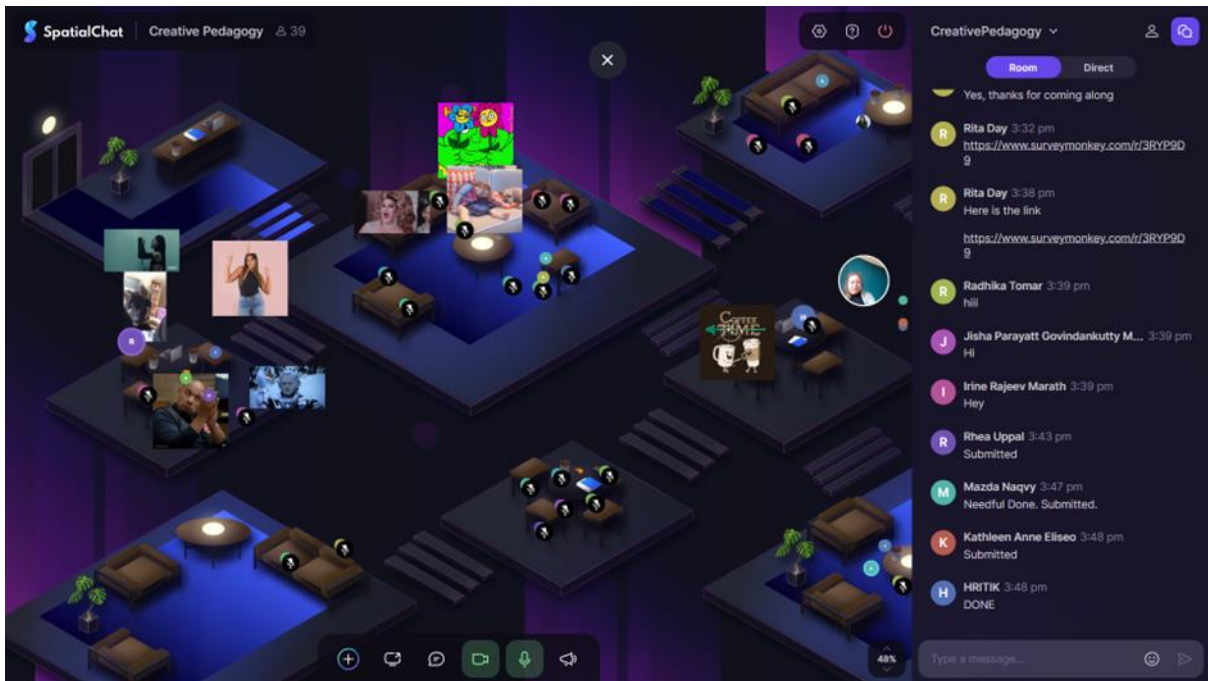


Figure 11 Data Collection One - Table Rotation

### 4.3 Theme 2 – Pedagogical Freedoms

- o Redesigning teaching approaches
- o Learning activities - Industry-based scenarios
- o Mutual understanding

Theme 2 investigates the academic or pedagogical freedom explored using questions and whether the most appropriate teaching approaches deployed could be enhanced for futureproofing. One café table commented DC1 T1:

‘Learning occurs as the result of interaction between learners and their environment. When the learning has a planned outcome, it becomes a purposeful activity that requires the artistry and skill of an educator.1) Understand who your students are, what technology they currently use and for what purposes 2) How you gather and utilise information generated by your students 3) How well you enable their voice to be heard 4) The digital capabilities of your students 5) How well your quality processes are responding to learning and teaching in a digital age.’

Students answered this through the lens of freedom of opinion and freedom to explore their areas of interest. This was intricately linked to how it created a conference among the students. DC1 T35 stated, ‘generally the learners are restricted to learn in a regular academic environment rather than providing freedom to express the learner’s creativity’, and this was expanded upon on how there should be freedom for the exploration of creativity (Murray and Moore, 2006).

There was a difference in opinion on this, with some tables feeling that any expansion of creativity is based primarily on the lecturer’s teaching approach. DC1 T15, ‘creativity is the act of turning new and imaginative ideas into reality.’ DC1 T23 reinforced this citing ‘educators can redesign strategy by knowing the students’ perspective’. DC1 T18 felt that humour could be incorporated into the creative activities to enhance learning. Teaching approaches should encourage originality according to DC1 T5 and fun and interactive DC1 T9. DC1 T10 highlighted ‘educators should provide a conducive environment for the learners from the grass root level. Educators should be trained to rewire them from the conventional teaching methods.’

The question was posited to the data collection from two groups and asked how educators can develop creativity in learners. All students believed that both the educator and the students combined have responsibility and was reinforced by the comment on co-dependency from DC1 T9 ‘with a mutual, shared experience, educators are responsible for putting their ideas across in different ways to help expedite the learning process’. Thus, allowing students to participate more, bolstering the opinions of the student, applying differentiation among the students and cited by DC2

T18 'both places a vital role in that, at the same time personal IQ level of the individual makes much creativity and DC2 T13 commenting:

'Create a compassionate, accepting environment. Since being creative requires going out on a limb, students need to trust that they can make a mistake in front of the teacher. Set up learning activities that allow students to explore their creativity in relevant, interesting, and worthwhile ways.'

There was a similar response in the data collection, which focused on tolerance and creating the right environment. DC1 T5 commented, 'embrace creativity as part of learning. Create a classroom that recognises creativity. You may want to design awards,' which demonstrate the clear benefits of the interactions, and DC1 T11 stated:

'A teacher develops creativity in learners during a lesson – Make your atmosphere kind and tolerant. Encourage independence. Rephrase assignments to encourage innovative thinking. Provide pupils with immediate feedback on their inventiveness. Assist pupils in determining when it is okay to be innovative.'

This aligns with Braun and Clarke (2006) who make reference to the instilling of individual dispositions towards creative behaviour at both the student and institutional level is a key focus for the learning process into the future. According to DC1 T27 feedback is essential to 'encourage and enhances problem-solving abilities and imagine different situations and perceptions, and this suggestion was inherent in DC2 T1, who felt that the educator and not the student is responsible for their journey 'educators are responsible. They need to include students in the decision-making process instead of acting like they are the ultimate leaders, dictating everything.'

DC1 T20 asks for involvement and DC1 T24 emphasises the importance of dialogue in any transactions. Also, in terms of the learning activities DC2 T7:

'Create a compassionate, accepting environment. Since being creative requires going out on a limb, students need to trust that they can make a mistake in front of the teacher. Set up learning activities that allow students to explore their creativity in relevant, interesting, and worthwhile ways. Both educators and learners are responsible for creativity.'

This is reinforced through industry perspectives, DC1 T1 cited 'by engaging them in real-time industry-based scenarios relating to the subjects.' The significance of redesign received another comment from DC2 T13 and being open-minded about suggestions DC1 T41. This table further commented that feedback is important because one can correct something which is wrong and know other individuals' ideas. The co-designed approach is important so that students can overcome the mistakes, if any, with educators as echoed by DC2 T3, DC2 T11, and DC2 T14. Perhaps the most



interesting aspect of these two pedagogical assumptions is from DC2 T15 and the importance placed on the mutual understanding between the student and educator, should include the modification of the module based on the needs highlighted, i.e., through survey inputs. 'Flexibility should always be integrated to create room for accommodating learners' ideas which could levitate their confidence' via communication, according to DC1 T4, and by establishing clear boundaries DC2 T15. This is also linked to the learning environment. According to DC2 T15 a 'positive learner and educator relationship are important to create an environment of mutual understanding and respect for the ideas put forward', which goes beyond the physical space.

The sense of mutual understanding is reinforced through several of the café tables DC1 T1 'it is exclusively crucial for the learner and essential for educators to form a relationship or a bond to have a mutual goal and perspective towards their learning environment' and DC1 T3 'the relationship between educator and learner plays a vital role in creating a creative environment among students because it helps to increase knowledge of the learner by maintaining the relationship between the educator and other learners' in facilitating a creative learning environment.

DC2 T1 agrees, 'the relationship is significant, and knowledge explores specific things with their mind and gives a lot of confidence and support' while, DC2 T2 recognise the relationship between students and educators is essential as its facilities are mutually beneficial and DC2 T7 makes some valid suggestions on this symbiotic relationship:

'Relationship between the educator and learner is one of the main things to uplift a creative environment. Students feel safe asking questions, making errors, and taking risks to learn new things when they know their teacher cares about them and wants them to succeed. To develop these relationships, the teacher should show interest in each student's interests, problems, and strengths. They must serve as a role model for learning and honouring accomplishments. Students will feel much more at ease doing the same if they witness their teacher being able to chuckle even when they are feeling frustrated and admitting mistakes. Another essential element of maintaining a secure learning environment is developing a sense of community and culture in the classroom.'

A critical aspect of this is also to consider diversity in creativity according to DC1 T9, and this is etched by other tables who see this as the role of the educator not to exploit this aspect of the relationship but to carefully consider it as part of their teaching strategy (Gurin, 1999). This also draws on culturally responsiveness in pedagogy and developing critical consciousness through the building of relationships.

#### 4.4 Theme 3 – The Learning Environment and the Learning Space

- o Communication
- o Better relationships
- o Building confidence - Promoting positivity

The question regarding the role of the educator in the learning process and how it can be developed was considered at each of the café tables, with the students answering this question by focusing on business and encouragement. ‘Encouraging originality and probing, interactive session, by giving students different perceptions to think about, alternative approaches for learning, and any fear of judgment’ DC1 T35 and ‘to understand the inter-related things, redesigning activities, practical task, motivation, brainstorming, supportive environment, less information, and more time to think’ DC1 T44. This sense of bias is a fundamental aspect of the creative process, and DC1 T28 highlights it as a significant aspect of the process. According to Wilkins (2011), creativity, as an autonomous activity and aligning with Schneewind (1992) who posit on autonomy in learning and assessment, is often seen as being compromised by ideologies (Wilkins, 2011; Childs and Mender, 2013). This was reinforced ‘by engaging them in real-time industry-based scenarios relating to the subjects’ DC1 T44 and ‘they create creativity in us by encouraging us, by giving feedback to students on their creativity’ DC1 T40. The students felt that communication was a key aspect of better relationships DC1 T5 cited ‘through communication, and open and frank relationships, learner feedback should be available, it should be mutual and DC1 T22 ‘communication between the student and educator is key in creating a learning environment.’ This is a significant part of the inclusion process, particularly in a post-pandemic era (Manoharan, 2020; Dawson *et al.*, 2021) and speaks to the inclusive classroom (Dougherty *et al.*, 2020), aligning with the inclusiveness of nationalities used in this research. Inclusive teaching styles, culture, and learning technologies are critical for student-centric learning (Schrum and Levin, 2009; Cox, 2017).

DC2 T14 observed the role of the educator and strategic development as intertwined ‘educators use a variety of strategies to improve student learning, but it is most important to create a comfortable classroom where students feel secure. Student learning is improved when teachers take the time to get to know students, to understand their needs, and to establish meaningful relationships.’ The onus was conceived to rely on the educator providing the environment as somewhere that is ‘risk-averse or target-chasing ethos’ (Wilkins, 2011). An educator’s ability to mediate their teaching and surpass ‘experiential, moral, emotional, embodied knowledge teachers hold and express in their classroom practices’ (Beauchamp and Thomas, 2009). This further aligns with the Creativity in

Education included in the Creativity Counts project (2004), as discussed in Chapter two, which speaks about individual risk as a prohibitive factor in creativity. A psychologically safe classroom environment suggests students are more likely to speak up and share ideas, and these are key pedagogical contributors to an effective learning environment.

According to DC1 T35 'educators should provide a conducive environment for the students from the grass root level. Educators should be trained to rewire them from the conventional methods of teaching' and this aspect was reinforced by DC1 T29:

'By inspiring to make them think creatively. There is always a predetermined methodology for most existing concepts; they could let us find new ways. By providing tasks where we get to choose how to get to a solution applying our creativity and lecturers should not be biased.'

Bias, according to DC1 T16 highlights both sides must be open to learning creatively, and the educator should make the learner comfortable and relaxed about new learning methods. DC2 T2 reinforces the question of who is responsible for this and DC2 T11 alongside DC2 T18 cited while, '... educators are responsible. Developing skills and confidence within careers is also about being 'comfortable' with creative skills and tools and finding novel ways to be entrepreneurs in the workplace. They need to include students in the decision-making process instead of acting like they are the ultimate leaders, dictating everything.' The remainder of the café tables aligned with this thinking and commented that it 'encourages and enhances problem-solving abilities and imagines different situations and perceptions' DC2 T18 cited 'allow people to think on their own instead of giving them fixed input' DC2 T6. Problem solving also aligns with Vygotsky, who argue "problem-solving under adult guidance, or in collaboration with more capable peers" and problem-solving with supervision Vygotsky (1978: 86). Thus, relating to the student dependency on their lecturer, in the shape of safeguarding assessment and attainment of learning outcomes. Childs and Mender (2013:94) embody this sentiment stating:

"The freezing or creation of 'the market' can only be achieved through the introduction of repressive and constraining regulations that place severe limits on creativity and autonomy, at least for professionals working in the field."

The question on the learning environment was expressed using the question about the creative learning environment and the role of the educator in establishing this space. All students stressed the importance of this symbiotic relationship 'positive bonds, positive relationships, co-dependent relationships, creating a knowledge-rich environment liberates them, essential to have a mentor, significant mutual trust, respect and pre-established goals' DC1 T44 stated 'it is exclusively important

for the student and the educator to form a relationship or a bond, to have a mutual goal and perspective towards their learning environment', and this was reinforced by DC1 T43 'once educators are cooperative, supportive and motivated for students for their program then all learners will be comfortable and feel the support and freedom to get to their destinations.' The perspective on creativity and the institutional viewpoints are about dovetailing one with the other (Cohen *et al.*, 2018). This answer was based on communication as DC1 T41 stated, 'communicative ... create an environment where the learner is comfortable learning' and around the relationship between the educator and student as DC1 T30 acknowledged 'improving students' relationships with teachers has important, positive and long-lasting implications for both students' academic and social development.' In chapter two, a framework containing the areas of Developing Thinking (creative thinking), communication, numeracy, and ICT argues in favour of improving communication in teaching and learning. It is the global sharing of contact and information (Brown and Czerniewicz, 2010). This point is expanded upon by DC1 T15 citing 'it is essential as it builds confidence and skills to facilitate new things, and this was further reinforced by DC1 T10 'positive significant relationships enhance the student's confidence and help the learner in building more creativity.' Whilst this is in part down to the educator and the environment, DC1 T6 affirmed 'it is imperative, an educator is responsible for providing such a learning environment,' and DC2 T3 'their relationship affects learners' learning and thinking process.' DC1 T3 'yeah, most learners can freely explore their creativity on their programmes. It helps to create confidence among the learners.' The relationships rather than random collective ideas, Firth *et al.* (2021) agree on this concept recognising it is based on collaborative creative human aspects. This was echoed in both data collections, DC1 T35 that is 'extremely important. Positive relationships enhance the student's confidence and help the learner build more creativity.'

Feedback was analysed from different points of view, explaining what is correct and incorrect about their work, overcoming mistakes with the educator's guidance, and using positive language were the critical sentiments from the café tables. DC1 T7 believed this was unstintingly linked 'we have enough freedom, but we need feedback on the work on creativity during the process, not at the end, so that we can develop our skill of creativity.' This speaks to formative feedback and ongoing as DC1 T16's cited feedback questions 'can stimulate the creativity for a specific idea. We agree that a co-designed approach is more helpful in exploring creativity.' This is further reinforced by Raymond (2018:144) affirming 'creative teaching and learning should be seen as a good way to achieve the very standards that we cannot escape' and Dawson *et al.* (2021), who argue that authentic feedback supports students and their creative development. DC2 T8 agreed 'a teacher develops creativity in learning during a lesson - Make your atmosphere kind and tolerant. Encourage independence.

Rephrase assignments to encourage innovative thinking.’ The educator’s help and guidance was noted, and comments were made about providing immediate feedback and that this feedback should be inventive as well as the assessment type (Villarroel *et al.*, 2018; Ferguson and Joliffe, 2018). Several tables stated educators should help ‘pupils determine when it is okay to be innovative’ DC2 T40 and DC1 T6 and DC2 T4 also emphasised this. There was a strong sense of mutual understanding from DC2 T16 commenting:

‘Mutual understanding between the learners and educator should include modifying the module based on the needs highlighted, i.e., through survey inputs. Flexibility should always be there to create room for accommodating learners’ ideas which could levitate their confidence.’

DC2 T8 stressed the idea of role modelling of creativity ‘the importance of fostering creativity in higher education was tied to its role in knowledge generation, innovation, societal needs, and the possibilities of adopting creative tactics to encourage students.’ DC2 T1 illuminated the learning environment as important ‘they do not need to be negative all the time. Using positive language is important. We should not correct the mistakes; we need to highlight them.’ The learning environment was an excellent conversational point in data collection. In data collection 2, DC2 T18 commented, ‘levelling the ground, better understanding of skills, knowledge sharing, the bond between the educator and student, friendly approach, role model, secure learning environment, developing a sense of community and culture in the classroom, emotional development, the importance of relationship, community instead of hierarchy’ or as DC2 T14 stated ‘the relationship is significant, and knowledge explores specific things with their mind and gives a lot of confidence and support.’ This speaks to the power of conversation (Lorenzetti *et al.*, 2016). The world café, according to the students, is, therefore, the basis for dialogic enquiry and living knowledge; this has reinforced the methodology as the ideal platform to explore pluralistic and heuristic narrative. This environment is part of the everyday practice of ‘creative identity’ in teaching, learning, and assessment (Beauchamp and Thomas, 2009; Raymond, 2018; Grainger *et al.*, 2004).

Murris (2008:667) reviews the space in the learning environment, suggesting that:

“Disequilibrium is a positive force that opens up a space in which educators need to reflect upon their values, their beliefs about learning and teaching, and ultimately encourages educators to rethink their role.”

DC2 T13 reflected that ‘educators identified the link to future strategical planning and goals provide some knowledge to student and student creativity to explore a specific thing with their mind and observation in different field of future goals’ and DC2 T2 identified ‘relationship between the

educator and student is one of the main things to uplift a creative environment.’ This connection is also about establishing creative confidence and abilities (Ibbotson, 2008; Piske *et al.*, 2017; Fryer, 2003). Students feel safe asking questions, making errors, and taking risks to learn new things when they know their teacher cares about them and wants them to succeed. The concept of relationship is further explored by DC2 T17 ‘relationship is the key factor influencing creativity; the relationship would lead to improve and provide ideas to the students to improve the creativity; they can share ideas freely with educators and get feedback too.’ In this context, relationship between people between friendships influenced, as the groups were peers rather than distanced what is relationship and the relationship with the educator for cognitive and social development.

#### 4.5 Theme 4 – Supporting Education Practice through Strategic Planning

Creating their own opportunities inside and outside of the classroom and deciding on their role as global citizens before they even leave education, shows creativity as a resilience tactic.

- o Co-designing
- o Knowing the student’s perspective
- o Adapt to Change

As the summative question was addressed: how can educators redesign strategy through the lens of the student’s perspective? The building of better relationships, collecting feedback, effective questioning and deliberate practice, group discussions, everyday needs and goals, being interactive and supportive, learning through exploration and discovery, and questioning the students about how they would like to be taught were all proposed by DC1 T29, and involving the student as cited by DC1 T24, ‘more interactive, empowering the students, evolving scenarios, more open-ended questions, visual aids and more freedom to think’. DC2 T14 states:

‘Educators use a variety of strategies to improve student learning, but it is most important to create a comfortable classroom where students feel secure. Student learning is improved when teachers take the time to get to know students, to understand their needs, and to establish a meaningful relationship.’

This was echoed by DC2 T15 stating:

‘The strategy should be remodelled by respecting the ideas that are put in by the learners since there is an obvious correlation between risk taking and creativity.’

This point was reinforced by DC2 T17 and DC1 T43, who strongly felt ‘educators should be cooperative with learners by appreciating their work and give them exposure to their perspectives’

and DC1 T38 cited ‘... teachers have to be like family. Small groups are better than big classrooms. In that way, everyone gets to know each other and share, and we can pick up the things to be improved.’ One contentious point came from DC1 T30, ‘learners develop content’ or as DC2 T3 stated ‘by allowing learners have a say in the strategy process’, whilst most of the comments were centred around knowledge of the learners as argued by DC1 T22 ‘educators can redesign strategy by knowing the perspective of the students’ and DC1 T17 ‘interactive class would help that, so everyone can speak out, without any fear of saying wrong answers.’ This also pointed to the educator again as DC1 T11 recognised ‘it depends on the educator’s ability to adapt to change his/her method of teaching to integrate a learning environment that suits and encourages all.’

DC1 T42 also agreed that allowing students to have a say in the strategic process is vital. This is also supported in the literature by new perspectives on creativity within a business (Winston, 2021; Kellerman and Seligman, 2023), which speak to new collaborative teaching methods (Manohran, 2020).

The idea of codesigning came across very strongly. DC2 T2’s feedback questions can stimulate creativity for a specific idea, with participants agreeing that a codesigned approach is more helpful in exploring creativity, and DC2 T16 affirmed ‘feedback stimulates the creativity in our view codesigned approach if offered to co-learners would help them explore more creativity.’ This could also be ascertained by suggesting that the educator should understand the student’s perspective of independent learning, but cooperative assessment, as DC1 T4 cites understanding individuals differently. From their perspective DC2 T10 acknowledged ‘the relationship is crucial because it helps in increasing one’s confidence through giving a larger perspective to things and ideas’ and can adapt to change DC1 T27 ‘to put themselves in the learners’ shoes and look at the ever-evolving scenarios and empower the learners’ knowledge and respond effectively using strategies.’ These comments agree with the four aspects of creative ecology: diversity, change, learning adaption, and the creative economy theory (Howkins, 2010; Howard-Jones, 2008; Kane, 2004).

The summative question was expanded upon by DC1 T44, who was very adamant that creativity should not be linear, making expectations clear, positive learning experience, being more considerate, educator guiding the student on the right path, taking the time to get to know students, comfortable classroom environment, students feel secure, student centred. DC2 T18:

‘As I stated earlier, educators need to have more student-centred lessons. But they usually dictate what they know, and that’s it. And to be honest, it is just funny to talk about making education better when this college’s only focus is the economic gain it will acquire ... they just need to change this mentality first before acting like everything is ok. Let’s talk about making education better. Firstly, they need to have a proper education environment.’

This was reinforced with 'yes. The inventive mind cannot be risk averse' DC2 T11. DC2 T8 was strategic, suggesting that we educators should 'Promote peer learning. Break down tasks into smaller segments that gradually build up to the job aim. Use the learner's words, language, materials, and personal context – be explicit about the activity's aim and how it connects to the learner's skill requirements.' The suggestion about breaking down tasks into smaller segments that will gradually build up to the job aim and 'use the student's own words, language, materials, and personal context – be explicit about the activity's aim and how it connects to the student's skill requirements.' DC2 T11. In some respects, this links to creative deconstruction, which examines risk as DC2 T8 stated and who felt that 'there is always a correlation between risk taken and inventive creative minds cannot be risk averse, educators can help by giving a conducive environment and channelling the entire thought process' and this is supported by DC2 T6, which was articulated as:

'The educators can implement it practically so that the students can get it easily. While creating something new, we have no idea about the outcome, so there is a correlation between risk-taking and creativity.'

DC1 T4, in a general comment, suggested 'supporting ideas would help them take risks as they are unaware of what comes next or as an output, new ideas come with greater risk, good or bad.' The notion of risk is supererogatory and does not fit into the thinking of Kenett *et al.* (2018) but does support the critical aspects of the curriculum and learning through interaction. Curricula should emphasise the interaction between student and learning tasks (Beattie, 2000; Wisdom, 2006). It also reinforces instruction and scaffolding, and adjusting helps respond to performance levels as an effective form of teaching. Framing produces immediate results and instils the skills necessary for independent problem solving in the future. The Creativity in Education Advisory Group – Creativity in Education policy published in 2001 as outlined in chapter two, defended problem solving as experimentation, however, is predominantly part of reflection and critical appraisal. Assessment and being productive using methods that must consider the zone of proximal development (ZPD). Assessment methods must target both the level of the actual product and the level of potential growth. The key to this is "stretching" the learner to know what is in that person's ZPD, what comes next for them, and being cognisant that it may be a stage towards being able to do something on one's own. The student and the educator's ability to adapt to change is fundamental, as acknowledged by DC1 T34 'depends on the educator's ability to change their teaching method to integrate learning environments that suit all. Magno (2010:29) states "Understanding other cultures is needed to adapt to a changing environment." This also reinforces the point of the world café as a global community, with cross-cultural research participants and a consciousness of these differences and similarities in creating new knowledge from the conversation.



This chapter summarises the dialogue per individual and per table of the opinions and attitudes towards creativity as a meaningful endeavour. Employability is constantly evolving, with an increasingly interdisciplinary nature of overlapping skills (Beauchamp and Thomas, 2009; Harward, 2012), and some of the key points around bias, problem-solving, and co-designing offer a greater insight into the student perspective of learning and teaching which has creativity as a fundamental aspect. There is no unique selling point in creativity. The comments on bias and permission to be creative are as much about student confidence as they are about a mindset change but a change for the educator and the student (Magno, 2010; Yelland, 2015).

Overarchingly, this research intends to deepen the knowledge of creativity from a student perspective; the world café method of data collection assimilated into this function, as did the qualitative research approach using inductive thematic analysis. Students designing future strategies is critical to the revised process. This chapter reflects and interprets the conversations of the students to review the subjective comments for concrete social contexts and experiences (Steier *et al.*, 2015) and to bring meaning to the elucidating individual student perspective and narrative. Steier *et al.* (2015) recognise the generative power of conversation, through student responses, and for the sharing of dialogic opinions in a collegial manner (Schegloff, 2007). The students quoted are collective responses from each of the café tables rather than transcribing 572 individual responses. The advantages of group consensus outweigh the limitations of a personal reply by adhering to Vygotsky's philosophy and offering an opportunity for students to connect during and post-pandemic.

The egalitarian nature of creativity enabled by carefully selecting the method of analysis and equity from all students involved. It was not apparent that there was a gender imbalance as the distribution of gender did mean that all genders were speaking at each table, reinforced through the rotation of tables. This chapter is divided into four sections under the thematic areas for future publication intentions. The imbalance of gender represented in chapter three was not reflected in the conversations or table dynamics; arguably, the table has delivered creative equals. The researcher was cognisant that as a female facilitator, not intrinsically or extrinsically influencing behaviour or conversations through about gender.

The inductive approach allows the participants to offer a sense of ownership in the research. It no longer becomes part of the researcher's portfolio, but they become a co-creator of the new trajectory. The concept of students being co-creators of their curriculum and self-sufficient in their studies can transfer from knowledge-driven through studies and progress into careers (Kenett *et al.*, 2018). The lens of this reviewed optimism and self-efficacy has social constructivism at the core

(Burr, 1995; Liem *et al.*, 2008). As a sociological theory of knowledge according to which human development is socially situated and knowledge is constructed through interaction with others (Moon, 2006; Carter *et al.*, 2014; Meyerson, 2001). The students discussing 'social' in terms of social distancing, social links, social cohesion, social reasoning, social interventions, and social entrepreneurship (Cropley and Cropley, 2008) reinforce this.

The research was designed to deepen the understanding of creative pedagogies through the world café method and supported by a survey however, only as a means to capture conversations because of the hybrid environment. This approach makes the research original and meaningful, thus enabling the system to unpick multiple truths and realities. The revelations of qualitative techniques unpack the complexities of social engagement at a human level, which quantitative in the shape of numbers does not. The term 'data construction' posited by Kara (2020) speaks to the act of data collection as a creative activity and the mapping of the data collected and 'can manipulate and develop theories and methods, within the constraints of good practice, to help you answer your research questions' (Mumford *et al.*, 2010:3). The themes were based on the work of Braun and Clarke (2006). They followed the six steps as a guide to provide "a concise, coherent, logical, non-repetitive and interesting account of the story the data tell" Braun and Clarke (2006: 93). The questions were slightly modified to help with clarity from the experience of data collection one. Figures 13 to 16 present some in-class and online tables of Data Collection two.



Figure 12 Data Collection Two - Online and in-class tables



*Figure 13 Data Collection Two -Collaboration*



*Figure 14 Data Collection Two - Online and in-class rotation*



Figure 15 Data Collection Two – Facilitation

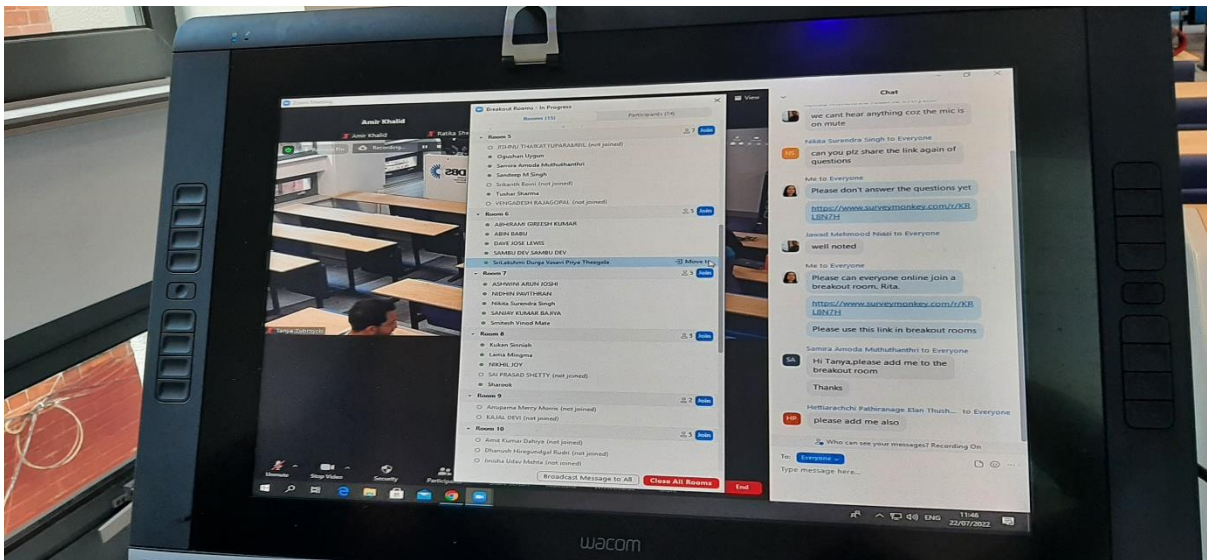


Figure 16 Data Collection Two - Online collaboration

The tables all felt that learning involves the educator and a process when it has a planned outcome. The area of cooperation and relationship was highlighted repeatedly, and interestingly the use of pre-existing strategies and follow-up with the student for feedback. It was recommended that this be completed by building a better relationship between the educator and the learner, thus suggesting that it is not all about the process but also about communication flow (Rommetveit, 1979). Effective questioning, shared needs or goals, group discussions, and both interactive and supportive were suggested. Interestingly one table indicated that teachers have to be like family. Thus, linking to Vygotsky's transformative learning through collective experiences and the broader

aspects of application and insights to capture cognitive and transformative elements of creativity (Cohen *et al.*, 2018; Denzin and Lincoln, 2008). As an enlightened strategic approach, it was suggested to 'let learners develop content, by questioning the learners about how they would like to be taught,' and whilst this is conducted for policy development, e.g., Learning Charter, with Student Council, etc., it has not been embraced for content curation and programme construction. The co-dependency of being interactive and supportive, learning through exploration and discovery factored again in the strategic planning process. It was also recommended that this could be achieved through practical and less theoretical methods 'introducing more practical courses that encourage the use of knowledge obtained in the class.' The idea of learning together works in symmetry (Ferguson and Joliffe, 2018; Connelly and Clandinin, 1990) through shared contributions to the topic and questions.

This also stretched to more nuanced strategic approaches such as a sense of humour in class, group discussions, and surveys 'by questioning the learners about how they would like to be taught' the tables discussed the future needs of learners, and this was interesting to see how they could see an interrelatedness between the strategic or longer-term plans and the activities in the classroom. "The themes identified are strongly linked to the data themselves" Braun and Clarke (2006:83).

Technology as a concept and the use of tools was never discussed in great detail by any of the tables except to say: 'the educator is using technology and helping students online feel comfortable and involved in the class and discussions, the capability of understanding perspectives of learners' which suggests that it is less about the technology which has been the focus of education throughout lockdown and more about the interaction with the student whether in the classroom or virtually (Cronin, 2019). This was reinforced further with comments suggesting that educators can redesign strategy by knowing the perspective of the students; the interactions in the new post Covid era have been quite an interesting one, where the educator is using technology and helping students online feel comfortable and involved in the class and discussions. Vygotsky (1962) states it "provides a paradigm for this new digital age of worldwide communication and information" (Liem *et al.*, 2008). The new paradigm based on being digitally creative as suggested in the quotation from Vygotsky (1962) and is a step closer to individual value proposition.

The sense of individuality came through whenever the tables discussed strategy, by which research on the modes of teaching and types of students align with the goal, produce a strategy that allows students to apply the learnings more directly in the real world and try to remove abstract components that are just theoretical. Whilst it is not possible to avoid the theoretical, the consideration of practical and real-world aspects was identified as a strategy, but also the necessity to have an individualised approach to give more freedom to think independently. Several tables

suggested that knowing the student as an individual is an essential part of the process, collecting feedback and being open, encouraging teamwork, and knowing the student's perspective to determine better the teaching style and approach, which will differ between each student intake. Finally, 'allowing learners to have a say in the strategy process and give more freedom to think independently.' This may link to Michael Quinn Patton's (2015) approach to formative versus summative evaluation for a more apparent strategic direction in which the data collected is by participatory means. However, the strategy itself is still at a developmental stage. Michael Quinn Patton discusses that participation fits into different types of evaluation. This does not mean that creative ascription results one norm. Summative evaluation measures outcomes against pre-determined goals and framework; formative evaluation focuses on continuous improvement; developmental evaluation is the evaluation of a developing and emerging initiative. The world café method as an enabler of data collected from learners' perceptions helped triangulate the research for the researcher, learners, and future knowledge. A review of creativity and the freedom of creativity within the curriculum is explored.

The role of the facilitator in the digitised world café remains as the host/facilitator/convenor. Face-to-face etiquette is adapted to netiquette around technical governance, such as muting microphones, asking questions in chat, enabling the host for each virtual table, and making them co-host. The host is still a key component to the process, as they will keep the conversation directed towards the questions and simultaneously collect the opinions of the table, but without influencing or embedding bias, allowing all participants to share their thoughts, ideas, experiences, and recommendations. The digital adaptability and capability literature focus on the tools and techniques for digital educational transformation (Allen, 2020). Still, there was a gap in the theoretical knowledge of how digitalisation could be used for world café as a methodology. The methodology for digitisation of the world café needs a conceptual model to define the structure and explore the interdependencies for researchers to refine the model for fully online or for blending as used in this research. The combined is arguably more challenging than the fully online and requires the support of good table hosts and clear guidelines.

Discussions in the world café were robust, and this was the intention for a healthy opening debate about creativity in generalist terms and a more intrinsic or personal manner. The conversation transited between creativity as an idea, solution, or a more abstract idea or notion through to an act of invention, with several students suggesting that it was an ideology or way of thinking 'outside the box.' Within one of the tables, there was a strong sense that creativity means having a different mindset, the term uniqueness repeatedly mentioned, and imagination, especially about turning things into reality and breaking away from the status quo. Creativity is defined as "imaginative

processes with outcomes that are original and of value” Robinson, (2001:118). The need to explore creativity further is because creativity exists in the first place. While this can be very subjective for the student, the educator may align it with the learning outcomes and assessment. The tables all settled on identifying and resolving issues through problem solving. Harris and DeBruin (2018) echo this sense of resolving problems. One table suggested ‘creativity is finding unique approaches and solutions for things in life,’ and this proposition indicates that creativity is not exclusively a tool within education but, moreover, a life skill, which was identified in later questions. Furthermore, how creativity makes an individual fully understand the problem and address the issue, creativity comes from within when one understands the system clearly and know the flaws and also dare to change. Creativity embedded in a teaching and learning strategy can be socially interactive or involve a social intervention such as a case study or resolving a problem through a problem-based learning approach, which can include problem-solving a case study, role-playing, presentations and posters, debates, particularly peer-reviewed and offering constructive feedback from the educator and peers (Mumford *et al.*, 2010; Baille, 2003).

The correlation between students familiar with online platforms is exceedingly high due to the Covid-19 pandemic which integrates new ways of teaching, learning, and assessment (Sambell and Brown, 2020). The world café was selected on the basis that ‘the intention is to excite and inspire you, because ‘creative research methods ... offer new ways of knowing.’ The world café enabled the investigating, reflecting, and finding of the essence of the research and helped with the communication process. The world café method recognises potential limitations of peer-to-peer influences of opinion, viewpoints, and individual interpretations of experiential learning (Kolb, 1984). The opportunity to be swayed by other participants’ opinions is also prevalent however, the environment can help alleviate this. Power differential cannot be ignored, but peer-to-peer learning helps eliminate this, although students were permitted to select their groups and table host. Any power differential at play or ‘bending’ of opinion, but a recombination of thought. This is an essential concept in a socio-technical world where interaction tends to be through a device rather than in person. The world café allowed this conversational flow to happen.

In the group discussions, there was a sense of thinking in terms of employability, with a strong sense of creativity being interlinked with work, especially towards industry-based scenarios within subjects, creating group discussion sessions, and in the practical aspects of making classes fun and interactive ‘specifically putting research and innovation at the service of the transition to a sustainable’ (Golovianko *et al.*, 2023) and which, aligns with Whitton and Mosely (2012). The Quality and Qualifications Ireland QAA and Advance HE are developing guidance for educators about creating sustainable development and lifelong learning for educators and students as stated in the

coauthored Education for Sustainable Development Guidance, (2021:2) which takes a “cross curricula and a whole institution approach.” An interesting point arose around the educator's advice, which negates the sense of intrinsic creativity from one's imagination, ‘giving them new ideas or exposure and guiding them in the right direction’ to the point that it is the educator's responsibility, not the individual. The educator promotes thoughts on a topic and asks questions, several of the tables suggesting the ‘educator is responsible for providing such a learning environment.’ Robinson (2001) has also expressed these sentiments. Another interesting point was made around the ‘understanding individuality and owned perspective,’ which speaks to the student's vulnerability (Kipnis, 2011) and the need for affirmation throughout the transactional learning process.

One of the tables probed deeper into the area of the feedback loop and for educators to give regular feedback to students about their creativity, which can be subjective, but the student seeking advice and guidance on how to improve and take risks (Robinson, 2001). The need for creativity, whether in the classroom or outside of the school, was unanimously agreed that creativity is important everywhere; creativity present during education is valuable. The feedback loop is expressed through the learning cycle (Cohen *et al.*, 2018) and uses feedback and assessment as part of the reflective and reflexive process (Moon, 2006; Lohr *et al.*, 2020; Pollard, 1999). This lexicon of learning also speaks to the need for authentic assessment and the student's requirement to apply real-life scenarios to their answers. The quotation from Jewkes (2012) articulates the need for reflexivity in the teaching strategy, and one, which maps to the individual and not just the group:

“Reflexivity locates you within your research as opposed to the conventional view of research as an activity in which the researcher is a neutral presence who manipulates the variables, with no involvement or disclosure of any personal quality such as emotion.” (Jewkes, 2012:64).

The environment was identified several times as necessary for a conducive learning environment, interestingly this was connected back to teacher training, and ‘educators should be trained to rewire them from the conventional methods of teaching, guiding the students to new or alternative approaches to learning.’ One café table suggested ‘learning occurs as the result of interaction between the students and their environment ... depends on the educator's ability to adapt to change his/her method of teaching to integrate a learning environment that suits and encourages all.’ This aligns with the recommendations that the environment is critical to the stimuli for the theory and practice of creative teaching methods (James and Nerantzi, 2019). Several café tables explored the area of judgment through the suggestion of providing tasks to the café tables to find a solution and applying creativity in practice, but this should not be subject to bias or judgment by the educator. This may speak to the students' latent experiences from other institutions or fear that any sense of



deviation away from traditional teaching strategy may be open to criticism, which in itself is contradictory to creativity 'guiding the students to new or alternative approaches to learning, wide or narrow creativity without any judgement' and 'open to all ideas' and 'everyone can speak out, without any fear of saying wrong answers, directly impact on student emotions and their learning, more time, ask opinions and promote unique and individualistic ideas.'

The student identified the term 'risk' as an area for improvement for the student and the educator. The students saw a correlation between risk-taking and creativity. By imagining different solutions and perceptions: 'think on their own instead of giving fixed input, challenging, interactive, take risks, less information and more time to think.' The sense of risk is not directly associated with creativity. However, it was a fascinating insight from the student perspective on how they see it. The digital space within education adapted to the new world of software, apps, and virtual learning environments and saw a willing audience of students welcoming the flexibility offered through the virtual space and with the aptitude to embrace the technology (Cox, 2017; Bahrami and Evans, 1995; Wiseman, 2012; Kellerman and Seligman, 2023), yet some educators feel that the social learning environment is comprised through the use of online facilitation in the educational process (Yeasmin and Rahman, 2012). The creative process blends into the hybrid or virtual by stimulating more creative teaching, learning, and assessment methods. It offers the educator new tools, confidence, and approaches. The student also morphs into a unique learner who looks for rigour in the lesson planning and variety in the weekly teaching plan. The key focus of this research was to explore and refine the shared learning space and technology that has been an enabler of the new environment and become the reimagined space for the researcher in multi-modal research space. According to Kara (2020), the major disadvantage of technology is the initial investment in technology, which is reinforced by a number of authors (Loop 2017; Wiseman, 2012; Schwandt, 2001; Schwartz *et al.*, 2002) and as such creates an imbalance in the teaching platform. That said, during the Covid-19 pandemic, many free open educational resources emerged with free software, and technology no longer became a prohibitive to the educator and the researcher. Indeed, the technology used for the data collection in this research was based on the unrestricted use of Spatial Chat and the free use of Zoom using the breakout room as a tool to simulate café tables. Students could use their webcam or switch to avatars, which offered neutrality in the café.

The freedom to be creative has been explored through the lens of the educator and not the student, which transited back to the span of control and the responsibility resting with the educator and not on the shoulders of the student. Creativity vs Control – Dichotomy or Spectrum (Firth *et al.*, 2021). The café tables expressed that the educator allows the students to choose their interests, and not being restricted by the academic environment 'creates confidence among the students,' which ties

in with the areas of responsibility and environment. The word 'freedom' came up in the creative process as the freedom to explore topics, opinions, and conjectures within education. The student suggested that they should be comfortable speaking out, which helps them develop and create their ideas and builds confidence to facilitate new things, and this all must be conducted in a friendly and safe environment (Cohen *et al.*, 2018) "the freedom to speak without being hesitant, can only happen with mutual trust and respect, positive relationships enhance the student's confidence and help the student in building more creativity." Furthermore, teachers are renewing their pedagogy to align with student-focused enquiry, thinking skills, or project-based learning models (Cohen *et al.*, 2018).

Confidence was highlighted as having a deep-rooted conviction, which enables the students to have a better understanding of creativity and to 'express themselves creatively' also 'by providing them with an atmosphere to be free to speak on everything, common needs or goals' (Makel and Plucker, 2014). These are also features of creative intelligence, as reviewed by Engle *et al.* (1999). The argument on whether creativity and the correlation with intelligence mainly based on how it is defined and measured. The critical characteristics of creativity in teaching and learning are creativity in the curriculum and strategic lens. It also speaks about Vygotsky's social cohesion and social interconnectedness of students through doing. Creativity "is not only a matter of control: it's about speculating, exploring new horizons, and using imagination" (Robinson, 2001:133). The interconnectedness identified in the world café dialogue emphasises this positive learning environment; the role model of a positive educator can encourage students to work and think creatively (Baille, 2003, Cohen *et al.*, 2018). A fascinating insight revealed 'it depends on the module and teaching approach chosen by the lecturers,' which relates to how the students can express their ideas through the academic's teaching style.

The café tables agreed it is 'important to form a relationship or a bond to have a mutual goal and perspective towards their learning environment.' The café tables expressed this in the form of a relationship or bond, which spoke to a deeper level of connection and a much more personal transactional level between the educator and the student. This was developed further in terms of cooperation, support, and motivating the student, which goes back to the area of responsibility sitting with the educator and not the student: 'positive relationship enhances the student's confidence and helps the learner build more creativity.' A sense of comfort was expressed regarding the support and freedom to reach the learning goals and employment attainment. The students felt this could be achieved through communication, open and frank relationships, and positive or 'co-dependent relationships.' In this comment, 'co-dependent' relies on the educator as the guide and mentor. As suggested by the participants in this research, a friendly, supportive, and nurturing

environment can help bring academic development. Vygotsky argued this in his theory of social constructivism and the zone of proximal development, which follows that communication, should be transparent. Therefore, Vygotsky's proximal development scaffolds learning to demonstrate that creative methods can extend cognitive development (James, 2019).

Furthermore, the symbiotic nature of academic and social development was discussed as 'positive and long-lasting implications for both students' academic and social development, both sides are open to learning creatively.' In a sense, this suggests bringing liberation and opportunities to express oneself. This premise was underlined through responsibility again, 'educators are responsible for bringing out the hidden talents in the learners.' Communication, cordiality, and qualitative interactions were also expressed in the café tables, 'two-sided road, where there should be a dialogue between the educator and the learner.' This may, in part, expand on the student's meaning of co-dependency but also speaks to the interaction between peers for academic tasks (Berndt *et al.*, 1998). The café tables saw the educator as the motivator. They demonstrated this as a teaching style that 'communication is critical, their relationship affects students' learning and thinking process' through pre-established goals and scenarios, mentoring and encouraging the creative process. It may also suggest some level of role modelling or exerting positive behaviours in the shape of positive psychology. It also aligns with Sternberg *et al.* (2003) sense of creative leadership in teaching practice but also speaks to being an empathetic leader, which the world café process speaks to through listening to others. The flexibility in finding creative solutions is characterised by good leadership (Freedman, 2010) and via the 'leader of the creative process' (Ibbotson, 2008). The co-dependency was further reinforced by suggesting a supportive relationship for a 'knowledge-rich environment.' The resurgence of trust and respect for individuality was expressed many times to help the student build and become more creative (James, 2019; Weisberg, 1999).

One of the café tables discussed the idea that the learning experience at college may differ based on discussion, but this was not expanded to creativity. The area of high-skill development had a very mixed reaction within the café tables, some arguing that creativity can be a hobby or passion rather than exist solely within education. Café tables agreed creativity was not dependent on age; this could be because both data collection stages were postgraduate students aged 21 and over. They felt that it was a life skill 'essential in life and also for the betterment of all humanity, creativity is important in every aspect and every step of life, used all the time, creativity makes an individual understand the problem well and address the issue.' This suggests the broader implications and opportunities of a creative mindset. The café tables agreed that creativity helps develop the individual at home as well as in education, to think creatively to perform activities and tasks: 'it goes beyond skill, it builds an instinct, skill development is a relative term, creativity is important to find

solutions to ongoing challenges, important irrespective of high skill development.’ The students felt it was about finding solutions. One café table felt that planning a party could be described as a creative process: ‘sometimes creativity comes from small thoughts, important in all steps of learning and education.’ This comment argues that creativity is about finding solutions to everyday problems, rather than assuming they need be grounded in complex activities.

The Covid-19 pandemic saw a dramatic paradigmatic shift in teaching, learning, and assessment and a growth in digital research methods (Cullinan *et al.*, 2020; Sambell and Brown, 2020; Allen, 2020). This wave of change was brought on through necessity and an inquisitive mindset to see how technology could support and supplement face-to-face methods. Qualitative data also shifted towards a multimodal approach. The data collated and analysed in this research will give more in-depth insights into data collected through multimodality of means (Yelland, 2015; Whiting and Pritchard, 2020). Online tools have enabled this paradigmatic shift to the more accessible, cost-effective, and user-friendly. This toolbox may also have been available to a researcher pre-pandemic. However, researchers are typically more familiar with the more traditional data collection methods of interviews and focus groups, therefore, may have been reluctant to engage with new methods. Alternatively, the Covid-19 pandemic education accelerated more significant technical skills development, or the ‘emergency of remote teaching’ proposed by Hodges *et al.* (2020) which examined the retrofitting of teaching and assessment into a digital landscape (Cullinan *et al.*, 2020). The accelerated focus did mean the pedagogical concerns were technological solutions for a future focused vision.

Research ethics was spotlighted during the Covid-19 pandemic and the emerging discussion on ethics in the virtual or online space (Whiting and Pritchard, 2017). Whiting and Pritchard (2017) outline the need for transparency around ethics in practice and developing ethics as a process embedded within digital ethics (Whiting and Pritchard, 2020). This consideration can be posited on institutional guidance and guidelines. The related intellectual property and copyright debate simultaneously came to the forefront of research discussions. Digital qualitative research methods have offered a window of greater scrutiny on managing data (Dicks, 2011), through compliance with ethical, regulatory, and legal frameworks like never before (Punch, 2009; Pollard, 1999). Interestingly although students talk about creativity as being a ‘phenomenon’ DC1 T20 and utilising ‘imagination’ DC1 T6, they also see it as something which ‘can transform ideas’ DC1 T15. DC2 T6 also spoke about the concept of authenticity. DC2 T16 identified ‘creativity as a phenomenon whereby something new and valuable is formed.’ The created item may be intangible or a physical object. Scholarly interest in creativity is found in several disciplines, primarily psychology, business studies, and cognitive science. Irrespective of discipline or specialisms, bias was keenly identified from DC1 T16 ‘by

inspiring them to think freely.’ There is always a predetermined methodology for most existing concepts; they could let us find new ways. By providing tasks where we get to choose how to get to a solution applying our creativity and lecturers should not be biased.’ These quotations function as an alarm to the concerns and a denial of opportunity to be immersed in their own learning experience. The social exchanges in the café tables show a noted disparity between the being heard and resulting actions.

#### 4.6 Chapter Summary

This chapter has explored the meaning of creativity and the freedom of expression, whether covertly or overtly implied by the educator and the validity of creativity as a component in the higher education landscape. The online world café enabled all participants to contribute and participate in a novel research methodology. The experience is summarised by DC1 T7, who commented ‘that teachers have to be like family. Small groups are better than big classrooms. In that way, everyone gets to know each other and share, and we can pick up the things to be improved.’ The reflexivity of the researcher of critical self-awareness has emerged as a separate theme, but an important aspect that is prevailing throughout the next chapter, which investigates students’ voices for crucial engagement on creativity and its uses in teaching and learning in higher education (Eldor and Harpaz, 2016; Stein, 1988; Fryer, 2003; Gooha and Potts, 2019; Gardner, 1982).

The world café method as an enabler of data collected from student perceptions helped triangulate the research for the researcher, students, and future knowledge (Weisberg, 1999). The triangulation of research consolidated the perceived diverse perspectives of stakeholders in the research (Yeasmin and Rhaman, 2012). It primarily presented the findings at the data collection points and analysed them under the four themes using inductive thematic analysis. The insights gained have been evaluated in light of the theoretical lens and the secondary sources from chapter two. The student voice in higher education is the resounding focus for creativity and is discussed in the final chapter.

## Chapter Five - Discussion and Conclusions

### 5.1 Chapter Introduction

The transformational approach to education is through a codesigned process in which the learner perspective is involved from the beginning. This chapter focuses on reflecting on the research questions and how these have been addressed through empirical research in meeting the aim and objectives outlined in Chapter one. This chapter identifies the limitations of the research findings due to aspects of the Covid-19 pandemic restraints and other variables. A plethora of data on student perspectives on creativity; has positioned this research with a nuanced approach to the topic from the literature review, showing evidence of reflection and progression throughout the chapters. This chapter critically reflects on the gap in the existing literature and the richness provided by the data corpus in this research study. A number of recommendations for further research are presented as well as the unique contribution for future research.

### 5.2 Reflecting on the Research

The main aim of this research is to make a meaningful contribution to academia (Tangen, 2014; Fook *et al.*, 2006). The higher education student is living in an interconnected world and ready for geopolitical and social challenges. Hence why this research looked beyond the geographical constraints in which the research was conducted to the broader aspects of enhancing the world and society through knowledge of creativity (Weisberg, 1999). Although global world cafés are not a new phenomenon, research at scale has always been conducted in person (Brown and Isaacs, 2005). In contrast, this research used the scale parameter, normally conducted with smaller numbers, but ran online and in a hybrid or blended environment. However, reflecting on this research, the Covid-19 pandemic necessitated a change in data collection (Manohran, 2020) by design and in practice through the world café approach to conducting it online and through hybrid, which is evolutionary. Iterations in the analysis are part of the process, as discussed in Braun and Clarke (2006), and these, too, are reflected in this chapter. This is partly because of the topic and to emphasise the student voice for reflexivity, demonstrating the social constructivist theory within this research. The research from the pilot study was used as the basis for further criticality and reflection in this research (Hickson, 2011; Moon, 2006). In a sense, the world café offered a sense of comfort and facilitatory with the environment, yet also a safe space to speak freely about creativity (Hickson, 2011) with other students globally interacting in an online setting, giving a sense of national and global

community (Mertens, 2017; Day, 2022). Creativity is at the intersection of technical skills, cognitive, and transversal development for employability attributes.

### 5.2.1 Supporting Literature

The literature and empirical research evidenced that the application of creativity embodied within educational research focuses on three interconnecting components: creativity, social-constructivism, and the world café. Social constructivism is a sociological theory of knowledge in which human development is socially situated, and knowledge is constructed through interaction with others (Moon, 2006, Carter *et al.*, 2014; Meyerson, 2001). There is an inherent tension between individual creativity and how it is codified, but this was established in the four unique themes for this research: - Creativity deconstruction and rethinking, Pedagogical Freedoms, The Learning Environment, the Learning Space, and Supporting Education Practice through Strategic Planning. These themes encapsulate the empirical data from chapter four. Group dynamics are sometimes considered constraints; yet collective group thinking was deliberately used in this research. The group consensus is intrinsic to this research and implicitly identified as the guidelines for universal ethics (Bialik and Miller, 2018; Macfarlane, 2009; Mumford *et al.*, 2010) for world café research methodology. Whilst the collective endeavour of groups is a novel research methodology, it is also of interest as a collective phenomenon rather than individuals pushing boundaries by making bold statements in data collection. The architecture of creativity aligns with different disciplines and helps stir the imagination. The group phenomena at this point helps by agreeing to boundaries and recognising any undercurrent of bias. Whilst it is acknowledged that the facilitator could not control groups either face-to-face, hybrid, or virtually, the potential influence of groupthink or the power of the host was mitigated against by the facilitator rotating around the tables and being immersed in the process. In addition, by asking each group to rotate so that there were new participants with different opinions and voices at each table. The use of the megaphone, if required, assisted in reaching all tables concurrently and being in control however, still empowering of others. This had the dual purpose of using discursive contributions which are inhibited by shadowing and aligning to Vygotsky's theory of the 'more knowledgeable other' (Van der Veer and Valsiner, 1991) from hearing others' viewpoints.

Literature on creativity neglects critical engagement on how and if creativity is used for teaching and learning in higher education (Stein, 1988; Fryer, 2003; Gardner, 1982) and this research sought to reflect on critical engagement (Brookfield, 2009; Fook *et al.*, 2006) of the student as participants in research and to establish the student's voice. This research signposted the reader to the essential theorists in this area. The philosophical lens of Vygotsky was identified as the underpinning for

creativity as a research investigation and for the novel research methodology, which sees social constructivism as the overarching guide to the world café approach and execution (Burr, 1995). This approach was also defined because the theory aligned with the topic and research methodology. The research questions analysed the interdisciplinary insights into creativity and how students perceive it. This identified in the data corpus, the benefits, and limitations of group versus individual contributions, and the exploration of individualism in creative pursuits.

The different cohorts of MBA groups who participated in this research came from different specialisms, such as human resource management, finance, project management, marketing, and information systems. There is also an interconnectedness with other disciplines, as the research methods students used in this research are creative and by being co-taught by faculty, ethics across MBA specialisms, and through the intersection obtaining new knowledge through the research. Thematic analysis was used to triangulate context, theory, and student perspective (Tangen, 2014; Vaismoradi *et al.*, 2013). However, all collectively studied the same research methods module. This was the starting point for collective agreement using diverse specialists on the same programme. The ethnicity on the agenda discussed in chapter three was mixed and functioned as an inclusive aspect of the research and academic acculturation of the student profile. The structural understanding based on one person taking the lead and in the same approach to world café research in which one person is the table host to lead and manage the group. According to Cohen *et al.* (2018), any methodology must comply with the seven fundamental guidelines of data collection principles, namely - 1. Establish the context, 2. Create a welcoming space, 3. Explore significant issues, 4. Stimulate the contribution of all, 5. Promote cross-pollination and connect different points of view, 6. Listen together to discover patterns, perceptions, and deeper issues, 7. Collect and share collective discoveries and these all offer acquisition and investment in each student.

Collectively, the fundamental principles of data collection establish a process for selecting the context, defining the most appropriate space for all contributions to be involved, and cross-pollinating these viewpoints for analysis. The researchers' philosophical, self-developmental and identity are reflected in the research focus and in establishing an authorial voice. Creative pedagogy is explored in empirical research and theorised through the student voice on creativity. Creativity has been described as the cultural capital of the 21st century (Kara, 2020; James and Nerantzi, 2019), but fundamentally, it is cross-disciplinary, which offers innovative practice beyond academia and into careers. Creativity needs to be cultivated as a necessary trait for the future of employment (Csikszentmihalyi, 2013; Howard-Jones, 2008). Lorenzetti *et al.* (2016) articulate the distinct emancipatory characteristics, which are: (a) abilities, (b) knowledge, (c) styles of thinking, (d) personality attributes, (e) motivation, and especially intrinsic motivation, and (f) environment. These



unique characteristics closely reflect the world café method, which aligns with a drawing together of individuals in a novel environment and offers insight into the complexity and modality of creativity explored through the collective lens.

### 5.2.2 Collective versus Individual

The responses to the questionnaire suggested a positive affirmation of creativity and how it is positioned in education and the curriculum (James, 2019). None of the café tables skipped any of the questions. Cognisance of harmful or disruptive personality types, had to be considered, but this awareness of anthropology in the natural or virtual world, just in the same way as the in-person café in which the facilitator had to organise a host for each table, as much as to keep the conversation on point as to collate the collective responses and enter them into the questionnaire. The host at each café table had to demonstrate initiative taking to maintain the fluidity of the group conversations, which the facilitator always observed. The world café, by nature, is not an anonymous interactive activity; in the same way, a focus group would not be unknown. Group consensus policy is formed by reaching agreement from individuals (Demaine, 2002). Still, in the virtual world café, some participants chose to keep cameras on and some off, so there was a general lack of consistency. That said, the anonymous interaction did not detract from the conversation. However, this meant it was difficult for the facilitator to gage body language. Indeed, the data was anonymised, and as no personal data was collected or reported on, this has been a critical feature. The session was not recorded, so the participants were ensured anonymity in the data collection, apart from capturing photographic imagery names and identities which are revealed. However, prior agreement was sought for this from the participants. The social organisation was still a perfunctory part of the methodology. Still, it had to be a little more orchestrated and less natural, with participants being told to sit at a table and the transition between groups (Swann and Pratt, 2003). The pragmatics of cross-cultural and intercultural perspective sensitivities had to be considered with such a large and diverse group of domestic and international students; developing strategies for inclusivity (Bates and Khasawneh, 2005) whilst the average contribution was not pushed, the facilitator did have to rotate around the tables to encourage dialogue.

### 5.2.3 Creating a Culture of Dialogue

Whilst the research focus was on an Irish setting, the cultural diversity could equally be applied to the UK or Ireland, as the data sets in chapter three research methodology indicate the variety at higher-level education. The methodology allowed for the cross-pollination of ideas and an inductive approach, in which the data was coded for themes. The emergence of themes (Creswell, 2015) offered validity and reliability to the research and signposts the investigation into a coherent approach. The fact that the participants in this research were from across the globe was serendipitous to both the social interaction of the café and for a diverse perspective.

The qualitative representation and the processing of the Spatial Chats allowed for their challenges from spatial planning arrangements either for the world café method in-person or in the virtual world; students had to be asked to go to tables and begin the discussion using the creative questions as a starting point for the debate (Flick, 2001; Schwandt, 2001). The customisation and designing of the room were also considerations within the café modelling in the virtual space and, in the pilot, a simulation of a Parisian café was selected, and in the subsequent events, a large futuristic looking café was chosen because of the student numbers present; forty-four groups in total. The graphical interface had to be designed appropriately and set before participants could enter the space. The facilitator also needed to share the screen to demonstrate how groups could share a document on screen, and a demonstration was used. It was assumed that most students were computer literate however, it was a surprise to find that they struggled with connecting, logging in, and working in a virtual environment. The facilitator had to use the Spatial Chat megaphone to reach all participants about housekeeping rules or guidelines and used the chat function occasionally, which seemed contrary to the informal setting. The absence of food and drink as an issue with the café method could be seen as a negative aspect. Still, Spatial Chat allowed conversational clusters to rotate, and students could share ideas and feedback (Dawson *et al.*, 2021; Manohran, 2020), and the complexity of the discourse. Still, with the complexity of the virtual environment, some students needed encouragement to participate. The Spatial Chat format meant that the icons had to move closer together to be heard, but the platform could also be used as a future skill, with many participants commenting on how they would like to use it again.

Since Juanita Brown introduced the world café over 20 years ago, academics have cross-pollinated ideas and shared knowledge in formal and informal collegial ways. Whilst the social space has not changed, the physical distance has moved online, especially in the case of research throughout the Covid-19 pandemic. The key is the simplicity of the methods, which resonates with the discursive practices of academia and the effectiveness of the technique as an intervention (Csikszentmihalyi,

2013). Notably, educators who can encourage independent thinking, promote self-reflection and evaluation, reward cooperation, and use socially integrative teaching styles (Meyerson, 2001). Greimas (1971) informs of the rigour of the research to enrich the meaning of the research and offer vignettes on the research topic and the methodology for the future trajectory (Punch, 2009; Greimas, 1971). The responses to the questionnaire suggest a positive affirmation of creativity and how it is positioned in education and the curriculum. Indeed, reflecting on the reactions, which were analysed through narrative enquiry (Connelly and Clandinin, 1990). Greimas indicated that the questionnaire was a valid method of collecting qualitative data (Greimas, 1973) and as a means of collecting unique insights into creativity.

A reflective practitioner approach (Meyerson, 2001; Moon, 2006; Pollard, 1999) is prevalent because the approach allows for reflection in the survey analysis. The use of the questionnaire was limited to peers sharing of ideas and patches, and the findings are based on the researcher being a tempered radical, trying to provide the optimal pedagogical environment (Meyerson, 2001). Hence, seeking quiet organisational changes, while using philosophical underpinnings from literature (Schrum and Levin, 2009). Torrance assisted in building structure for the research questions, which served as a coherent approach to Vygotsky regarding social cohesion as the basis for the survey (Creswell and Plano Clark, 2017; Cramond, 1993). The choice to use Survey Monkey rationale was based on being a tool to capture formation in a more structured way and the ability to manage and coordinate nearly 600 participants within the research.

The theorists who argue that it can be mastered through the understanding of positionality (Schwandt, 2001; Brookfield, 2009) and scholarly studies (Hickson, 2011; Hitchcock and Hughes, 1995) dispute creative positioning, it is accepted that the primary research validated the results (Punch, 2009; Murphy and Williams, 2012). Similarly, a good comprehension of the transformative axiological approach embraces enquiry, diversity, and ethical research (Mertens, 2017), primarily as the research topic is based on creativity in the curriculum. The merging of theory, practice, and research offered a unique insight and enquiry into creativity at the higher-level education context. The currency of creativity can be integrated into policy and procedures for programme development, in which pedagogies can support and nurture creative thinking. Creativity needs to be cultivated as a necessary trait for the future of employment (Csikszentmihalyi, 2013; Howard-Jones, 2008). Nevertheless, the combination of the students in the classroom and the students online was challenging. Still, the neutrality of the world café space and objectivity of the questionnaire represented the collective views (Cohen *et al.*, 2018) and offered the ideal space for deeper dialogue. Pedagogy is exemplified through the participatory worldview articulated by Steier *et al.* (2015). This was needed because café etiquette had to be followed; café netiquette was also an issue

because the conversations were conducted virtually. The platform facility Spatial Chat did not allow for the recording of the event, so whilst this avoided any anonymisation issues, it did mean that some form of data capture in the shape of the survey was required. Still, without a recording facility, this allowed for a more natural flow of communication. The survey captured feedback, prompted questions, and kept focused on the conversation at each table (Lohr *et al.*, 2020; Terry *et al.*, 2015).

Inclusive research worked well for the narrative for the research and for the business curriculum, aligning with positive psychology (Liem *et al.*, 2008; Csikszentmihalyi, 2013). Csikszentmihalyi's (2013) emergent nature has seen a theoretical shift in the narrative and support for learner capability, especially around ethics in business ethicality. The methodology focused on knowledge partnerships because of its participatory nature. Positive psychology indicates that participatory measures are used in industry and how positive psychology could be integrated into the thread of the approach and the plan constructed around it (Flick, 2009) and used for patch working of the stories (Winter, 2003; O'Toole, 2018). Industry 5.0 articulates the co-existence of transdisciplinary content development in the workplace (Golovianko *et al.*, 2023) and outlines the fluidity of creativity within disciplines in this practice (Harward, 2012; Hickson, 2011; Swann and Pratt, 2003).

There is mixed opinion on the benefits and disadvantages of using the world café method (Cohen *et al.*, 2018), particularly around the issue of validity, as the facilitator could not be present at all tables during the conversations. Still, the positioning of a host served as the eyes and ears of the facilitator and the use of a survey to capture this information (Punch, 2009). The methodology is still relatively new, and the discourse on suitability is still evolving. The other issue concerns the lack of quantitative data and whether patterns or trends can be accurately detected and plotted (Brown and Issacs, 2005; Cohen *et al.*, 2018). The concept of 'listening to the student's voice' even implicitly, if not deliberately, supports the perspective of the student as a 'consumer,' whereas 'students as change agents' explicitly supports a view of the student as an 'active collaborator' and 'co-producer,' with the potential for transformation" (Dunne in Dunne and Zandstra, 2011:4).

The creative processes have emerged from the Covid-19 pandemic due to the unique social, historical, and cultural context in which all student voices had an equal chance of being heard through presence on the screen. The longevity of this research was forced by the Covid-19 pandemic however, the change in the trajectory permitted the research to be conducted in a hybrid and online environment, in conditions, which may not have been assessed pre-pandemic. Whilst the finding should be revised to wholly in-person conditions to see if different findings would result, the results of this research can be replicated in any environment and will last beyond Covid-19.

The world café adapted to this unique situation and precisely where cultures could mix, making the world café a 'think tank' of ideas but also an opportunity to be both simultaneously detached and involved; what this means in practice is that students remained fixed in their location and offered detached impartiality, but could collaborate with peers in a much more integrated set of a virtual world café. The café is an imagery of creating 'living knowledge' through networking conversation, enabling many students to discuss an arbitrary concept and societal sharing of opinions. The actual depiction of a digitised world café offered a unique way of describing how a global community can come together for the betterment of society and how leaders can engage and focus living networks. Café learning has a wide variety of uses for future cross-cultural communities, for schools/colleges/universities, for business, and government and all drawn on interdisciplinary insights for creative and integrated dialogue. Although the use of 'conversational enquiry' is not new, the hybrid setting is unique and whilst the constraints of the Covid-19 pandemic may have driven it, the narrative pushed by experiential learning offers the participants to become the storyteller rather than the facilitator. Thus, creating a journey of narrative generate stories (Connelly and Clandinin, 1990; O'Toole, 2018) which is shared and mutual to all. The students used in this research were made to feel that they were contributing to the research and in exploring new ways of using creativity in higher education. The multicultural and diverse voices could all be heard within smaller café tables (of less than six). The café also contributes collaboratively to engage with research in a significant new way of learning and participatory research. The facilitator in the world café, like the teacher or lecturer, is not the holder and distributor of knowledge. Instead, the students or participants in the research are the creators of new knowledge. This process of co-creating and specially co-evolving develops methodology thinking together. The qualitative research was used as a data collection approach and served as a learning strategy to improve teamwork and leadership skills (Coffey and Atkinson, 1996; Ibbotson, 2008).

In designing and constructing a world café, the researcher focused on eliminating peer-to-peer bias or influence and becoming a forum of engagement and enquiry. The critical ethical concern was to mitigate any sense of teacher-pupil dynamics and to offer reassurances that would not affect grades (Creswell and Plano Clark, 2007; Kipnis, 2011). This was addressed in the ethics forms for both educational institutions. The research was conducted as a facilitator rather than the researcher as the educator or lecturer, based on a mutual acceptance of autonomy and consent. As the cornerstone of ethical research (Macfarlane, 2009; Wilkins, 2011) there is an interconnectedness between the educator and learner which plays a significant role in the dynamics of the creative learning environment. Participant reassurances were based on ethical consent from both institutions and compliance with the British Educational Research Association (BERA, 2018) guidelines on ethical

practices which were strictly adhered to. Deontological ethics signposted the research towards codes of conduct (Macfarlane, 2009; Seiber and Tolich, 2013). Whilst BERA offered the moral stance, the transformative paradigm of online offered the metaphysical perspective (Fook, 2002; Fook *et al.*, 2006; Mertens, 2017). The research was conducted to provide significant knowledge and influence on the topic (Hart, 2018). The ethical guidelines and philosophical stance dovetailed to offer a better understanding of the learner voices used to explore rather than the academic voices (Day, 2022). Through this exploration of the learner's voice using creative and participatory methodologies, the observations by the facilitator ensured that the learned behaviour of the participants was also considered so that no one could be described as 'lurking', as the online environment should still exist for the research in the same way as it has been sustainable for proctored examinations to avoid plagiarism and academic impropriety. The lack of ability to anonymise has been a careful consideration, and for this, BERA Ethical Guidelines for Educational Research were referenced. In terms of anonymised and disaggregated data (BERA, 2018:17), the survey format used for capturing the answers to the table questions was achieved by anonymising the identification of the participants. This was a moot point as the students would have been identifiable for a wholly in-person contribution to the world café. The anonymised treatment of participants involved the 'fictionalising' approaches (Tan and Brown, 2005; BERA, 2018), which in the case of Spatial Chat involved participants waiving their rights to be identified by offering a choice to have cameras on or off or in the use of avatars, or in the in-class context in which the identity of the participants was revealed, but with consent from the participants.

#### 5.2.4 What are the students' perceptions of creativity in Higher Education?

The first research question aimed to critically evaluate creativity in higher education from the student's perspective. The research collected in this research opened itself to diversity and rich cultural sources in the world café settings. This is a crucial component of creativity subliminally, the global classroom is getting smaller, and indeed the internationalisation of students is creative (Murray and McConachy, 2018; Sternberg and Lubart, 2005). The rich cultural diversity helps with the participatory nature of exploratory dialogue, while it draws on the theoretical concepts (Semetsky and Stables, 2014), it also draws on the paradoxical nature of learning through others rather than just through the educator. The technological strategies have also seen a rise in engagement with learning, such as micro-credentials for stackable knowledge and artificial learning and reality, plus a shift in the remote learning trajectory post-pandemic.

AdvanceHE (2023) discuss a cohesive learning environment supporting student choice and agency. Ironically, criticality allows for an honest and more reflective response to the assessment (Villarroel *et al.*, 2018; Pollard, 1999), which may lead to a move away from the academic impropriety of providing standard answers. The students have suggested that creativity can migrate between disciplines. DC2 T16 identified 'creativity as a phenomenon whereby something new and valuable is formed. The created item may be intangible or a physical object. Scholarly interest in creativity is found in several disciplines, primarily psychology, business studies, and cognitive science.' Irrespective of discipline or specialisms, this aligns with the fundamentals of creativity, which looks to do things differently, and to narrate a different curriculum through the conversational approach of the world café.

There is a strong support for aligning formal instruction with the learners' creative capabilities. This justifies why Vygotsky and Torrance's concepts are central to this research, as they go beyond the definitions of creativity to actualisation. Whilst the lifespan is essential to focus on the emergent nature of creativity, the potential growth for creativity is evolving into other disciplines. The thought process and moving through the trajectory of concept to authentic conversations (Villarroel *et al.*, 2018; Dawson *et al.*, 2021) is realigned with the more creative person who can still adhere to bringing ethics, especially digital ethical considerations and boundaries together (Tangen, 2014; Whiting and Pritchard, 2020). The divergent thinking of designing strategies is novel and value-driven, yet it also speaks to the sociocultural phenomenon based on the variety of people creating more ideas from Vygotsky (Kozulin *et al.*, 2003; Van der Veer and Valsiner, 1991). The developments come from a willingness to reflect and find difference between groups and for individuals to defend one's vision. The sense of balance of generative learning in a hospitable space is one of the challenges of the world café. Participants will not attack controversial ideas based on the importance of collectiveness. The cancel or commonly known 'call-out culture,' a phrase used throughout the 2010s and 2020s, links to ostracism in which individuals can be pushed out of their in-person or online circle. The call-out culture whilst facilitating the café tables to ensure inclusivity and participation. Otherwise, they would contravene the values of social constructivist theory of Vygotsky.

## 5.2.5 What are the students' recommendations for redesigning future strategies?

The student voice is the important consideration in strategising the academic position of the student perspective, whilst being careful that learning within an interactive environment is effective and being supported by instructional measures. The decision to use groups rather than individuals for the survey responses was based on the construction of interest and abilities to achieve goals of collective intelligence and coming to a newly discovered shared meaning. The large-group process of this research enabled the student to co-create knowledge, which could influence what constituted educational, and future career success. The consensus did, in part, mean that students had to find commonality in their answers and mutual understanding, which as a developmental process is a critical lifelong learning skill, which can in turn result in valuable insights from everyone at the café table.

One of the most significant findings from the data corpus was the suggestion of students being involved in the curriculum from conception to completion. Whilst this concept may seem revolutionary, it is something which The London Interdisciplinary School (2017) have been enabling students with the skills to devise solutions to complex problems and permits students to structure their learning programmes across disciplines. The idea of tackling issues leads to solutions (Winter, 2003; Mumford *et al.*, 2010; Schwartz *et al.*, 2002) and in business; these are some of the transversal skills. The research suggests that the relationship aspect is critical from the student's perspective. According to DC2 T13, 'educators identified the link to future strategical planning and goals provide some knowledge to student and student creativity to explore a specific thing with their mind and observation in different field of future goals' and by DC2 T2 'relationship between the educator and student is one of the main things to uplift a creative environment'. This also points to the relationship as being more intrinsically linked than is originally thought. The educator being in partnership with the learner and co-dependency at an inter-disciplinary level, which is pluralistic in nature.

Student partnerships, embedding the student voice into academic engagement, decision-making, and social engagement are key to learning. It also points to the relationship building function of communication and collaboration, involving a wide range of stakeholders embedded in the complexity of the global scale of education today (Eldor and Harpaz, 2016), fostering an innovative, enterprising culture. This argues in favour of sophisticated and scalable approaches to education, this could be through formal qualification in creativity or more nuanced objectives within existing programmes of study and integral for thriving organisations and to demonstrate a shared commitment. The development of strategies should also be discursive and align with the approach



used in this research as suggested by the following quotation 'Encouraging originality and probing, interactive session, by giving students different perceptions to think about, alternative approaches for learning, and any fear of judgment' DC1 T35. Similarly, 'to understand the inter-related things, redesigning activities, practical task, motivation, brainstorming, supportive environment, less information, and more time to think' (Creswell and Plano Clark, 2007). The world needs creativity, and this insight negates the strategy process as only focused on key deliverables but relates to business functions and curriculum design which leads to creative education, and lowering of the barriers to entry (Cox, 2005; Bryman, 2007). This breaks boundaries and challenges preconceptions, wherever the students come from in the world.

What this means for future strategy is that the student perception can be heard irrespective of Covid-19 conditions which forced the research's longevity and framed the findings. However, the conclusions will last beyond the Covid-19 pandemic. They can be different and the same and revised to suit the researcher, therefore having an efficient application within education (Cronin, 2019). Students' sense of ownership of their cognitive development is coupled with ownership of their learning and cultivates with others in the process (Gardner, 1982). Thus, aligning with Vygotsky's (1995) psychological focus of using cognitive tools. The retooling process for the graduate is a blend of culture and connectivity in which teaching is based on research and innovation, and learning is based on authentic responses.

#### 5.2.6 What makes the digitised world café methodology effective?

The world café was a participatory research study based on opinion and objectivity using the conversational flow through web-based questionnaires to reveal the student understanding and beliefs (Bryman, 2016; Punch 2009). The digitised world café is a new way to shape a learning community through engaging in authentic conversations, with geographical constraints. The ability to engage the world café as a research methodology means not only engaging with digital tools for qualitative research (Ellingsen *et al.*, 2010; Davidson *et al.*, 2016; Allen, 2020) but creating dialogue within a cultural space, while in the classroom setting customising the software accordingly for the online participants. DC1 T16 states 'It is extremely important so both sides are open to learning in a creative way. The educator should make the learner feel comfortable and open to try new ways of learning.' According to DC1 T35 'to enhance the student's confidence and help the learner build more creativity.' In designing and creating a safe space for personal connections. However, the virtual space did not allow for framing answers on flip chart paper or post-it notes, which meant that anything captured on paper was on the survey and offered constructive meaning but also ran the risk that the host was catching it verbatim. The paradoxes of creativity (Cropley and Cropley, 2008)

intensify interactions in online platforms which, are due to the relative informality of virtual spaces, with participants feeling relaxed in an equilibrium setting. The platform allowed for a transmutative experience in the synchronous virtual environment. However, the virtual management of the process needs strong leadership skills to manage and coordinate the event (Sternberg, 2003). The creativity of technology preponderance on student ideas because of the sharing and collaboration aspect (Bahrami and Evans, 1995). Indeed, language was used to tell stories for experiential learning (Kolb, 1984; O'Toole, 2018). This also represents a heuristic appeal of culture through dialogue and participation and argues that world cafés can become knowledge cafés for exploratory research. The key to facilitating and participating in an online world café is the necessity of the hardware and Wi-Fi connection to participate. The “thematic analysis provides core skills for conducting many other kinds of analysis.” Braun and Clarke (2006:78) draws upon the analysis or capture of the conversations, which can be challenging in an online setting and that has compliance with BERA (2018). The setting online can be transferable for a global workforce to collaborate (Berger and Frey, 2015) and for the taxonomy of formative and summative research (Anderson and Krathwohl, 2001; Kellerman and Seligman, 2023). Brown and Isaac (2005) outline the perambulating nature of the world café conversations yet, stress the importance of being able to capture the key issues:

“World café conversations helped us identify and prioritise key issues and what actionable steps we’re going to take to address those issues. Café conversations are like a positive virus spreading beyond where we began.” Brown and Isaacs (2005:30).

The oculus of this research is also about the dichotomy between being creative and controlling. The digitised café is still subject to the same criteria as face-to-face café settings, which do mean that the facilitator must orchestrate the event in advance, as explored by Ferguson and Joliffe (2018). Student engagement at all levels, co-authoring student engagement policies that interact across teaching and learning, governance, and quality assurance and recognises the need to re-balance power dynamics in higher education, this systemic shift in the culture of change can be achieved through collaboration, reciprocity and shared responsibility.

### 5.3 Meeting the Objectives

This research has made a scholarly contribution to the literature on creativity through the lens of policy by critically reviewing the key authors in the field of creativity, particularly with a focus on Vygotsky as the theoretical underpinning and basis for the literature and methodology.

The unique perspective on world café as an adaptable research methodology has been justified with hybrid and online format and in terms of scale, with participant numbers, which would not have been achievable in any other form of qualitative data collection. The world café has proven to be adaptable for any topic, providing the steps and guidelines from Brown and Isaacs (2005) are followed.

The students as the agents of change have made recommendations, which will inform future strategy for higher education pedagogy. From their unique perspectives which steps away from the voice of the academia and into the words of the learner, who talk about risk, reward, co-dependency, co-designing and co-creation as the new vocabulary.

### 5.4 Limitations of the Research Findings

This research strived to turn obstacles into opportunities. The limitations in the context of this research were issues that were beyond the researcher's control and whilst any potential obstacle can always be viewed as an opportunity, they should still be outlined as they may have influenced the structure, data or results this research. The coherent structure of this research blended with the storytelling nature of the world café and the social opportunity of using dialogical connections. The researcher was the enabler of a social space. Social mobility (Carey and Matlay, 2007; Carey *et al.*, 2021), and the world café space are not controlled by the host, but by the participants, and the power dynamic shifts to them is empowering. Still, because the data was collected through survey methods, it speaks to a mixed approach and due to the scale of the research participants involved (572 students) it was deemed a substantive sample size to comprehend the student perspective and engagement in the process. The discursive questions enabled the groups to understand the scope of the research and the richness of the data irrespective of homogeneity and heterogeneity (Robinson, 2014) as part of the pragmatic considerations. The guise of social interaction using a world café and the use of groups helped to reach a consensus. A fully face-to-face world café for all participants would have enabled a more collegiate and discursive environment for the digital aspects of the research (Whiting and Pritchard, 2020), but may have then drowned their unique individual voice.

The use of digital tools supported the research (Davidson, 2016), partially because digitalisation involves changing and adapting to suit the environment and because the integrated blend of physical and digital is now familiar to students because of the Covid-19 pandemic (Allen, 2020). Although it is worth noting, that a face-to-face climate could have seen the facilitator as the leader and as such, leadership ego could have been a preventative rather than an enabling force. The world café guided the organising and planning of the event the world café TWC (2015), and this was a consideration in this research, which was conducted three times, data collection one (divided into two sittings) and collected on 27 January 2022, and data collection two which was collected on the 22 July 2022. Whilst this was based on the student intake of the students participating in the research, it did mean that analysis could not take place until the results had been collectively reviewed. This was also coupled with the restraints of the Covid-19 pandemic, which did mean there had to be a holistic element to the data collection and one adaptable depending on the number of students present in the classroom and online at each point. There was a noted consideration about how the cafés would work in a virtual and hybrid environment with some students in the classroom and the majority of participants taking part online. This was mainly due to the dearth of literature to guide the researchers on how world cafés could be conducted through means other than via a face-to-face method.

Whilst this may have been a limitation, due to the Covid-19 pandemic and the strict health and safety considerations needing to be adhered to, it did enable the utilisation of software such as Spatial Chat and Zoom breakout rooms to be used, which would ordinarily not have been considered for the world café method. The unbounded opportunities to use the digital space to 'mix and match' across digital platforms (Allen, 2020) added to the strength of this study. Literature on digital ethics (Whiting and Pritchard, 2020; Dicks, 2011; Davidson *et al.*, 2016) informed the research methodology practice, which enabled the research to be compliant with a digital approach to qualitative research methods. Students could also deploy functional aspects of the software through thumbnail photographs, the use of avatars, and the sharing of documents on screen. Spatial Chat had a feature where one table could share the survey and respond synchronously without other groups seeing their responses. This feature may also benefit creative ways of teaching (Wisdom, 2006; Gomex, 2007; Wiseman, 2012), which is particularly important with andragogy in the classroom of mature students.

There was a concern about the group or collective response used and whether the table host would accept opinions from all students in an equitable manner; aligned with this limitation was the question of dominance within the group and whether students would be happy to participate and feel empowered to give their opinions, without being influenced by others. The rationale for the

collective approach was to align with Vygotsky and the social contributions model of philosophical enquiry and peer-to-peer learning (Piske *et al.*, 2017; Lindqvist, 2003). Indeed, the social constructivism paradigm consensus on reality rather than an individual opinion on the pertinent issues. Social constructivism is embedded to human development and how knowledge is constructed through interaction with others (Burr, 1995; Moon, 2006; Carter; 2014; Meyerson, 2001) and stitching the stories together.

The power/influence grid was considered in the group dynamics between the table host and the participants eliminating, any perceived influence of the facilitator. Student motivation to participate in the research was evident from their consent and willingness to participate in this novel method, and there were no obvious conflicts of interests observed by the facilitator when rotating the tables. In fact, the communication was palatable and the energy in the method was more of commitment than any concern over conflict or dominance. Divergent thinking would also align to interactions and fluidity of conversations rather than attempts to keep creativity under control (Firth *et al.*, 2021).

There was a synergy within the café tables, and whilst the students did not necessarily know one another, there was a sense of enjoyment in the novel research methodology. That said, an obvious limitation is the limited theoretical artefacts and analysis on the effectiveness of world café as a transformative learning theory (Lorenzetti *et al.*, 2016), which has been addressed through empirical research and active learning of completing the world café in a hybrid model. The group response was scalable and transmutable to other research and future studies as a participatory method for collecting qualitative data (Lohr *et al.*, 2020; Sambell and Brown, 2020). A convergent parallel to the world café tables may have involved the use workshop scenarios and role models to explore the research questions. However, this would not have allowed scalability and trial corrective actions to be addressed in the hybrid environment.

A limitation is an analysis of how to manage and effectively address differentials and structural inequalities (Mertens, 2017; Lorenzetti *et al.*, 2016), which has been discussed by being present in both spaces, virtual and physical, simultaneously. It means that there was more accountability placed on the table host. The facilitator morphed into this role, enabling omnipresence throughout the café. The table host preconceptions may interfere with the creative process (Newstead *et al.*, 2018), which needs a more significant focus on inclusion. Inclusion from a gender and cultural perspective because of the diversity in the room. Whilst it is a limitation, it is also an opportunity to redesign the culture of the world café to be aware that there is diversity and possible language difficulties and use one of the strategies to overcome this. An awareness of the Universal Design for Learning (UDL) included the research questions being provided for both verbally and in a written

context. Furthermore, the world café focuses on context, time, and space, but not necessarily the cultural context (Sternberg and Lubart, 1995; Tan and Brown, 2005; Bates and Khasawneh, 2005) and also refers to the need to pay attention to power distance and acknowledge power and privilege. However, the enablement of co-learning and world cafés holds that participants are interested in the research topic and the activity (Lorenzetti *et al.*, 2016; Tan and Brown, 2005). The world café also negates the notion of passive learning as proposed by Piaget (Piaget, 1954), rather the scaffolded as suggested by Vygotsky (Vygotsky, 1995; Van Geert, 1998). The open questioning of the world café is based on discursive answers to a limited number of questions. Lohr *et al.* (2020) point to the need to be more beneficial with appreciative and open questions. These were captured using Survey Monkey, which functioned as a functional tool to gather the information, mainly due to the Covid-19 pandemic. However, also related to the creative attributes of digitalisation and creativity endeavours, whilst managing the event, consulting with hosts, organising virtual rooms, and rotating tables.

## 5.5 Recommendations for Further Research

Literature on creativity shows neglect of critical engagement on how creativity is used for teaching and learning in higher education (Stein, 1988; Fryer, 2003; Gardner, 1982) and this research signposted the reader to critical theorists in this area such as Vygotsky and Torrance for the research questions as the underpinning for longitudinal studies for redesigning strategy. The key recommendation would be to extend the literature and knowledge of creativity at third level and to achieve the insight from this research and turn it into action for impact. This would also be expanded to policymakers and those influencing policy on creativity in colleges and universities.

This research used the world café as the methodology as a participatory method of data collection followed by inductive thematic analysis for a deeper exploration of active learning (Brown and Issacs, 2005; Lohr *et al.*, 2020), aligning it with Vygotsky's social constructivist theory and efficiency and effectiveness of teaching. This systemic shift is one that is fundamentally needed as it is still a cultural deficiency in higher education (Vaismoradi *et al.*, 2013; Wisdom, 2006). Taken together, this would mean a reconfiguring and reconsideration of the effectiveness of any form of didactic teaching and assessment.

Still, Vygotsky's theory of social constructivism (Stoltz *et al.*, 2015; Van Geert, 1998) lends itself to the focused nature of a creative approach in which participants explore their voices by hearing the voice of others in a participatory manner (Brown, 2005). The Skill Sets Needs of the Irish Economy, (Ireland National Skills Strategy, 2025) identify cross sectorial awareness and recognises this will

become more prevalent over the next ten years, as people working in Ireland and arguably worldwide will need a mix of sectorial, cross-sectorial (e.g., ICT and cultural awareness) and transversal skills (creativity, innovationist, and business acumen). This was also reiterated by the National Forum for the Enhancement of Teaching and Learning in Higher Education (2020). A creative outlook will enable the students to see beyond their discipline and the research methodology as a creative endeavour (Eysenck, 1995; Kara, 2020), especially since employability is constantly evolving, with an increasingly interdisciplinary nature of overlapping skills needed (Baille, 2003; Hermann, 2015; Harward, 2012). A key recommendation would be to create workshop spaces in colleges and universities as creative spaces and promote these aspects of creativity in programmes, reimagining how creativity could be incorporated into business programmes (Cox, 2005), and develop transferable skill sets. However, these may need several iterations, which will benefit the student. Co-creating knowledge, which benefits society. Framework for partnerships with an authentic culture of engagement in teaching and learning, student voice which is individually and collectively expressed through active listening to the student voice, engagement, and in partnerships.

Throughout the Covid 19 pandemic, educators have seen a seismic transformative shift both in the lexicon of learning and in the learners' participatory tools (Descombe, 2008; Harward, 2012). Nevertheless, the world café transcends the boundary restraints of the physical and virtual environment, which is creative and further supports this research on the transformative nature of creativity. It could also be argued that the cultural respect garnered through student interactions reaches across cross-cultural boundaries focusing on a topic in which most students will have an opinion. That being said, the researcher should always be aware of power differentials (Lorenzetti *et al.*, 2016; Tangen, 2014) as highlighted in the ethics and should be considered for any transferability from the physical to the virtual environment. Structure and planning are critical to the virtual or hybrid world café, and this takes longer to prepare the café setting, customise the virtual world, decide on how participants can access the questions and respond, and manage the entire process in two places simultaneously. The paradigm shift for researchers to engage with participants online will need specific assessments for success, such as considering language barriers for the culturally diverse group; however, this clash of opinions can also generate creative dialogue, the connections between personal, educational, and professional dynamics, and the relishing in the self-fulfilment, which comes from connecting with other people. The world café speaks to and for building creativity which according to Bloom's Taxonomy produces new or original work and still stands as the pinnacle of educational goals for generating, planning, and creating new knowledge (Anderson and

Krathwohl, 2001). A key recommendation would be to evaluate the world café on other research topics and to reimagine the usefulness of the method in other online and hybrid formats.

In summary, this research affirms creativity should be embedded in the business curriculum and academia has a crucial role to play in facilitating this improvement (Cronin, 2019). It should be designed for and with the interaction between the learner and the task (Beattie, 2000) as a topic by which is cross-disciplinary and adaptable for expanding the knowledge of the student and the graduate of today and for the future.

### 5.5.1 Unique contribution of this research

This research has answered the aim and objectives as set out in Chapter one and as such makes a unique contribution through the research methodology and proves that as a research method, it can be adapted to a hybrid or fully online world café; this means in practice that the world café is not limited by geography, and participants can be positioned anywhere in the world and still participate (Swann and Pratt, 2003). The uniqueness of the methodology is both in terms of scale and adaptability. To the authors knowledge at the time of authoring this research, a world café has not been previously created with this number of participants and through utilising a hybrid environment. It proves that communication and discussion are the key attributes above concerns over participant numbers or mode of delivery. Whilst the hybrid model is more challenging, it could be argued that the virtual world café would be manageable online for even greater numbers on a global level to add to the cultural diversity at each table. This research has provided a new and unique roadmap in terms of adapting a somewhat novel methodology and repurposing it at scale. Moreover, demonstrating that with careful planning in terms of the data collection and the use of software tools, it can be used for any topic for global citizens. In a sense, the restraints of the Covid-19 pandemic provided a unique opportunity to bridge participants in a shared activity (Manohran, 2020) with a focus on future-oriented students. The enhanced digital skills for skills development have been the metamorphosis of creativity. Finally, this research embraced digital use of methodology in order to deliver a greater understanding of connecting in a hybrid environment.

The empirical research proved through efficacy of the current provision creativity is not restrained by gender or ethnicity. Most importantly is interdisciplinary (Lipman, 2003), with participants from any background or academic discipline that can contribute to the discourse on creativity. A significant contribution has been the student voice in chapter four. This aspect is critical to the research in two respects, both in their honesty of responses to the questions, which did require essential thinking (Fleming, 2012; Fook, 2002), but also to hear the audible student voice, not just



through an anonymous survey, but by walking around the café tables, and as the facilitator hearing and seeing students interact, discuss, and engage with one another.

The novel methodology applied can also be used for remote research purposes (although implemented due to the restraints of the Covid-19 pandemic) yet, it is argued there is no evidence to show how it can be conducted online or through hybrid for other researchers selecting this method. However, the practice could be applied pre- and post-pandemic. This lack of engagement with novel methodologies was evident even before the Covid-19 pandemic, and this research, although coordinated as an orchestrated event, allowed agreements and disagreements to take place and find a collective voice. Furthermore, the median is how policy is formed by representatives reaching an agreement and represented by individuals within a group coming to a cooperative agreement, and thus corresponds with the research of Childs and Mender (2013).

This research has made a significant contribution to a better understanding of student perspectives on a redesigning strategy, which is student-centred. These include risk and building a cohesive trust-based teaching team, building a community of practice (Denscombe, 2010), cultivating a creative mindset in the classroom, and creating the environment for future creative hubs or incubator tanks. As business students represented the participants in this research, there was a better understanding of how it could be transposed into problem-solving, networking, strategising, and agreements (Polman and Winston, 2021; Grenny, 2019; Ibbotson, 2008). Creative occupations do not have a monopoly on creativity, and it is not confined to creative roles, but extends to education and policymakers, the sectoral boundaries are investing in a creative workforce.

Skills policy that prioritises and cultivates creativity for the education system and the wide range of technical skills needed to support the creative economy is increasing in demand. This is a positive change and a small step in the right direction however, it must also inform and involve the student. Still, this research methodology was not influenced in any way by summative assessment, and as a result, the students engaged in the event to learn from it and engage with peers. The active learning (Dunne and Zandstra, 2011) with which students engaged in this participatory method to facilitate change, highlights how students can contribute to something as long as it remains student-centred, even if it does not benefit the immediate student cohort, but the future or following iteration students.

The qualitative method (the theoretical research philosophy) was suitable, and something participatory would be a recommendation to use qualitative methods with thematic analysis for this exploratory and participatory research (Cohen *et al.*, 2018). Ultimately, the value of this research is the role of creativity in higher education teaching, learning and assessment. The alignment with

Vygotsky's theories regarding constructivism was the basis for this research model and deemed the most suitable approach and was creative in itself (Van Geert, 1998; Van der Veer and Valsiner, 1991). The data was scalable, followed the same rationale and process for data collection and analysis throughout both data collection points, and mapped to different layers of analysis. The student voice can be heard in chapter four and echoed through the corresponding literature. This research shows originality and makes a valuable contribution to thinking about the role of creativity in higher education, which is demonstrated in theory and practice.

The key recommendation is the inclusiveness of students in policy-making decisions (Deem, 1998). In the curriculum design process, the contribution must be considered for collegiality and cohesiveness and to gain students' engagement (Bacon, 2014) and extends the forefront of the academic discipline; this would also serve as a key contribution towards future policymaking. Student perception is scaffolded on what they already know and how they construct change (Aubrey and Riley, 2015). This enriches existing knowledge about creativity and higher education and shows the disparity between each scholar. The discussion in 5.2.1 provided a definition on creativity that enriches the existing knowledge about creativity in higher education and as result; it illustrates the need for additional academic and government research into creativity at third level education.

The student definitions of creativity on opening minds and thinking in some respects relate to the Piaget's (1954) cognitive constructivism however, the articulation of these thoughts can only be attributed to Vygotsky's social constructivism. The learner today is passive in as much as they want the content tailored to the assessment (Villarroel *et al.*, 2018), whereas the educator is active in their dissemination, spurred by the Covid-19 pandemic, yet creativity speaks to both from the multinational experience. Creativity is a boundary phenomenon without a creativity territory, collaboratively finding creative solutions (Mertens, 2017). Scale, shape, and scope enabled the students function as change makers and to have a transformative impact on creativity and is embedded in higher education to see a growth in processes. Anthropology as a collaborative activity involving human behaviour and culture (Bates and Khasawneh, 2005; Peterson, 2021) has been used creativity in this research through digital storytelling and through the integration of the students as the participants has enabled the participants to become critical and creative thinkers, particularly around the listening, observing and participating in dialogue.

Social constructivism refers to ensuring the learner can build on authentic tasks and is a social process whereby, learners collaborate to negotiate and agree on a solution (Bateson, 1979). Fully immersing oneself in a task for the optimum outcome (Csikszentmihalyi, 1996; Carey *et al.*, 2021). This research therefore affirms the relevance of Vygotsky social constructivism theory. Learners have

simultaneously become a producer, consumer of, and encouragement to become involved in their own curriculum as co-creators, become more self-sufficient in their studies, translating this expertise across other modules throughout their studies. These learnings could be applied post-pandemic to help build strategic partners with industry, business, and the wider community.

## 5.6 Chapter Summary

Final thoughts on this research comprised of an aim to inform pedagogy from the learner perspective and this was achieved in chapter four. The aim and objectives have all been answered through a better understanding of the contribution of Vygotsky and in doing so has offered a scholarly contribution to the literature on creativity. This research provided a strong defence of the world café because of the adaptability into a hybrid or online format, and the recommendations have been articulated in sections 5.5 and 5.5.1. Literature and empirical research evidenced the application of creativity embodied in this research. Academia is working hard on adapting traditional approaches to teaching and assessment and moving towards more innovative ways of evaluation (Gooha and Potts, 2019; Manohran, 2020).

This research is original in gaining the student's perspective on creativity using a novel methodology. Creativity is a complex topic, and the nature of the sample involved an international cohort of scale (Maringe and Sing, 2014; Murray and McConachy, 2018), representing a substantial argument for embedding creativity in higher education and empowering students in the curriculum planning process. It involves experimentation and risk taking. Students often play it safely through a traditional teaching approach however, based on academic enhancement measures, a seismic shift is needed from not telling, nor teaching, to fully involving. Significantly, the research enabled reimagining the future through diversity in the teaching. Engagement with creativity in the higher education sector is central to both strategic development of policy and pedagogy. The transformational approach to education is through a codesigned process in which the learner perspective is involved from the beginning.

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## Appendix 1 Ethics Approval Letter



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Winchester  
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SO22 4NR

**Rita Day**  
Research Student  
Faculty of Education  
University of Winchester

28<sup>th</sup> January 2022

Dear Rita,

**RE. project: Creative Pedagogies: Redesigning Strategy Through Learner Perspectives - RKEEC220109\_Day.20**

Thank you for submitting forms 1 and 2 to make an ethics self-declaration for the project named above. You have identified that the work is being conducted in another country and you have obtained ethics approval there from Dr Pauline Hyland at the Dublin Business School. To support this you have provided documentation. I am satisfied that this project falls into the category of activity that is eligible for the 'self-declaration' route and the self-declaration has been **accepted**.

Your documents will be retained on the Committee's TEAMS site as a record of your engagement with ethics. On behalf of the Committee, I wish you well in undertaking this work.

A handwritten signature in cursive script that reads 'Samantha Scallan'.

Samantha Scallan  
Chair, RKE Ethics Committee

CC ethics; Debra.Mildenhall; PGRAdmin; [r.day.20@unimail.winchester.ac.uk](mailto:r.day.20@unimail.winchester.ac.uk);  
[caroline.stockman@winchester.ac.uk](mailto:caroline.stockman@winchester.ac.uk)

## Appendix 2 Information sheet



### Information sheet and Consent form for Qualitative studies

#### Creative Pedagogies:

#### Redesigning Strategy Through Learner Perspectives

Dear Participant,

My name is Rita Day, and I am researching Creativity. This research is conducted as part of my Doctorate in Education at the University of Winchester and will be submitted as part of the thesis.

You are invited to participate in a research study that will form the basis for a doctoral thesis at the University of Winchester. Please read the following information before deciding whether to participate.

**What are the objectives of the study?** The nature of this study requires individuals to participate in a world café to discuss their opinions on creativity.

**Why have I been asked to participate?** I want to collect information from different people regarding creativity.

1. Insert any inclusion criteria here – N/A
2. Must be over 18 years of age - Yes.

After signing and returning the 'consent form,' you will be sent a copy of the questionnaire in both the format of a word document and a web link. You may offer feedback by participating in the world café at your table as a group opinion.

**What does participation involve? Include a brief description of what is involved.** This will involve discussing subjective experiences or attitudes regarding this topic. A recording device will NOT be used to record the world café in the classroom or the virtual space, but you will be asked to contribute to the group dialogue and in the submission of a survey.

Participants have the right to withdraw from the research at any time. Participants can also request to have their response data removed from the record at any time.

**Are there any benefits from my participation?** While there will be no direct benefit from participation, studies like this can contribute to further our understanding of this topic. As such, the findings from this study may be presented at national and international conferences and will be submitted for publication in peer-reviewed journals. Interim and final reports will be prepared. However, no individual participant will be identified in any publication or presentation, and individuals will not be offered any monetary or other rewards for their participation.

**Are there any risks involved in participation?** There are no known risks associated with participation. If you feel uncomfortable, you can stop at any time. Any inconvenience engaged in taking part will be limited. Any questions before participation can be asked following the review of this sheet. After participation, a debriefing stage will be offered where any further questions will be answered, or any questions can be emailed to my email address below.

**Confidentiality** All individual information collected as part of the study will be used solely for research purposes. They will be stored safely and will not be publicly displayed or published without prior consent. Any quotes will be presented anonymously and will not identify you. Data collected in the EU for five years will be used for research purposes to generate research content such as publications and presentations.

The College Human Research Ethics Committee has ethically approved this research.

Thank you for taking the time to read this information and for your interest in this research.

#### **Contact Details**

Should you require any further information about the research, please contact [r.day.20@unimail.winchester.ac.uk](mailto:r.day.20@unimail.winchester.ac.uk).

Thank you for taking the time to complete this survey.

## Appendix 3 Consent Form



### Consent Form

#### Creative Pedagogies:

#### Redesigning Strategy Through Learner Perspectives

I have read and understood the attached Information Sheet regarding this study.

Yes / No

I have had the opportunity to ask questions and discuss the study with the researcher, and I have received satisfactory answers to all my questions.

Yes / No

I understand that I am free to withdraw from the study without giving a reason or affecting my studies.

Yes / No

I understand that screenshots will be used as an archive of the event.

Yes / No

I agree to participate in the study, the results of which will be published.

Yes / No

I agree to have my data relating to this study stored confidentially as described in the Information Sheet.

Yes / No

I consent to participate in the study.

Yes / No

Should you require any further information about the research, please contact [r.day.20@unimail.winchester.ac.uk](mailto:r.day.20@unimail.winchester.ac.uk).

Participant's Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Participant's Name in print: \_\_\_\_\_

## Appendix 4 Data Collection One per Question

### Q1 What is creativity?

Answered: 44 Skipped: 0

#	RESPONSES	DATE
1	An idea or a notion that can be represented in a unique fashion expressing the intricateness while retaining the originality.	1/28/2022 12:07 AM
2	Creativity is a act of inventing or creating something in reality which could be tangible or intangible.	1/27/2022 10:57 PM
3	Use of ideas to create new things.	1/27/2022 4:22 PM
4	Thinking out of the box or something that can be created using our imagination that can be bought to reality.	1/27/2022 4:05 PM
5	Unique idea, thought, solution... innovation.	1/27/2022 4:04 PM
6	Creativity is all about imagination or we can say it's far beyond. Creativity opens our mind and let us think more	1/27/2022 4:04 PM
7	I think it is the ability to shift one's mind from a used mindset to a completely different mindset	1/27/2022 4:02 PM
8	According to me creativity is thinking or doing something in a	1/27/2022 4:01 PM
9	Ideas to do something in a unique or different way to get desired result.	1/27/2022 4:00 PM
10	Creativity is the ability to think out of the box and not confirming to status quo.	1/27/2022 4:00 PM
11	Unique way of doing things	1/27/2022 3:58 PM
12	Expressing what is in your mind.	1/27/2022 3:58 PM
13	Something that outstands than other regular things, yet to improve or take regulars to a new level	1/27/2022 3:58 PM
14	IS IDEA OR IMAGINATION	1/27/2022 3:56 PM
15	Creativity is the act of turning new and imaginative ideas into reality	1/27/2022 3:56 PM
16	It's the ability to formulate or create something new. Expressing an idea which is existent but it is presented in a different dimension.	1/27/2022 3:56 PM
17	Identifyng different methods of problem solving wherever necessary	1/27/2022 3:55 PM
18	bringing new,different,out the box ideas into reality, and executinng them	1/27/2022 3:54 PM
19	Creativity is turning of new and imaginative ideas into reality.	1/27/2022 3:53 PM
20	It a phenomenon whereby something new is formed	1/27/2022 3:52 PM

21	I believe creativity is an individual's ability to use his/hers imagination to create something	1/27/2022 3:52 PM
22	Thinking something outside the box	1/27/2022 3:48 PM
23	Innovative thoughts and something unique.	1/27/2022 3:47 PM
24	Creativity is making or creating something which is done by the person himself, it should be original and not a copy.	1/27/2022 3:47 PM
25	Out of the box thinking, unique, extraordinary	1/27/2022 3:47 PM
26	Anything unique and out of the box.	1/27/2022 3:46 PM
27	Imaginative ideas	1/27/2022 3:46 PM
28	Creativity is using one's imagination to create something.	1/27/2022 3:45 PM
29	Developing betterment ideas and strategies from our own way of thinking	1/27/2022 3:44 PM
30	WHERE SOMETHING NEW OR VALUEABLE IS FORMED.	1/27/2022 3:44 PM
31	Innovation	1/27/2022 3:44 PM
32	To imagine and create something unique	1/27/2022 3:43 PM
33	Making Something that is impossible into possible	1/27/2022 3:43 PM
34	Creativity is thinking and implementing something out of the box	1/27/2022 3:42 PM
35	Creativity is the use of one's imagination and original ideas to create something.	1/27/2022 3:41 PM
36	Beautiful or functional imagination that can be implemented physically or virtually	1/27/2022 3:41 PM
37	Involving the use of the imagination	1/27/2022 3:38 PM
38	It is an expression of your imagination via art form - for instance, writing, painting, etc.	1/27/2022 1:00 PM
39	Creativity is the ability to create something that is new or original while being useful or usable.	1/27/2022 12:56 PM
40	It is like turning new and imaginative ideas to reality	1/27/2022 12:54 PM
41	Think out of the box	1/27/2022 12:51 PM
42	A process where imaginative ideas are turned into realities.	1/27/2022 12:51 PM
43	some new ideas from our minds and thoughts	1/27/2022 12:43 PM
44	Creativity is finding unique approaches and solutions for things in life.	1/27/2022 12:42 PM



## Q2 How can educators develop creativity in learners?

Answered: 44 Skipped: 0

#	RESPONSES	DATE
1	By engaging them in real-time industry based scenarios relating to the subjects.	1/28/2022 12:07 AM
2	Educators can develop creativity in learners by giving them new ideas or exposure and guide them in the right direction if they come up with some ideas.	1/27/2022 10:57 PM
3	By encouraging to taking risk among learners and create so many group discussion sessions.	1/27/2022 4:22 PM
4	understanding individual differently and in their own perspective	1/27/2022 4:05 PM
5	By encouraging them to ask questions than to give answers, encouraging originality, probing.	1/27/2022 4:04 PM
6	They create creativity in us by encouraging us, by giving feedback to students on their creativity.	1/27/2022 4:04 PM
7	Give interactive sessions not only in class but also outside incorporating society	1/27/2022 4:02 PM
8	I believe that educators can develop creativity by giving learners different perspectives to think.	1/27/2022 4:01 PM
9	Fun interactive modules, real time experiments	1/27/2022 4:00 PM
10	Educators should provide a conducive environment for the learners from grass root level. Educators should be trained to rewire them from the conventional methods of teaching.	1/27/2022 4:00 PM
11	By guiding the learners to new or alternative approaches for learning	1/27/2022 3:58 PM
12	In my opinion I think they should encourage them if he/she is having a wide or narrow creativity without any judgement.	1/27/2022 3:58 PM
13	By encouraging people to look around with a neat and in-depth observation , brain storming about what has been observed, and connecting dots in order to understand inter-related the things that we just observed.	1/27/2022 3:58 PM
14	USE VISUAL AIDS	1/27/2022 3:56 PM
15	Build brainstorming sessions.	1/27/2022 3:56 PM
16	By inspiring to make them think outside the box. For most of the concepts that exists there is always a predetermined methodology, they could let us find out new ways. By providing tasks where we get to choose how to get to a solution applying our creativity and lecturers should not be bias.	1/27/2022 3:56 PM
17	More group activities,practical problem solving etc	1/27/2022 3:55 PM
18	by giving plenty of opportunities to the learners to explore more how to execute their ideas	1/27/2022 3:54 PM
19	By designing more of learning activities	1/27/2022 3:53 PM
20	Build brainstorming sessions	1/27/2022 3:52 PM
21	By encouraging students to think outside the book	1/27/2022 3:52 PM

22	Giving certain exercises which can engage and develop creativity	1/27/2022 3:48 PM
23	By providing them practical tasks, and by promoting their thoughts about a topic.	1/27/2022 3:47 PM
24	Educators help the person to think beyond the standard thinking process and helps break the ice, motivates the person to think beyond.	1/27/2022 3:47 PM
25	By interacting, encouraging discussions, open to all ideas	1/27/2022 3:47 PM
26	Assignments and projects	1/27/2022 3:46 PM
27	Encourage and enhance problem solving abilities and imagine different situations and perceptions	1/27/2022 3:46 PM
28	By supporting ideas from everybody and giving advice on how to improve.	1/27/2022 3:45 PM
29	Through proper training and practice	1/27/2022 3:44 PM
30	BY USING VISUAL AIDS, TAKING RISKS AND MORE.	1/27/2022 3:44 PM
31	brainstorming	1/27/2022 3:44 PM
32	Give task opportunities to learners to think out of the box, maximize on technology usage	1/27/2022 3:43 PM
33	Lead them to think of their own	1/27/2022 3:43 PM
34	Encouraging learners to brainstorm, come up with things that is new to students which would broaden their ideas and perspectives	1/27/2022 3:42 PM
35	By Conducting brainstorming sessions	1/27/2022 3:41 PM
36	by providing examples, used cases, live practical example, brain storming Questions	1/27/2022 3:41 PM
37	By more practical interactions	1/27/2022 3:38 PM
38	Promoting Innovation, Offering guidance to their catered area of interest, introducing to possible resources	1/27/2022 1:00 PM
39	Allow people to think on their own instead of giving them fixed input.	1/27/2022 12:56 PM
40	Give feedback, accepting and supporting environment	1/27/2022 12:54 PM
41	Challenging, interactive and make perspective	1/27/2022 12:51 PM
42	Providing an environment where learners are allowed to brainstorm and solve problems using their ideas. Encouraging learners to take risks.	1/27/2022 12:51 PM
43	find their ability and give training and suggestions.	1/27/2022 12:43 PM
44	Less information, more time to think.	1/27/2022 12:42 PM

### Q3 Do we give learners enough freedom to explore creativity on their programme?

Answered: 44 Skipped: 0

#	RESPONSES	DATE
1	Yes, I believe the learners have enough freedom by presenting their opinions during the active interaction with the educators, while also letting the learners choose their own area of interest to research up on.	1/28/2022 12:07 AM
2	There should be enough freedom and support available to learners for exposure on their programmes.	1/27/2022 10:57 PM
3	Yeah, most of the learners have their own freedom to explore their own creativity on their programmes. It helps to create confidence among tge learners.	1/27/2022 4:22 PM
4	Not everyone but most.. but we dont get enough time to utilize that	1/27/2022 4:05 PM
5	This exercise is creative, though it is only the first week and too early to give a comprehensive answer.	1/27/2022 4:04 PM
6	Yes	1/27/2022 4:04 PM
7	I don't think so	1/27/2022 4:02 PM
8	As its my first week, I believe i have felt the freedom.	1/27/2022 4:01 PM
9	No. If we give more freedom it will give us better outcome.	1/27/2022 4:00 PM
10	Generally the learners are restricted to learn in a regular academic environment rather than providing freedom to express the learner's creativity.	1/27/2022 4:00 PM
11	Not all the times, there are certain limitations and standard methods for learners to explore creativity in the program	1/27/2022 3:58 PM
12	Yeah, I think you guys are doing a wonderful job in that.	1/27/2022 3:58 PM
13	In my opinion, yes	1/27/2022 3:58 PM
14	YES	1/27/2022 3:56 PM
15	Yes	1/27/2022 3:56 PM
16	Yes, we are provided with freedom to choose topics for research and opinions about how we can work.	1/27/2022 3:56 PM
17	Too early to answer	1/27/2022 3:55 PM
18	Yes	1/27/2022 3:54 PM
19	Yes	1/27/2022 3:53 PM
20	There should be both freedom and supervision to the exploration of creativity	1/27/2022 3:52 PM
21	I do not know yet	1/27/2022 3:52 PM

22	Yes	1/27/2022 3:48 PM
23	The program is flexible enough to provide freedom to explore the subject regarding any topic.	1/27/2022 3:47 PM
24	Yes.	1/27/2022 3:47 PM
25	Yes	1/27/2022 3:47 PM
26	I'm not yet sure about that yet but	1/27/2022 3:46 PM
27	Yes creative freedom is necessary.	1/27/2022 3:46 PM
28	Yes	1/27/2022 3:45 PM
29	Yes	1/27/2022 3:44 PM
30	YES AS CREATIVITY GIVES THEM FREEDOM TO EXPLORE THE SURROUNDINGS AND LEARN NEW THINGS FEOM THEM.	1/27/2022 3:44 PM
31	Cannot answer	1/27/2022 3:44 PM
32	To early to answer	1/27/2022 3:43 PM
33	Yes	1/27/2022 3:43 PM
34	Cannot answer this question as I'm relatively new here	1/27/2022 3:42 PM
35	Yes	1/27/2022 3:41 PM
36	Yes	1/27/2022 3:41 PM
37	Yes	1/27/2022 3:38 PM
38	Yes, but there is always room for improvement.	1/27/2022 1:00 PM
39	it depends on the module and teaching approach chosen by the lecturer. Often times it is too limited.	1/27/2022 12:56 PM
40	Yes	1/27/2022 12:54 PM
41	No, because the assignments are already instructed	1/27/2022 12:51 PM
42	Yes	1/27/2022 12:51 PM
43	Yes	1/27/2022 12:43 PM
44	It can be better	1/27/2022 12:42 PM

## Q4 How important is the relationship between the educator and the learner in facilitating a creative learning environment?

Answered: 44 Skipped: 0

#	RESPONSES	DATE
1	It is exclusively important for the learner's and the educator's form a relationship or a bond to have a mutual goal and perspective towards their learning environment	1/28/2022 12:07 AM
2	Once educators are cooperative, supportive and motivate learners for their program then all learners would be comfortable and feel the support and freedom to get their destination.	1/27/2022 10:57 PM
3	The relationship between educator and learner plays a vital role for creating a creative environment among learners because it helps to increase the knowledge of the learner by maintaining the relationship between the educator and other learners.	1/27/2022 4:22 PM
4	communicative.. create an environment where the learner is comfortable learning.	1/27/2022 4:05 PM
5	Through communication, open and frank relationship, learner feedback should be available, it should be mutually	1/27/2022 4:04 PM
6	Educator foster positive bonds with students. Positive relationships between students and teachers enhance good bonding relation.	1/27/2022 4:04 PM
7	Very very important	1/27/2022 4:02 PM
8	It is very important,	1/27/2022 4:01 PM
9	Very important.Its a codependent relationship. Both should understand each other	1/27/2022 4:00 PM
10	The relationship between the educator and the learner is vital to create a creative learning environment.	1/27/2022 4:00 PM
11	A friendly/supportive environment is important to discuss creative things and take them forward	1/27/2022 3:58 PM
12	this one plays a vital role in maintaining a great relationship with both the teacher and the candidate.	1/27/2022 3:58 PM
13	The vibes when match do the wonders, is the saying I would like to quote here.I hope this answers the questions	1/27/2022 3:58 PM
14	BRINGS ABOUT ACADEMIC DEVELOPMENT	1/27/2022 3:56 PM
15	Improving students' relationships with teachers has important, positive, and long-lasting implications for both students' academic and social development.	1/27/2022 3:56 PM
16	It is extremely important so both sides are open to learning in a creative way. The educator should make the learner feel comfortable and open to try new ways of learning.	1/27/2022 3:56 PM
17	It's Very Important as educators are supposed to create a knowledge rich environment	1/27/2022 3:55 PM
18	it's the essetial part in the learning process, as it librates them to express themselves	1/27/2022 3:54 PM

19	It basically goes hand in hand. It is very important as learners receive a massive support from their educators. Educators are responsible for bringing out the hidden talents in the learners.	1/27/2022 3:53 PM
20	The relationship should be friendly and cordial	1/27/2022 3:52 PM
21	It is very important	1/27/2022 3:52 PM
22	Communication between the learners and educator is key in creating a learning environment	1/27/2022 3:48 PM
23	The relationship between and mentor and mentee is important and should be open enough to facilitate learning. The more qualitative interaction, more learning opportunity people will get.	1/27/2022 3:47 PM
24	It is two sided road, where there should be a dialogue between the educator and learner. The educator helps the leaner by transparency. I am happy to be part of these learning sessions.	1/27/2022 3:47 PM
25	Open communication and Loop closure	1/27/2022 3:47 PM
26	It is mandatory because every person is different and has different ideas. Accepting it and helping them accordingly is needed and it can happen only when the relationship is good between the educator and the learner.	1/27/2022 3:46 PM
27	Its important to have a mentor	1/27/2022 3:46 PM
28	It is important because everyone should feel comfortable to speak out. A healthy educatorlearner relationship could do just that.	1/27/2022 3:45 PM
29	It's is very important there by both of them can develop and create their own ideas.	1/27/2022 3:44 PM
30	ITS VERY IMPORTANT AS IT BUILDS CONFIDENCE AND SKILLS TO FACILITATE NEW THINGS	1/27/2022 3:44 PM
31	very important	1/27/2022 3:44 PM
32	Highly important	1/27/2022 3:43 PM
33	The relationship between educator and learner is must be friendly	1/27/2022 3:43 PM
34	Very crucial, the freedom to speak without being hesitant, can only happen with mutual trust and respect	1/27/2022 3:42 PM
35	Extremely important. Positive relationship enhance the student's confidence and help the learner in building more creativity.	1/27/2022 3:41 PM
36	if there is no mentoring we would limit our thoughts, the educator motivates to develop questions and fins their answers	1/27/2022 3:41 PM
37	It is very important to understand the point of view of each other	1/27/2022 3:38 PM
38	Very Important, if the learner and the educators are on same page in term sof the preestablished goals then the outcome will be fruitful .	1/27/2022 1:00 PM
39	It is very important and the educator is responsible to provide such a learning environment.	1/27/2022 12:56 PM
40	Should give creative intelligence and more motivation to develop the ideas	1/27/2022 12:54 PM
41	Extremely important	1/27/2022 12:51 PM
42	Very Important	1/27/2022 12:51 PM
43	it is very important. Proper communication is very important	1/27/2022 12:43 PM



## Q5 Is creativity in higher education only valid if it stimulates high skill development?

Answered: 44 Skipped: 0

#	RESPONSES	DATE
1	It is unclear if and how higher education is only valid if it just stimulates high skill development, but learning experiences in college courses are aimed at developing students and it might differ based on their discipline	1/28/2022 12:07 AM
2	Of course creativity in higher education can stimulate high skill development as learners are mature and have clear pictures of their ideas.	1/27/2022 10:57 PM
3	0	1/27/2022 4:22 PM
4	Nope not necessary.. it can be my hobby or passion..	1/27/2022 4:05 PM
5	Learning is should be comprehensive and fill gaps in our thought/ execution framework/ structure.	1/27/2022 4:04 PM
6	No, I don't think as such because creativity does not depends on age . There are ways that we can keep the good things about our education system while increasing creative skills .	1/27/2022 4:04 PM
7	No it is essential in life also and for the betterment of all humanity	1/27/2022 4:02 PM
8	No,	1/27/2022 4:01 PM
9	No. Creativity is important in every aspect and every step of life.	1/27/2022 4:00 PM
10	No.	1/27/2022 4:00 PM
11	Yes, but it may not be useful all the times. Being creative makes an individual to understand the problem well and address the issue.	1/27/2022 3:58 PM
12	No	1/27/2022 3:58 PM
13	Yes, although I also believe , creativity comes from within when you understand the system clearly and know the flaws also have a courage	1/27/2022 3:58 PM
14	NO ITS HOW WE REASON OUT AND COME UP WITH SOLUTION	1/27/2022 3:56 PM
15	Yes	1/27/2022 3:56 PM
16	No because it should stimulate other types of skills, not only high skills, we need to consider other different levels of education	1/27/2022 3:56 PM
17	Creativity stimulates the persona, hence it is valid.	1/27/2022 3:55 PM
18	creativity is required in all levels of education	1/27/2022 3:54 PM
19	No it all depends on an individuals thoughts, ideas, perceptions and the abilities to perform activities at primary level education too.	1/27/2022 3:53 PM
20	Not at all, creativity can be developed anywhere even at homes	1/27/2022 3:52 PM



21	Yes	1/27/2022 3:52 PM
22	No creativity is something that helps us think innovatively and get ideas	1/27/2022 3:48 PM
23	Education is beneficial only if it promotes skills and stimulates growth of an individual.	1/27/2022 3:47 PM
24	Yes	1/27/2022 3:47 PM
25	No, it's not true	1/27/2022 3:47 PM
26	That is not true. Simple tasks like making a plan for a surprise birthday party are also considered creative tasks. 1/27/2022 3:46 PM	
27	No, it goes beyond skill, it builds an instinct	1/27/2022 3:46 PM
28	In my opinion, creativity is valid in all levels of learning. High skill or not, creativity will surely help improve oneself.	1/27/2022 3:45 PM
29	I don't think so	1/27/2022 3:44 PM
30	ITS ROLE IN KNOWLEDGE, INNOVATION IS REALLY IMPORTANT.	1/27/2022 3:44 PM
31	No	1/27/2022 3:44 PM
32	Yes	1/27/2022 3:43 PM
33	No. Nothing like that	1/27/2022 3:43 PM
34	No, skill development is a relative term, creativity is important to find solutions to ongoing challenges	1/27/2022 3:42 PM
35	No. It is important irrespective of whether it stimulates high skill development	1/27/2022 3:41 PM
36	Maybe	1/27/2022 3:41 PM
37	Creativity is important everywhere	1/27/2022 3:38 PM
38	No.	1/27/2022 1:00 PM
39	No, every creativity that is present during education is valuable.	1/27/2022 12:56 PM
40	No	1/27/2022 12:54 PM
41	No	1/27/2022 12:51 PM
42	No	1/27/2022 12:51 PM
43	sometimes Creativity comes from small thoughts	1/27/2022 12:43 PM
44	Creativity is important in all steps of learning & education	1/27/2022 12:42 PM

## Q6 How can educators redesign strategy through the lens of the learners perspective?

Answered: 44 Skipped: 0

#	RESPONSES	DATE
1	Learning occurs as the result of interaction between learners and their environment. When the learning has a planned outcome, it becomes a purposeful activity that requires the artistry and skill of an educator.1)Undertand who your students are, what technology they currently use and for what purposes 2)How you gather and utilise information generated by your students 3)How well you enable their voice to be heard 4)The digital capabilities of your students 5)How well your quality processes are responding to learning and teaching in a digital age.	1/28/2022 12:07 AM
2	Educators should be cooperative with learners by appreciating their work and give them exposure of their perspective.	1/27/2022 10:57 PM
3	0	1/27/2022 4:22 PM
4	Building a better relationship between the educator and the learner.	1/27/2022 4:05 PM
5	By collecting feedback, by being open, follow-ups, going through pre-existing strategies with the learner.	1/27/2022 4:04 PM
6	By knowing the basic requirements and demands of each individual. There must be effective questioning and deliberate practice.	1/27/2022 4:04 PM
7	Teachers have to be like family. Small groups are better than big classrooms. In that way everyone get to know each other and share and we can pickup the things to be improved	1/27/2022 4:02 PM
8	By providing them the atmosphere to be free to speak on everything.	1/27/2022 4:01 PM
9	Common needs or goals. Discuss more with the group.	1/27/2022 4:00 PM
10	Research, and learner feedback.	1/27/2022 4:00 PM
11	Being Interactive and supportive	1/27/2022 3:58 PM
12	by supporting them	1/27/2022 3:58 PM
13	Well ,with consistent research and methodology one can do it.	1/27/2022 3:58 PM
14	LEARNING THROUGH EXPLORATION AND DISCOVERY	1/27/2022 3:56 PM
15	Let learners develop content	1/27/2022 3:56 PM
16	Educators can redesign their strategy by questioning the learners in how they'd like to be taught.	1/27/2022 3:56 PM
17	By Indicting the surveys and research's into the academia	1/27/2022 3:55 PM
18	by encouriging team work, diversity, discussion and the sense of humor in claSS :)	1/27/2022 3:54 PM
19	By catering to an individual's future needs,diversity and their way of grasping. Also through motivation.	1/27/2022 3:53 PM

20	Involving the learner	1/27/2022 3:52 PM
21	Maybe by introducing more practical courses that encourage the use of knowledge obtained in the class	1/27/2022 3:52 PM
22	Making the session more interactive	1/27/2022 3:48 PM
23	Educators can redesign strategy by knowing the perspective of the students.	1/27/2022 3:47 PM
24 3:47 PM	It is too early to comment, but as of now the interaction in the new post covid era has been quite an interesting one, where the educator is using technology and helping students online feel comfortable and involved in the class and discussions.	1/27/2022
25	Capability of understanding perspectives of learners	1/27/2022 3:47 PM
26	By surveys and interactions.	1/27/2022 3:46 PM
27	To put themselves in the learners shoes and look at the ever evolving scenarios and empower the learners to imbibe the knowledge and respond effectively using strategies	1/27/2022 3:46 PM
28	Interactive class would help that, so everyone can speak out, without any fear of saying wrong answers.	1/27/2022 3:45 PM
29	.	1/27/2022 3:44 PM
30	IT SHOULD DIRECTLY IMPACT ON STUDENT EMOTIONS AND THIER LEARNING.	1/27/2022 3:44 PM
31	more time	1/27/2022 3:44 PM
32	Ask opinions and promote unique and individualistic ideas to enhance the outcome	1/27/2022 3:43 PM
33	Need some interaction with learners	1/27/2022 3:43 PM
34	It depends on the educator's ability to adapt to change his/ her method of teaching to integrate a learning environments that suits and encourages all.	1/27/2022 3:42 PM
35	By transforming the learning to new or future situations	1/27/2022 3:41 PM
36	By taking such surveys and understanding their opinions	1/27/2022 3:41 PM
37	More practical examples	1/27/2022 3:38 PM
38	By thorough research on the modes of teaching and types of learners and aligning it with the goal .	1/27/2022 1:00 PM
39	They should try to come up with a strategy that allows students to apply the learnings more directly in the real world and try to remove to abstract components that are just theoretical.	1/27/2022 12:56 PM
40	Brainstorming , brainsketching	1/27/2022 12:54 PM
41	More interaction in classes and more openminded questions	1/27/2022 12:51 PM
42	By allowing learners have a say in the strategy process.	1/27/2022 12:51 PM
43	Give motivation helps and Continuous training	1/27/2022 12:43 PM
44	They can add more visual materials, they give give more freedom the think Independently.	1/27/2022 12:42 PM

## Appendix 5 Data Collection Two per Question

### Q1 What is creativity?

Answered: 18 Skipped: 0

#	RESPONSES	DATE
1	Thinking out of the box and different than routine.	7/22/2022 12:26 PM
2	creativity is to produce new ways of ideas to achive certain goals	7/22/2022 12:24 PM
3	Implementing and Innovating an area of study in a different manner which is more interactive.	7/22/2022 12:24 PM
4	its a imagination to create something good and attractive	7/22/2022 12:24 PM
5	Transforming the ideas into reality.	7/22/2022 12:23 PM
6	TO DO SOMETHING WITH THE CONCEPT OF AUTHENTICITY.	7/22/2022 12:18 PM
7	The ability to come up with or recognize concepts, options, or possibilities that could be helpful in resolving issues, interacting with others, or amusing ourselves and others is referred to as creativity.	7/22/2022 12:18 PM
8	The ability to come up with or recognize concepts, options, or possibilities that might be helpful in problem-solving, interacting with others, and amusing ourselves is creativity.	7/22/2022 12:17 PM
9	An out of the box way of doing a process. It opens a path in doing the work in an interactive and innovative manner.	7/22/2022 12:04 PM
10	Freedom of thinking outside a box	7/22/2022 12:03 PM
11	Creativity is doing things differently, thinking out the box , something which segregates you from other ideasbith	7/22/2022 12:02 PM
12	creativity is the freedom of developing ideas	7/22/2022 12:02 PM
13	The way we implement our thoughts , ideas.	7/22/2022 12:02 PM
14	Creativity, the ability to make or otherwise bring into existence something new, whether a new solution to a problem, a new method or device, or a new artistic object or form.	7/22/2022 12:01 PM
15	its inventiveness of something using unique or interesting ideas.	7/22/2022 12:00 PM
16	Creativity is a phenomenon whereby something new and valuable is formed. The created item may be intangible or a physical object. Scholarly interest in creativity is found in a number of disciplines, primarily psychology, business studies, and cognitive science.	7/22/2022 11:56 AM
17	creativity is kind of innovation to be applied on new project or task	7/22/2022 11:53 AM
18	The use of imagination to create something new.	7/22/2022 11:50 AM

## Q2 How can educators develop creativity in learners? Please consider who you think is responsible for creativity (the learner or the educator).

Answered: 18    Skipped: 0

#	RESPONSES	DATE
1	Both place a vital role in that, at the same time personal IQ level of the individual makes lot of creativity.	7/22/2022 12:26 PM
2	both are responsible fro creatviity and both educators and learners can share experiences and knowledge to each other	7/22/2022 12:24 PM
3	Both learners and educators are equally responsible. But educators plays a major role for learners to be more interactive in class	7/22/2022 12:24 PM
4	I think so the educator is the person who should be creative enough because by putting his ideas in different way so that student will learn quickly. and also by creating accepting environment, taking feedback.( Be present with students' ideas and student feedbacks)	7/22/2022 12:24 PM
5	By shaping ideas in the right direction. Yes it is the responsibility of both the learner and the educator.	7/22/2022 12:23 PM
6	Build brainstorming sessions, Allow students to participate more, Use visual aids etc	7/22/2022 12:18 PM
7	Create a compassionate, accepting environment. Since being creative requires going out on a limb, students need to trust that they can make a mistake in front of the teacher Set up learning activities that allow students to explore their creativity in relevant, interesting, and worthwhile ways. Both educators and learner is responsible for creativity.	7/22/2022 12:18 PM
8	A teacher develop creativity in learners during a lesson - Make your atmosphere kind and tolerant. Encourage independence. Rephrase assignments to encourage innovative thinking. Provide pupils with immediate feedback on their inventiveness. Assist pupils in determining when it is okay to be innovative.	7/22/2022 12:17 PM
9	Expression is the responsibility of the learner. Support and bolstering of the idea is the responsibility of the educator.	7/22/2022 12:04 PM
10	The learner and the educator are both responsible for creative learning . By giving more real like examples and being more interactive in class and engaging with students .	7/22/2022 12:03 PM
11	Both are responsible teacher is responsible or shaping the path , teachers can develop creativity by having more interactive sessions	7/22/2022 12:02 PM
12	the educators create a path for learners to develop the idea of creativity	7/22/2022 12:02 PM
13	Learners might be able to learn something if the Educators teach them practically with new ideas and a simple , understable language. Educators are more responsible primarily while teaching, and then it is the responsibility of the learners to learn them after they are taught.	7/22/2022 12:02 PM
14	Embrace creativity as part of learning. Create a classroom that recognizes creativity. You may want to design awards	7/22/2022 12:01 PM
15	by applying differentiation and inclusion among the learners	7/22/2022 12:00 PM

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16	According to us Educator should develop creativity in his self that's how he can make the learner learn	7/22/2022 11:56 AM
17	Both	7/22/2022 11:53 AM
18	Educators are responsible. They need to include students in the decision making process instead of acting like they are the ultimate leaders, dictating everything.	7/22/2022 11:50 AM

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### Q3 How can we use feedback as a mechanism to improve creativity?

Please consider if we offer learners enough freedom to explore creativity on their programme and / or if there should be a co-designed approach.

Answered: 18 Skipped: 0

#	RESPONSES	DATE
1	Feedback gives one motivation and Yes, If freedom given then person can generate programmes alot.	7/22/2022 12:26 PM
2	feedback questions can stimulate the creativity for a spcific idea. We agree that co-designed approach is more useful in exploring creativity.	7/22/2022 12:24 PM
3	Feedback plays a role in giving a different point of view of the idea and also help in making the educator to improve his way of performing the Idea	7/22/2022 12:24 PM
4	by providing freedom to learner and by taking kind feedback or honest feedback is the best way to deal with learner caliber to full extent.	7/22/2022 12:24 PM
5	Creative feedback helps you working upon your gray areas	7/22/2022 12:23 PM
6	Create more supportive supervisor feedback environment,	7/22/2022 12:18 PM
7	There should be a co-designed approach	7/22/2022 12:18 PM
8	Giving students feedback entails explaining what they are doing well and badly, with the emphasis on what the pupils are doing correctly. It is most beneficial to a student's learning when they are given an explanation of what is correct and incorrect about their work.	7/22/2022 12:17 PM
9	Learners should have enough freedom to explore creativity on their programme. Because learner has much knowledge to adopt specific things implemented on the future programmes.	7/22/2022 12:04 PM
10	A feedback can help us find the loopholes which are missing and helps us improve and do better. yes they do.	7/22/2022 12:03 PM
11	Feedback are a way to let the leaner know the gap and shortcomings and work upon them I believe there should be a code dined approach	7/22/2022 12:02 PM
12	we have enough freedom but we need a feedback on the work on creativity during the process not at the end so we can develop our skill of creativity	7/22/2022 12:02 PM
13	Feedback is important because we can correct if something wrong, and to know thw ideas of other individuals. Co-designed appoach is important so that the learners can overcome the mistakes if any with the guidance of the educator.	7/22/2022 12:02 PM
14	By "good feedback," I mean feedback that creative workers actually want and that leads to changes that improve their creative output. Identifying this requires understanding how creativity works. Creativity is the generation of an idea that is both useful and novel.	7/22/2022 12:01 PM

15	mutual undersatanding between the learners and educator should include the modification of module based on the needs highlighted i.e through survey inputs may be. flexibilby should always be there to create room for accommodating learner's ideas which could levitate their confidence	7/22/2022 12:00 PM
16	Feedback stimulates the creativity .in our view co.designed approach if offered to co learners would help them explore more creativity	7/22/2022 11:56 AM
17	learners should be allowed to do creativity as freely .so they can be able to develop their creativity. also feedback would help to improve	7/22/2022 11:53 AM
18	Feedbacks are valuable for learning. They do not need to be negative all the time. Using a positive Language is important. We should not correct the mistakes, we just need to highlight them.	7/22/2022 11:50 AM



## Q4 How important is the relationship between the educator and the learner in facilitating a creative learning environment?

Answered: 18 Skipped: 0

#	RESPONSES	DATE
1	The relationship is very Important and knowledge explor specific things with their own mind and gives lot of confidence and support.	7/22/2022 12:26 PM
2	relationship between learners and educators is important as it facilitates mutual understanding and leveling grounds to generate creative ideas and experiences are shared	7/22/2022 12:24 PM
3	Having a good relationship with the learner and the educator leads to a better learning and understanding skills along with presentation and execution skills	7/22/2022 12:24 PM
4	bond between educator and learner ,learning new things , and knowledge sharing.	7/22/2022 12:24 PM
5	Educator provide a knowledge to leaner and learner creativity to explore a specific things with their own mind and observation in different field of future goals.	7/22/2022 12:23 PM
6	Absolutely important and a friendly approach form the educator is mandatory.	7/22/2022 12:18 PM
7	Relationship between the educator and learner is one of the main thig to uplift a creative environment. Students feel safe asking questions, making errors, and taking risks in order to learn new things when they know that their teacher cares about them and wants them to succeed. The teacher should show interest in each student's interests, problems, and strengths in order to develop these kinds of relationships. He or she must serve as a role model for learning and honoring accomplishments. Students will feel much more at ease doing the same if they witness their teacher being able to chuckle even when he or she is feeling frustrated and admit mistakes. Another essential element of maintaining a secure learning environment is developing a sense of community and culture in the classroom.	7/22/2022 12:18 PM
8	Creativity motivates kids to learn, Creativity lights up the brain, Creativity spurs emotional development, Creativity can ignite those hard-to-reach learner, Creativity is an essential job skill of the future	7/22/2022 12:17 PM
9	Educator should provide the learner with adequate freedom to explore creative outlets, while making sure the learner does not mistake her support and interest in them as a way to slack off responsibility.	7/22/2022 12:04 PM
10	The relationship is important because it helps in increasing one's confidence through giving a larger perspective to things and to ideas.	7/22/2022 12:03 PM
11	Yeah it's very crucial for the development of both creativity stimulates high skill	7/22/2022 12:02 PM
12	learning in the creativity environment is the way of developing the skills	7/22/2022 12:02 PM
13	Relationship is very much important because they got to understand each other while learning something.	7/22/2022 12:02 PM
14	Education watchers have long known that the relationship with a teacher can be critically important to how well students learn. But emerging research is giving a clearer picture than ever of how teachers can build and leverage strong relationships with their students. Thus it create a learning environment	7/22/2022 12:01 PM

15	positive learner and educator relationship is important to create environment of mutual understanding and respect for the ideas put forward. of	7/22/2022 12:00 PM
16	It's really important to have a smooth coordination between them for better sharing of ideas without hesitation	7/22/2022 11:56 AM
17	relationship is key factor influencing creativity. relationship would leads to improve and provide ideas to the learners to improve the creativity.they can share ideas freely with educators and get feedback too	7/22/2022 11:53 AM
18	The relationship between the learner and educator is so important. They need to create a Community, instead of building a hierarchical order.	7/22/2022 11:50 AM

## Q5 Is creativity in higher education only valid if it stimulates high skill development and does perceived judgement of the creative process influence this?

Answered: 18 Skipped: 0

#	RESPONSES	DATE
1	It's not only valid, If it is stimulate high skill development.	7/22/2022 12:26 PM
2	creativity is beyond level of education and skills can be developed at all levels of education.	7/22/2022 12:24 PM
3	High skill development can not only be categorized for creativity. It emphasizes on all roles of learning in regards to creativity.	7/22/2022 12:24 PM
4	its role in the production of knowledge, innovation, society's demands, and the possibility of using creative strategies to motivate students.	7/22/2022 12:24 PM
5	No, its not only valid if it stimulates high skill develepment. Yes perceived judgement does impact the creative process.	7/22/2022 12:23 PM
6	To some extent, though I think in all learning levels creativity shall be prioritized.	7/22/2022 12:18 PM
7	In career perspective its great if high skills are developed in higher education but every skills is ment to build one's personality. Therefore despite whatever skills one's possess gonna lead them to be more creative and developed personality	7/22/2022 12:18 PM
8	The importance of fostering creativity in higher education was tied to its role in knowledge generation, innovation, societal needs, and the possibilities of adopting creative tactics to encourage students.	7/22/2022 12:17 PM
9	No, its not only valid because everyday life needs creativity, not just high skill development.	7/22/2022 12:04 PM
10	No its not valid only if it stimulates high skill development	7/22/2022 12:03 PM
11	Creativity will always stimulate a thinking mind and will lead to skill development ,yes perceived judgement does impact judgement	7/22/2022 12:02 PM
12	creating a solution for a problem comes from creativity	7/22/2022 12:02 PM
13	Creativity not only simulates high skill development in higher education because the learner can get to learn new things . Yes , the perceived judgement does influence the creative process.	7/22/2022 12:02 PM
14	The challenge of 'cultivating creativity in learners is bound up with the wicked problem of preparing them and enabling them to prepare themselves, for the unknown challenges they will encounter over a lifetime of working, learning and adapting to the changing circumstances of their lives	7/22/2022 12:01 PM
15	it is valid in all sort of developemntal levels or classes. skill developemnt could not be confined to only several fields of higher education. judgment should only be put into play when all the possible creative ideas have been entertained and understood.	7/22/2022 12:00 PM
16	As per us Creativity doesn't have any boundaries.it can be of any education level...Yes we agree to some extent that judgement of creative process do influence creativity	7/22/2022 11:56 AM

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17	no its depend on the skills and the guidance	7/22/2022 11:53 AM
18	Actually no. I guess we should Encourage developing creativity in every aspects of life.	7/22/2022 11:50 AM

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## Q6 How can educators redesign strategy through the lens of the learner's perspective? Consider if you see a correlation between risk-taking and creativity.

Answered: 18 Skipped: 0

#	RESPONSES	DATE
1	Yes, creative one cannot be risk.. It is always special approach	7/22/2022 12:26 PM
2	risk-taking creativity surely has connection and are interdependent upto certain extent. Educators can select best ideas by taking feedback from learners and redesign should not be linear but also based on newer ways by taking risks.	7/22/2022 12:24 PM
3	Both are correlated as creativity is an idea of a new process. Which can lead to a positive outcome or a negative outcome.	7/22/2022 12:24 PM
4	by Making expectations clear. by Making eye contact and address students by name. Supplement lectures with hands-on activities.	7/22/2022 12:24 PM
5	Yes. Creative mind cannot be risk averse.	7/22/2022 12:23 PM
6	By analyzing the data of students feedback about the Positive learning experiences.	7/22/2022 12:18 PM
7	Risk taking is often associated with creativity, yet little evidence exists to support this association.	7/22/2022 12:18 PM
8	Promote peer learning. Break down tasks into smaller segments that will gradually build up to the job aim. Use the learner's own words, language, materials, and personal context - be explicit about the activity's aim and how it connects to the learner's skill requirements.	7/22/2022 12:17 PM
9	being more considerate	7/22/2022 12:04 PM
10	.	7/22/2022 12:03 PM
11	There is always a correlation between risk taken and creativity creative minds cannot be risk averse , educators can help by giving a conducive environment and channelling the entire thought process	7/22/2022 12:02 PM
12	creativity comes from risk-taking the feedbacks from the educator can guide the learner to a right path	7/22/2022 12:02 PM
13	The educators can implement it in a practical manner so that the learners can get it easily. While creating something new we have no idea about the outcome , so there is correlation between risk-taking and creativity.	7/22/2022 12:02 PM
14	Educators use a variety of strategies to improve student learning, but it is most important to create a comfortable classroom where students feel secure.. Student learning is improved when teachers take the time to get to know students, to understand their needs, and to establish meaningful relationships	7/22/2022 12:01 PM

15	the strategy could be remodeled by respecting the ideas that are put in by the learners since there is an obvious correlation between risk taking and creativity. supporting the learner to input ideas would help them take risks as they are unaware of what comes next or as an output. new ideas come with greater risk. good or bad all	7/22/2022 12:00 PM
16	Considering learners perspective would help to redesign the right strategy.we can surely see the correlation between both risk taking and creativity and that's how they can generate better ideas for any particular design.	7/22/2022 11:56 AM
17	redesign strategy to be developed based on the learners perspective. creativity always consists risk -taking .creativity is correlation with risk .educators could develop strategy based on the learners perspective.	7/22/2022 11:53 AM
18	As I stated earlier, educators need to have a more student-centered lessons. But they usually dictate what they know, and that's it. And to be honest it is just funny to talk about making education better when the only focus of this college is the Economical gain it will acquire. There is not a single place in the world that has 150 students in a master level. Teachers are not even checking the exams they re just giving points randomly, or instead of creating new tests and exams they just use the previous year's exams that were prepared by other instructors. They just need to change this mentality first before acting like everything is ok, let's talk about making education better. Firstly they need to have a proper edu	