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**An examination of how tutor-practitioners conceptualise  
and enact practice-based-knowing in a small Higher  
Education Fashion School: a social practice theory  
approach.**

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**Abstract**

This thesis examines how practice-based-knowing (PBK) is conceptualised and enacted by eighteen part-time tutor-practitioners teaching on Fashion Design, Fashion Styling and Fashion Business undergraduate and postgraduate programmes in a small Higher Education Fashion School (HEFS). It adopts a qualitative idiographic insider-researcher close-up methodology composed of oral biographies, dialogic interviews, interviews with the double, participant observations and researcher reflexivity. Social practice theory (SPT) is applied within the research, composed of Trowler's meso level analytical construct of a Teaching and Learning Regime (TLR) and Schatzki's conceptual relationship between practice as a connected entity and practice as performance, to analyse the conceptualisation and enactment of PBK within the HEFS site ontology and its connected Fashion Industry human practices and material arrangements. Tutor-practitioner composite vignettes are employed to integrate the presentation, analysis and discussion of the data. They illustrate that the tutor-practitioners' PBK was conceptualised as a combination of: learning the rules and techniques, bringing or carrying contextualised working methods into the HEFS, acknowledging tacit knowing including sensible knowledge, having contemporary and historical perspectives alongside accrued experiences and applying theory in relevant contexts to make connections with Fashion Industry practices. Its enactment was composed of dialogical, collaborative, modelling, storytelling and mentoring processes in conjunction with demonstrating and simulating Fashion Industry working practices. The tutor-practitioners filtered their teaching practice

conceptualisations and enactments through Fashion Industry practices rather than departmental disciplinary cultures. The research also established that 'mutually reinforcing' or co-constitutive subjectivities in interaction between tutor-practitioners and their students, a social constructivist implicit theory of teaching and learning, transgressive conventions of appropriateness and discursive repertoires were the most significant TLR moments in the HEFS practice context. Overall, it claims that the heuristic power of SPT can be enhanced by the addition of tutor-practitioner practice biographies as a TLR moment alongside the analytical application of Schatzki's conceptual relationship between practice as a connected entity and practice as performance when studying HEFS type settings involving tutors who teach their professional practice and who exhibit hybridised and fluid identities.

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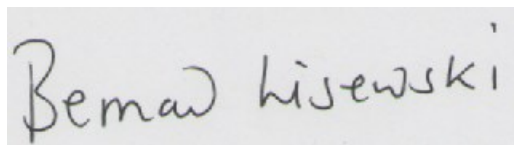
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This thesis results entirely from my own work and has not been offered previously for any other degree or diploma. The word-length conforms to the permitted maximum.

Signature:

A handwritten signature in dark ink on a light grey background. The signature reads "Bernad Lisewski" in a cursive, slightly slanted script. The first name "Bernad" is written in a more compact, rounded style, while the last name "Lisewski" is more elongated and features a prominent 'i' at the end.

## List of Abbreviations

HE	Higher Education
HEAD	Higher Education Art and Design
HEFE	Higher Education Fashion Education
HEFS	Higher Education Fashion School
MLP	Multi-Level Perspective
PBK	Practice-Based-Knowing
QAA	Quality Assurance Agency
SPT	Social Practice Theory
TA	Thematic Analysis
TLR	Teaching and Learning Regime
UK	United Kingdom

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# Chapter 1

## Introduction to the study

### Research context, aims and rationale

This doctoral research is conducted in a small privately owned for-profit Higher Education Fashion School (HEFS) based in the United Kingdom (UK). It originated in Milan in 1935 to provide vocational training for students wishing to work in the Fashion Industry. The UK campus is a collaborative partner of a public UK university and is thus subject to its validation procedures and the quality and standards regulations of the Quality Assurance Agency (QAA). A key feature of its educational philosophy is the employment of tutors who complement their teaching with creative Fashion Industry practice. Williams (2016: 223) describes this relationship between the Fashion Industry and university level fashion education as a “fluid... semi-permeable membrane” within which tutor-practitioners play a key role.

The thesis aimed to examine how eighteen part-time hourly paid tutor-practitioners conceptualised and enacted their Fashion Industry practice-based-knowing (PBK) whilst teaching on the HEFS’s undergraduate and postgraduate degree programmes. The research found that the tutor-practitioners’ PBK was conceptualised as a combination of: learning the rules and techniques, bringing or carrying contextualised working methods into the HEFS, acknowledging tacit knowing including sensible knowledge, having contemporary and historical perspectives alongside accrued experiences and applying theory in relevant contexts to make connections with Fashion Industry practices. Its enactment was composed of dialogical,



collaborative, modelling, storytelling and mentoring processes in conjunction with demonstrating and simulating Fashion Industry working practices.

The study's rationale resided in the issues raised by previous educational research by Shreeve (2009) which focused on how Further and Higher Education tutor-practitioners in Art and Design experienced the relationship between their creative professional industry practice and teaching. If the benefits of employing practitioners to teach within Higher Education Art and Design (HEAD) environments are to be maximized, Shreeve (2009: 158) concluded that there is a need to: "explore how their practice-based knowledge can be made available to students" and enable them to "understand that there are different ways that their identity as a practitioner can be maintained alongside an identity as an educator in creative arts subjects".

Tutor-practitioner expertise places less emphasis on propositional knowledge (knowing about) and more on procedural knowledge (knowing how) which according to Shreeve, Wareing and Drew (2009: 346) is often held tacitly and thus "may not be readily articulated". Moreover, tutor-practitioners' dual identities present them with the additional challenges of managing overlapping educational and creative priorities whilst maintaining their ongoing involvement in, and ownership of, their educational practices. The locus of the study resides in the HEFS's situated human practices and material arrangements or what Schatzki (2005: 467) refers to as a "site ontology" which "implies that a certain type of context is central to analysing and explaining social phenomena". Within such contexts, human practices are not viewed as the property of individuals but rather the inherent property of the social site. Hence, the research focuses on examining the nature and enactment of the tutor-practitioners' PBK and the

development of their professional identities as teachers within the specified setting of the HEFS and its Fashion Industry connections.

### **Research questions**

The research questions for the thesis are:

1. In what different ways do tutor-practitioners conceptualise and enact practice-based-knowing in a Higher Education Fashion School?
2. What factors influence the development of tutor-practitioners' professional identities as teachers in a Higher Education Fashion School?
3. To what extent and in what ways does social practice theory illuminate our understanding of tutor-practitioners' enactment of practice-based-knowing in a Higher Education Fashion School?

Two of the research questions employ the gerund *knowing* (Blackler, 1995: 1021) within which knowledge and practice are seen as being “mutually constitutive” (Schatzki, 2017: 27). This epistemological perspective underpins the study's adopted analytical framework social practice theory (SPT) which has a relational treatment of knowledge in its engagement with the discourses, practices and tools of a given practice context. A practice focused stance views knowledge in an active, collective, distributed, provisional, emergent and contextually contingent way and is situated in processes composed of verbs such as “learning, organizing, belonging, understanding, translating and knowing” (Nicolini, Gherardi and Yanow, 2003: 21). As such, the tutor-practitioners' knowledge can be conceptualised as their ability to participate competently in the multiple practice relationships and the material and discursive conditions of the HEFS site. They are involved in a recurrent social process of negotiating their competence within which

practice is identified as a “collective knowledgeable doing” (Gherardi, 2017: 3). By learning of, and participating in, the HEFS’s educational practices the tutor-practitioners are developing their professional identities as Higher Education (HE) teachers. As Schatzki (2017: 26) argues “it is the transformation of people that accompanies their participation in practices”. In the face of such changes, the thesis seeks to identify the factors which influence the tutor-practitioners’ developmental trajectory as HE teachers. Furthermore, given that the study’s theoretical framework is SPT consisting of Schatzki’s (2005: 467) site ontology and Trowler and Cooper’s (2002: 222) Teaching and Learning Regime (TLR) analytical construct described as a “constellation of rules, assumptions, practices and relationships” within university workgroups, it also examines how and to what extent this heuristic approach can illuminate our understanding of the tutor-practitioners’ enactments of their PBK in the HEFS and their teaching-creative practice relationships with the Fashion Industry.

### **Research methodology and methods**

The research methodology comprises of a ‘close-up’ (Trowler, 2012a) qualitative, insider-researcher, idiographically based study which includes the two different yet related perspectives of “zooming in on the accomplishments of practice and zooming out of their relationships in space and time” (Nicolini, 2012: 213). The “zooming in” focuses on the situated enactments of PBK by the tutor-practitioners within the HEFS alongside a contemporaneous “zooming out” on the connectivity of such activities to their Fashion Industry practices. Insider-research (I worked as a part-time educational developer in the HEFS) involves both advantages and disadvantages with regard to: access to naturalistic data, the changing insider-outsider relationship, participant rapport and interview bias, pre-conceptions and contextual awareness,

power differentials and role conflict. These issues will be considered further in Chapter 3 which describes the study's research methodology and methods .

In researching practices, Schatzki (2012: 24) advocates an ethnographic “practice interaction-observation” approach. Similarly, Trowler (2013: 2a) within the methodological spirit of “zooming in” and “zooming out” articulates the need for a *practice-focused* ethnography consisting of:

“Fine-grained, usually immersive, multi-method research into particular social activities aimed at developing ‘thick description’ (Geertz, 1987) of the structured behavioural dispositions, social relations, sets of discourses, ways of thinking, procedures, emotional responses and motivations in play. Beyond that descriptive agenda the approach seeks to uncover broader reservoirs of ways of thinking and practising which are being differently instantiated locally”.

My multi-method approach involves the use of a) oral practice biographies where the tutor-practitioners describe the context and history of their Fashion Industry experience, how and why they became a tutor and how their practical industry experience influences their tutor identity and practice; b) dialogic interviews within which the “interviewer and the informant... collaborate to construct explicit accounts on the basis of the informant’s experience and tacit knowledge” (Knight and Saunders, 1999: 144) given that a prominent feature of tutor-practitioner PBK is its tacit nature; c) interviews with the double which is a form of “projective interviewing” used to “analyse and represent practice” (Nicolini, 2009: 209); d) participant observation of teaching

practice and e) researcher-reflexivity which draws on Nicolini's (2009: 197) call for the researcher to maintain a "coherent and vigilant reflexive stance" when undertaking a SPT based research approach. In order to place the tutor-practitioners' voices at the centre of the research, tutor-practitioner composite vignettes are employed to integrate the presentation, analysis and discussion of the data.

### **Theoretical framework**

Most SPT's share some common elements that can be employed in conjunction with each other. Hence, this study uses a combination of theoretical tools as guided by Nicolini's (2012: 213) advocacy of the need to switch between "theoretical sensitivities". The research focuses on the tutor-practitioners' socially produced and reproduced meanings and experiences whose knowledge and knowing are conceptualised as being constructed and embedded within the historical, material, discursive and structural conditions of the HEFS and its Fashion Industry connections. This standpoint is underpinned by Gherardi and Nicolini's (2003: 205) socio-material constructionist approach which:

"Conceives knowledge and knowing as inextricably bound up with the material and social circumstances in which it is acquired... which maintains that human action can only be explained in terms of the specific conditions in which it takes place".

Trowler's (2012: 31) SPT version of a 'socio-material constructionist' perspective is utilised as one of the study's key theoretical frameworks. This meso level focus is regarded as "the point of social

interaction by small groups such as those existing in the classroom, in the university department, in the curriculum planning team” (Trowler, 2008: 20). Thus, it is an appropriate theoretical lens to examine the HEFS tutor-practitioners’ enactments of their PBK where practices rather than individuals are the significant units of analysis. Trowler and Cooper’s (2002: 222) TLR heuristic tool and its associated ‘moments’ (Harvey, 1996: 78) are employed to analyse the data in conjunction with Schatzki’s (1996: 89) two notions of practice: practice as a connected entity defined as a “temporally unfolding and spatially dispersed nexus of doings and sayings” and practice as performance which involves practice as a process of ongoing enactment. Schatzki (2005: 474) describes a HE academic department as a “bundle of practices and material arrangements”. The HEFS and its associated Fashion Industry connections have multiple bundles, the sum of which Schatzki (2016: 31) characterises as a “plenum” where all the practices are interlinked and overlap within which the tutor-practitioners play a major role.

### **Claims to originality**

Previous HE research studies using the analytical lenses of SPT and TLR’s have been situated within disciplinary contexts consisting mainly of full-time staff who display a strong sense of academic identity. This study’s claims to originality reside in the application of these theoretical tools to creative, part-time and hourly paid HEFS tutor-practitioners who exhibit hybrid, fluid and ambiguous identities. Furthermore, the tutor-practitioners filter their pedagogical constructs through Fashion Industry practices rather than disciplinary cultures with much greater emphasis being placed on the knowledge resource of “sensible knowledge” (Strati, 2003, 2007). The thesis argues that TLR’s are less intrinsic to, and more elusive within, such contexts. However, it also contends that the TLR heuristic can be strengthened by incorporating

tutor-practitioner practice biographies as an additional TLR moment in association with the analytical application of Schatzki's conceptual relationship between practice as a connected entity and practice as performance when studying HEFS type settings involving tutors who teach their professional practice and who demonstrate hybridised and fluid identities.

### **Thesis structure**

Chapter 2 consists of a literature review which introduces previous phenomenographic and communities of practice based research studies undertaken in HEAD contexts. It continues by describing different SPT perspectives particularly focusing on Schatzki's and Trowler's analytical approaches to researching HE contexts. Thereafter, it explains the relationships existing between knowledge and practice, the tacit nature of procedural and sensible knowledge, knowledge ambiguity, multiple modes of knowing and their different forms of articulation in HEAD settings. The chapter concludes by examining the challenges of developing and sharing cumulative declarative knowledge within such creative realms.

Chapter 3 describes the study's research design in relation to the research questions and the qualitative methods employed; composed of oral practice histories, dialogic interviews, interviews with the double, observations of practice and researcher reflexivity. This is followed by an explanation of its methodological rationale and the ontological, epistemological and theoretical principles underpinning the research. The chapter continues with a discussion on the challenges of undertaking insider-research and accessing tacit PBK and why and how a Thematic Analysis (TA) of the data was undertaken. This includes an explanation for using tutor-

practitioner vignettes as a way of presenting, analysing and discussing the data. It concludes with a description of the study's generalisation position.

Chapter 4 utilises vignettes to present, analyse and discuss the data with regard to the tutor-practitioners' conceptualisations and enactments of their PBK and the relationships which exist between the human practices and material arrangements in the HEFS site ontology. The factors influencing the development of the tutor-practitioners' professional identities as HEFS teachers are also described.

Chapter 5 concludes the thesis by summarising and accounting for its key research findings and claims and thereafter discusses the implications of these for the TLR analytical device. The contributions to knowledge are identified as are the study's limitations and the potential areas of examination for any future research which applies SPT in similar HE contexts.



## **Chapter 2**

### **Engaging with the Higher Education Art and Design teaching and learning research literature, social practice theories and the nature of knowledge in the creative arts**

#### **Introduction**

This chapter commences with a critical examination of phenomenography (Marton and Saljo, 1976) and communities of practice theory (Wenger, 1998) which are the two most dominant theoretical frameworks used in the previous research undertaken to analyse tutor-practitioner teaching practices in HEAD disciplinary environments. These two areas are also explored to highlight their deficiencies in relation to the SPT's of Schatzki and Trowler to account more transparently for the influences of materiality, relationality, agency and structure in Higher Education practice contexts.

The chapter continues by scrutinising different SPT perspectives particularly those of Schatzki (1996, 2005) and Trowler (2008) as applied to HE settings. Thereafter, a discussion follows on the mutual relationships existing between knowledge and practice, the tacit nature of procedural knowledge and the challenges involved in its articulation and the importance of sensible knowledge, knowledge ambiguity and multiple modes of knowing in HEAD practice contexts. The chapter concludes with an investigation into the difficulties of developing and sharing cumulative declarative knowledge in such practice environments. A detailed characterisation of the HEAD pedagogic literature will be undertaken in Chapter 4 integrated into the analysis of the vignettes and the illumination that they provide to the conceptualisations and enactments of the tutor-practitioners' PBK.

## **Phenomenographic research studies in HEAD contexts**

Within HEAD settings, phenomenographic research approaches have been used to examine the: variation in Fashion Design students' approaches to learning (Drew, Bailey and Shreeve, 2001, 2002, 2004); qualitatively different ways teachers of creative practices experience their teaching (Drew and Williams, 2003; Drew, 2004) and how tutor-practitioners experience the relationship between their creative professional practice and their teaching (Shreeve, 2009, 2010, 2011). In ten different institutions across a variety of HEAD subject areas, Shreeve (2010) interviewed sixteen tutor-practitioners. Her research identified five distinguishable categories of qualitative variation in the tutor-practitioners' experiences of the relationship between their creative professional practice and their teaching from passing on knowledge from practice to the student (Dropping In) to situations where practice and teaching became "one and the same thing (Integrating)" (Shreeve, 2010: 694). These variations were associated with five possible experiences of tutor-practitioner identity, the important proviso being that the categories were not viewed as attributes of individuals *per se* but that it was possible for individuals to "experience multiple identities simultaneously or aspects of different identity at different times" (Shreeve, 2009: 156). In effect, the tutor-practitioners' identities were not fixed but negotiated and re-adjusted within and between their different and immediate practice contexts. Shreeve (2010: 701) asserts that "there should not be an assumption that this will entail either a comfortable or simple transition". Hence, she encourages future researchers operating in these dual practice settings to "pay attention to identity work" (Shreeve, 2009: 158) to better enable tutor-practitioners to understand the different ways of maintaining their creative practitioner identities alongside their educator ones in HEAD disciplines.

Similarly, Budge (2014: 34) drawing on, but not adopting, Shreeve's phenomenographic research approach argues that very little is known about HEAD tutor-practitioner identities. She conducted thirteen interviews with tutor-practitioners in different Australian universities and, applying Butler's (2008) theory of performativity and Bourdieu's (1977) notions of field and habitus, acknowledges the role of "power and authority in a broader sense" (Budge, 2014: 41) in influencing identity formation. Budge (2014: 32) concludes that tutor-practitioners "conceptualise their identity in myriad ways" because it is "shifting, changing and performative in nature". The practice context is highlighted as being crucial in shaping the tutor-practitioners' identity descriptors. These issues are explored further within the current HEFS study context and its Fashion Industry connections in the research question: what factors influence the development of tutor-practitioners' professional identities as teachers in a HEFS?

Various criticisms have been made of phenomenographic research (Haggis, 2003, 2004; Malcolm and Zukas, 2001; Mann, 2001; Webb, 1997), the chief amongst them being its lack of consideration of the broader institutional, historical, political and social contexts in which teaching and learning relationships occur. Ashwin and McClean (2005: 4) regard phenomenography's conceptualisation of university pedagogy as being "limited by its abstraction from educational purposes and values, and from political and social realities". Likewise, Haggis (2003: 98) argues that it "removes the individual learner [or in the current HEFS research context, the tutor-practitioner] from the richness and complexity of his or her multiple contexts".

These macro considerations arise because phenomenography focuses on the relational variations in individuals' qualitative experiences and perceptions of a given teaching and learning environment. Ontologically, nothing exists outside of peoples' experiences whilst epistemologically anything known about the world is gauged solely through our human experiences. As such, it brackets out or 'disembodies' "learners and teachers and tends to underplay the importance of their identities and power relations in teaching and learning interactions" (Ashwin, 2008: 7). In doing so, it focuses on the individual person and their cognition as the significant unit or level of analysis rather than their social practices. This "psychologism" (Trowler, 2008: 19) is reflected in Shreeve's (2009: 158) phraseology in her exhortation of the need for future HEAD research to explore how tutor-practitioners' "practice-based *knowledge* [my emphasis] can be made available to students". Her use of the word knowledge underplays its meaning as an active form of knowing which Orr and Shreeve (2018: 12) subsequently acknowledge from within a socio-cultural perspective:

"Creative education knowledge is mutable, situated and provisional; it has multiple dimensions and forms. This knowledge is sticky and unstable".

Furthermore, from a socio-cultural standpoint, knowing and practice are regarded as being mutually constitutive. Within this interactive process, Gherardi (2017: 2) describes it as a shift away from a cognitive understanding of learning, knowledge commodification and knowledge transfer to one where learning, knowing and identity are acquired through individuals' increasingly competent participation in communities of practice (Lave and Wenger, 1991; Wenger, 1998).

## **Communities of practice theory research studies in HEAD contexts**

Communities of practice theory was originated by Lave and Wenger (1991) to examine co-participation processes within different social practice domains. It is underpinned by the notion of “situated cognition” whereby knowledge is co-produced and situated; “being in part a product of the activity, context, and culture in which it is developed and used” (Brown, Collins and Duguid, 1989: 1). Learning arises through “legitimate peripheral participation” which Lave and Wenger (1991: 29) characterise as an enculturation “process by which newcomers become part of a community of practice” and thereby “acquire that particular community’s subjective viewpoint and learn to speak its language” (Brown and Duguid, 1991: 48). The process involves different “degrees of community participation” (Wenger, McDermott and Snyder, 2002: 57) within which a newcomer progresses from being an ‘outsider’, to operating at the periphery, to becoming fully engaged and active in the socio-cultural practices and collective subjective world view and memory of a community of practice. The more newcomers participate in, and contribute to, the set of practices, the more they become legitimate ‘insider’ members of the community. Thus, learning is a socialization process whereby increasing levels of competent participation within a community over time are the key to how learning occurs and the formation of participant identity within it. As Farnsworth, Kleanthous and Wenger-Trayner (2016: 145) state:

“The theory does not separate learning from the becoming of the learner. That’s why identity is such a central concept. If a really important part of learning is the shaping of an identity, then one key implication for education is that you cannot give people

knowledge without inviting them into an identity for which this knowledge represents a meaningful way of being”.

This social constructivist theory of learning is the pre-dominant heuristic device employed to analyse educational practices in HEAD disciplinary contexts (Austerlitz *et al*, 2008; Drew and Trigwell, 2003; Drew and Shreeve, 2006; Drew and Williams, 2002; Drew *et al*, 2008; Logan, 2006; Mindel, 2016; Orr, 2010, 2011; Orr and Shreeve, 2018; Page, 2012; Patil, 2017; Poggenpohl, 2008, 2015; Shreeve and Bachelor, 2013; Shreeve, Sims and Trowler, 2010; Shreeve, Wareing and Drew, 2009; Sims and Shreeve, 2006). For example, Drew and Williams (2002: 11) in exploring conceptions of teaching held by HEAD tutors highlight the importance that participating in communities of practice plays in “understanding learning to practice, including the values and appropriating an identity related to that practice”. Drawing on the legitimate peripheral participation process in conjunction with Schon’s (1987: 37) concept of the design ‘practicum’, a “setting designed for the task of learning a practice”, Logan (2006) studied how learning and teaching are undertaken in degree level graphic design classrooms in preparing students for professional industry employment. The students were engaged in studio work which sought to replicate the authentic practice-based activities and discourses of a commercial design environment. Tutors acted as “expert coaches” with their students conducted through informal and formal one to one conversations, briefing sessions and ‘crits’ employed to assess work. Shreeve, Sims and Trowler (2010: 125) characterise this pedagogic process as a “dialogic” (Danvers, 2003: 51) one or “a kind of exchange” which reflects the “uncertainty and open-ended nature of creative production”. Such approaches are likely to be manifested in experiential learning (Kolb, 1984) methods with a strong emphasis being placed

on “doing and making, by enacting what it means to become an artist, designer or performer” (Shreeve, Sims and Trowler (2010: 128). Within Logan’s (2006: 342) study, students were seen as being progressively immersed into a graphic design community of practice by learning to practice and thereby become practitioners upon which she concluded that:

“There seems to be sufficient correspondence between the educational and professional contexts to conceive of them as overlapping circles of activity within a wider graphic design community of practice”.

Such practice-based learning is founded on the assumption that learning occurs through students undertaking “authentic activities in context” (Sims and Shreeve, 2006: 4) alongside a socially structured process of absorbing, and being absorbed into, a practice (Nicolini, 2012: 80). For these reasons, Shreeve, Sims and Trowler (2010: 128) regard the social constructivist learning theories of Lave and Wenger (1991) and Wenger (1998) as the “most appropriate frameworks” to explain pedagogical practices in creative HEAD teaching.

As a theoretical lens, Benzie, Mavers, Somekh and Cisneros-Cohernour (2005: 182) argue that the communities of practice paradigm provides an effective tool for research into the emergent “social processes of groups in contexts such as the home, the workplace or the local community” which can all act as sites of situated and authentic participatory learning.

However, the theory exhibits one major flaw in that the very notion of ‘power relations’ which underlie the “conditions for legitimacy” and “define the possibilities for learning” (Lave and Wenger, 1991: 98) are noticeably underdeveloped within its scope. Indeed, Lave and Wenger

(1991: 42) formally acknowledge this in their statement: “unequal relations of power must be included more systematically in our analysis” given that control over resource availability for learning can shape the legitimacy and positionality of community practice participants particularly newcomers. Nicolini (2012: 85) accuses the legitimate peripheral participation process of being “much more effective in explaining persistence and perpetuation than it is in explaining change”. Hence, newcomers face a dilemma of either engaging wholly in time honoured existing practices or challenging them as they seek to establish their own developing identities. So for example, in Logan’s (2006) graphic design educational context it would not be unreasonable to ask the question: to what extent were the students encouraged to challenge existing practices rather than merely replicate them?

Within Logan’s study, there is no acknowledgement of the possible existence of power relations in these professional contexts which may either enable or constrain the participation of newcomers into existing practices. Her analysis assumes that learning occurs in a “one-way direction from outside-in as newcomers become inducted, a premise which explains neither innovation nor internal resistance” (Fenwick, Nerland and Jensen, 2012: 5). Fox (2000: 860) argues that communities of practice theory “tells us nothing about *how*, in concrete practice, members of a community of practice change that practice or innovate”. Thus, because it emphasises the maintenance of community, continuity and the enculturation of newcomers into existing community practices (through the legitimate peripheral participation process) the communities of practice theory faces the problem of “accounting for change” (Knight and Trowler, 2001: 14).



Fuller, Hodkinson, Hodkinson and Unwin's (2005: 67) workplace learning research within complex institutional contexts suggests that "patterns and forms of participation are highly diverse" and play a crucial role in configuring the opportunities and barriers for community of practice newcomers. In such settings, Aubrey and Riley (2016: 176) assert that practices may not be willingly articulated and shared with newcomers by 'old timers'. Similarly, Calhoun (1995: 149) casts doubt on the application of communities of practice theory to complex or highly differentiated societies by offering a more problematic description of practice articulation:

"Most passing on and subsequent affirmations of culture take place in the course of interested actions in which people pursue a variety of ends, both conscious and unconscious. As people succeed or fail, meet with approval or disapproval, in trying to carry out their manifold projects of daily life, they may adjust slightly the traditional information they have received from various others in the course of previous interactions".

There remains the need to consider the ease with which tacit knowledge (Polanyi, 1967), which is a prominent feature of communities of practice, can be expressed by expert insiders to newcomers or indeed by HEFS tutor-practitioners to students. This will be explored further in the section: the tacit nature of procedural knowledge and its articulation. Moreover, the previous discussion identifies important issues for the current research context with regard to the need to examine the extent to which tutor-practitioners are able to implement normalised

HEFS educational practices but also challenge them given their contemporary PBK expertise emanating from a constantly changing Fashion Industry environment. For example, Gourlay's (2011) research questions whether communities of practice theory can be applied relevantly to represent an academic department and its associated academic reading and writing practices. She reports that novice lecturers from 'practice-based' backgrounds found their transition into HE to be "challenging and characterised at times by a degree of confusion, inauthenticity and isolation" (Gourlay, 2011: 76) and that the "repertoire of practices required of them was found not to be shared... it was reported that knowing how to proceed was challenging for precisely that reason" (Gourlay, 2011: 75). As Knight and Trowler (2001: 66) confirm in their examination of the challenges of achieving 'intersubjectivity' (shared understanding) in the open settings of university workgroups; "we need to acknowledge that there will be limits to the homogeneity of participants' mutual knowledgeability". Similarly, Nicolini (2012: 89) poses the questions: who controls what practices can be talked about and what the accepted practice rules are within a community of practice? In effect, the theory carries with it a sense of seductive cosiness located in the "harmonizing categories" (Contu and Willmott, 2003: 287) of 'joint enterprise', 'mutual engagement', and a 'shared repertoire' of communal resources thereby obscuring such tensions and complexities as hierarchical power relations, social conflict, and incoherence.

Orr and Shreeve (2018: 4) and Williams (2016: 218) place heavy emphasis on the need for tutor-practitioners to negotiate the boundaries between university and industry contexts and given the widespread application of communities of practice theory within the HEAD pedagogic

literature, it is appropriate to ask how does the theory address the concept of boundaries in these settings? Knight and Trowler (2001 : 63) state that in applying the theory to different university workgroups “it quickly becomes apparent that drawing the lines between communities of practice is difficult if not impossible”. In such contexts, there may also be “layers of ‘communities’ right down to the level of dyads” (Knight and Trowler, 2001 : 64) within which it is difficult to discern what constitutes a ‘true’ community of practice. On a broader networked perspective, although practices can overlap and interconnect and be differentiated from each other, Nicolini (2012: 180) questions whether they can be identified as neatly “bounded units of analysis” and argues that they “do not have ‘boundaries’ as such”. He addresses this issue by re-conceptualising communities of practice as “communities of practitioners constantly busy positioning themselves within the ongoing practice” (Nicolini, 2012: 94) thereby emphasising the processual, provisional, emergent, social, situated and possibly conflictual nature of practice.

### **Moving beyond communities of practice theory: defining social practices**

According to Duguid (2005: 109) practice is critical to community of practice analysis and thus we should never lose sight of practice as a “social endeavour”. Practice theorists assert that all social life studies should begin with an examination of social practices (Spaargaren, Weenink and Lamers (2016: 7) but a unified theory of practice does not exist (Schatzki, 2001: 2; Nicolini, 2012: 9). The basic units of analysis in a practice based approach are “practices” rather than the practitioners themselves; it focuses not only on what people actually do but also on their “meaning making, identity forming and order producing activities” (Nicolini, 2012: 7) within “regimes of activity and processes” (Nicolini, 2012: 180). Given the HEAD literature’s reliance

on communities of practice theory one would expect Wenger's (1998) definition of 'practice' to exhibit a high degree of conceptual robustness. However, Barton and Tusting (2005: 6) have expressed their frustration at not being able to "pin down" key components of the theory and thereby proclaim them to be "slippery and elusive." Wenger (1998: 47) defines practice as a social and historical occurrence which:

"Connotes doing, but not just doing in and of itself. It is doing in a historical and social context that gives structure and meaning to what we do. In this sense, practice is always social practice".

Saunders (2000: 10) argues that Wenger's definition lacks clarity. He draws on Giddens' (1976: 75) representation of the practical as being "regularized types of acts" to emphasise the "recurrent or routine" nature of a practice which is reproduced in a given context according to socially accepted rules or norms. In a similar vein, Reckwitz (2002: 249) provides a widely used definition of a social practice as:

"A routinized type of behaviour which consists of several elements, interconnected to one other: forms of bodily activities, forms of mental activities, 'things' and their use, a background knowledge in the form of understanding, know-how, states of emotion and motivational knowledge".

His definition includes the knowledge resources of knowing that, knowing how and the emotional responses of “wanting and feeling” (Reckwitz, 2002: 254) where the individual as a “bodily and mental agent” acts as a:

“Carrier of a practice - and, in fact, of many different practices which need to be coordinated with one another” (Reckwitz, 2002: 250).

Shove, Pantzar and Watson (2012: 7) adopt the “carriers or hosts of a practice” metaphor in their exploration of the dynamics of practices. They regard social practices as being configured by three elements: materials, competence and meanings and the connections between them. Within the HEFS practices, materials could be scissors, different fabrics, 3D printers and tutor-practitioners’ use of their bodies to illustrate how improvements could be made to their students’ embryonic garments in the making. Competence could be the skills, industry know-how and teaching techniques of the tutor-practitioners whilst meanings could be their aspirations, beliefs around the purposes of education and how they interpret the apparent requirements of the HEFS curriculum.

Reckwitz’s and Shove, Pantzar and Watson’s SPT frameworks have been criticised by Weenink and Spaargaren (2016: 63) for their under-representation of human agency. In the former theory, the “individuals-as-carriers” metaphor suggests that human agents automatically undertake to do what was done previously (Weenink and Spaargaren, 2017: 64) whilst the latter theory decentres “emotions, motivations, identities, reasons and beliefs, the reflexive

monitoring of action... in the analysis of social change” (Weenink and Spaargaren, 2017: 63). Spaargaren, Weenink and Lamers (2016: 9) accuse Shove, Pantzar and Watson of placing “materials on a par with meanings and competences” whereas Schatzki regards “material arrangement as being employed, manipulated and constructed by the participants in their doings and sayings”. Therefore, Schatzki’s theory offers more room for agency in the manipulation of material arrangements and, given its teleoaffective influences on practices, a greater acknowledgement for the role of emotions in navigating them (Spaargaren, Lamers and Weenink, 2016: 9). As the current study seeks to examine how the HEFS tutor-practitioners conceptualise and enact their PBK and the illuminatory relevance of SPT to it, Schatzki’s theory is one of the two heuristic tools employed in this research, the other being Trowler’s (2008) TLR meso level analytical construct. Both of these theoretical social practice frameworks are described in the following sections.

### **Schatzki’s social practice theory as applied to university contexts**

In his study of social practices, Schatzki makes an analytical distinction between practice as a connected entity and practice as the performance of an actual activity. The former is defined by Schatzki (1996: 89) as a “temporally unfolding and spatially dispersed nexus of doings and sayings” such as teaching practices. A practice as a connected entity is composed of a nexus of doings and sayings which are linked together and organised by four integrative elements: practical understanding, general understanding, rules and teleoaffective structures. Practical understanding comprises of “knowing how to carry out desired actions through basic doings and sayings” and thereby becoming a competent member of a practice whilst general understanding corresponds to more “abstract senses” of the “worth, value, nature or place of

things” (Schatzki, 2012: 16) such as valuing the experience of teaching students or the production of creative artefacts. Rules include “explicit formulations that prescribe, require, or instruct” actions to be undertaken and a teleoaffective structure is an “array of ends, projects, uses (of things), and even emotions that are acceptable or prescribed for participants in the practice” (Schatzki, 2005: 471). Nicolini (2012: 166) emphasises that the teleoaffective structure focuses on “oughtness” or how practices “should be carried out” and as such is “learnt and perpetrated through the socialisation of novices” (Nicolini, 2012: 167) into practices. In addition to the acquisition of practical knowledge, Schatzki (2017: 24) links this learning process to the development of attributes such as:

“Normative convictions, aesthetic judgment, feelings, and the power of reflection, as well as self-understandings, ways things matter, and character traits such as judiciousness, politeness, and obedience”.

Furthermore, Schatzki (2006: 172) added a time related element to his characterisation of practice by highlighting how the past may affect what is currently happening, that is: “fully understanding the real time in which an organization occurs requires grasping this nexus of pasts and futures”. This time dimension is allied to what Schatzki (1996: 118) refers to as “action intelligibility” where, in order to accomplish real time social practices, individual actors will be conditioned by how they make sense of what is going on around them. Thus, practitioners undertake what it makes sense for them to do (Nicolini, 2012: 163) within any given practice context.

Subsequent to his 1996 definition of practice as a connected entity, Schatzki (2005: 471) revises it by referring to practice as “an organized, open-ended spatial-temporal manifold of actions.” Nicolini (2012: 164) suggests that the word ‘open’ indicates that actions will sustain and continually extend practices through time which will inevitably involve “irregularities and unexpected elements”. Hence, practices cannot be seen as being entirely regularized and routinized. This extension of practices through time relates to Schatzki’s (1996: 90) notion of practice as performance which “denotes the do-ing, the actual activity or energization, at the heart of action”. He describes practice as performance as being closely connected to practice as entity which manifests itself in “continuous happening... ceaseless performing and carrying out” (Schatzki, 1996: 90). Watson (2016: 80) articulates the relationship between practice as a connected entity and practice as performance as follows:

“A practice (as entity) shapes human action (as performance). While the practice as entity is only the effect of performances, any one performance is substantially shaped by the practice as entity. Human action is therefore always influenced from elsewhere”.

Within the HEFS research context and its associated Fashion Industry connections, the tutor-practitioners’ PBK conceptualisations are characterised analytically as practice as a connected entity whilst their PBK enactments are theorised as practice as performance. Practices are also divided by Schatzki (1996: 91) into ‘dispersed’ ones such as describing, explaining and questioning and ‘integrative’ ones which include for example, teaching, cooking and building practices within which ‘dispersed’ practices reside.



The current HEFS research is situated within Schatzki's theoretical construct of a 'site ontology' which plays out as a nexus of tutor-practitioners' practices and material arrangements consisting of "linked bodies, organisms, artefacts, and things of nature" (Schatzki, 2016: 32). Schatzki (2005: 468) conceptualises a site as a:

"Type of context... an arena or set of phenomena that surrounds or immerses something and enjoys powers of determination with respect to it. Actions... occur in a spatial context; the objective spaces of the setting of action help determine which actions are performed... actions likewise transpire in historical contexts, dependent on times, places, traditions and contemporaneous events".

For example, the tutor-practitioners' enactments of their PBK in the HEFS could be influenced by its spatial settings, historical traditions, internal webs of interwoven human practices and material arrangements, power relations and its HEAD and Fashion Industry connections.

Schatzki's (2005: 467) conception of a 'site' is not limited to a fixed location but "broader sets of phenomena as part of which something - a building, an institution, an event - exists or occurs". Practices as entities are therefore embodied in larger connections of practices (Lamers, van der Duim and Spaargaren, 2017: 56).

An academic department is defined by Schatzki (2005: 474) as a "bundle of practices and material arrangements" such as teaching, assessment and administrative practices. Practices are inseparable from their material arrangements, as for example, sewing machines,

disciplinary networks, meeting rooms, mannequins and Internet access. Schatzki (2015: 6) distinguishes five ways in which human practices and material arrangements are related together and between different bundles. They are *causality* where actions, events and entities alter the world; *prefiguration* in which existing arrangements make future changes either easier or harder to undertake; *constitution* where students and classrooms are essential for teaching practices to occur; *intentionality* in how materials are employed by teachers and *intelligibility* which consists of the meanings that, for example, studio spaces and students have for teachers in carrying out their practices. Therefore, a bundle connects with other bundles like other academic departments and administrative systems, all of which link, overlap and interact, to form wider constellations of human practices and material arrangements. This study applies Schatzki's five ways in which human practices and material arrangements are related to the HEFS 'site ontology' in Chapter Four in order to examine how they influence the tutor-practitioners' conceptualisations and enactments of their PBK.

Schatzki (2015: 5) views a university as a "maze of linked practices and arrangements" which is connected to larger bundles composed of other HE institutions, regulatory bodies and industries. Collectively, bundles and constellations form one huge nexus of human practices and material arrangements which Schatzki (2016: 31) denominates as a "plenum in which all social affairs transpire". The HEFS and its associated Fashion Industry connections have multiple overlapping bundles and constellations within which the tutor-practitioners play a key role in linking practices. Schatzki conceptualises a 'plenum' as being made up of a single level or a "flat ontology". This contrasts with "multi-level perspective" (MLP) approaches to social analysis

such as Trowler's (2008) involving macro, meso and micro level phenomena which Schatzki (2011: 15; 2016: 35) regards as being "ontologically suspect" As Schatzki (2015: 11) states:

"Instead of examining social life through the idea of distinct, systematically related levels, it is better to think of a single plenum of practices and arrangements that varies in the thinness and thickness... Practices and arrangements form bundles and constellations of smaller or larger spatial-temporal spread... As a key dimension of variation in social phenomena, this ontology promotes smaller and larger, not micro/macro or global/local".

To justify his theoretical stance, Schatzki (2015: 11) claims that a university's composition "illustrates the flattening of social life" and that its constituent parts including different academic departments, administrative and IT support units:

"Do not form hierarchies or lie on different levels... they all transpire in the one plenum of practices and arrangements".

The current research is not asserting that the single level 'plenum' construct or the mutually interpenetrating macro, meso and micro level perspectives provide accurate wholesale descriptions of HEFS organisational reality. Instead, it focuses on to what extent and in what ways does either or both of these SPT's act as effective analytical devices to illuminate our understanding of the tutor-practitioners' enactments of their practice-based-knowing in the

HEFS? Before examining Trowler's (2008) SPT and its complementary TLR meso level analytical abstraction, some of the criticisms directed at Schatzki's SPT are highlighted.

Nicolini (2012: 178) describes Schatzki's 'site' SPT as one which is "still under construction" because it fails to offer "any mechanism to account for how practices are connected at a distance" (Nicolini, 2012: 179) particularly given the existence of a highly inter-related globalised world. It also faces the aforementioned challenges of identifying where one practice ends and another one starts because, as Nicolini (2012: 180) observes, practices are "not bounded 'units'". Galvina and Sunikka-Blank (2016: 65) query whether practices are "knowable, ontologically robust" entities but acknowledge their usefulness as heuristic devices. They warn though that given their heuristic functionality, researchers need to "make modestly appropriate claims for them" (Galvina and Sunikka-Blank, 2016: 66). Furthermore, given their heuristic purpose it is problematic to discover chains of causation between one set of practices and another. Finally, Galvina and Sunikka-Blank accuse Schatzki's SPT of failing to engage with the structural influences of socio-economic factors on practical actions and the mind-body aspects of practices. As Trowler (2013: 4) explains:

"Social structures exist and have significant effects on practices, even though social agents may not be aware of them or their power. Practices always have a material dimension, and one which periodically involves an uneven struggle for control of resources, power and discursive and knowledge practices".

## **Trowler's social practice theory as applied to university contexts**

Trowler's (2012: 31a) SPT explicitly acknowledges the material influences on practices given its focus on the "relationships between humans and artefacts and how they co-exist and 'use' each other in the enactment of practices". The current research focuses on the socially produced and reproduced meanings and practices of the tutor-practitioners within the material and structural conditions of the HEFS and its associated Fashion Industry connections. Knowing is conceived as being embedded in the social and material environment of the HEFS practice context. The key SPT characteristics which Trowler (2016: 50) applies to university contexts are: viewing individuals as "carriers" of routinized practices (Reckwitz, 2002: 250) amongst and between workgroups using artefacts and tools within the "multiple cultural configurations" (Alvesson, 2002: 190) of different disciplinary territories; seeing the role of discourse as one form of practice whilst emphasising the historical development of identity or subjectivity in shaping practice trajectories and highlighting the significance of accessing different knowledge resources in the production of both routine and emergent practices. This highly contextualised blend of "features, concepts and characteristics of social groups" is used to examine "how they interact in various social settings under different relations of power between actors, discourses, tools and rules" (Trowler and Knight, 2002: 149). The theory focuses on the meso level of analysis which Trowler (2008: 20) regards as "the point of social interaction by small groups such as those existing in the classroom, in the university department, in the curriculum planning team". Hence, it is an appropriate theoretical tool to examine the tutor-practitioners' enactment of their PBK in the HEFS where practices rather than individuals are the significant units of analysis.

Trowler (2008: 60) conceptualises the long term interactions of university workgroups as TLR's defined as "depictions of unique constellations of sets of practices and frameworks of meaning oriented to teaching and learning projects" at the meso level of the organization. He views a TLR as an "analytical construct rather than a description of *reality*" (Trowler, 2008: 56) which is employed for heuristic purposes wherein the associated practices are influenced by both structural and agentic forces. Analytically, a TLR sits as a "figure in its ground" (Trowler, 2008: 58) such as the situated meso level practices of a Fashion Design or a Fashion Business workgroup. The 'ground' is composed of macro and micro level forces. For example, in the HEFS a TLR's constituents could be influenced by the macro level forces of a rapidly changing Fashion Industry environment (Faerm, 2012, 2015; Williams, 2016), a corporate for-profit culture and QAA regulatory procedures and the micro level forces of tutor-practitioners' different conceptions of teaching, their varying interpretations of HEFS curriculum requirements and their practice biographies.

Trowler (2009: 187) describes TLR's as not being "necessarily cohesive" and thereby they display a varying mix of contestation and consensus between their participants; shared assumptions may exist alongside diverse shades of opinion. These differentiations exist because TLR boundaries are difficult to identify given their open and porous nature. This is particularly the case in the HEFS which has a high labour turnover of part-time hourly paid tutor-practitioners. These highly contextualised features result in TLR's existing in a "state of provisional stability" (Trowler, 2009: 187) where practices are dynamically constructed and

enacted with regard to the relationships occurring between practices as performances and practices as connected entities. The analytical distinction between performance or enactment and entity is characterised by Trowler (2013a: 4-5) as the “repertoire” of situated concrete practices and the “reservoir of understood practices” respectively. In effect, the ‘reservoir’ offers a template of practices within which the ‘repertoire’ may vary dependent upon the situated performance of the individual and his or her local knowledge, dispositions and interactions in a given time and place. As Ropke (2009: 2492) summarises:

“Practices have to be enacted, and this enactment always differs slightly and may transform the recognizable entity over time”.

Each TLR is composed of a constellation of eight ‘moments’ around which Harvey (1996: 78-79) stresses the need to view them all simultaneously as ‘flows’ within a social process and avoid:

“As far as possible, any sense of crystallization of processual activities into ‘permanences’ - things, entities, clearly bounded domains, or systems”.

The eight ‘moments’ (Trowler, 2008) are:

- Recurrent practices: which entail the way things are undertaken habitually, unquestionably and unreflexively in a specific practice context. They can be characterised as ‘just the way things are done here in the HEFS’;

- Tacit assumptions: are practices and meanings which are taken for granted such as how HEFS students should be or that tutor-practitioners are not 'proper' academics;
- Implicit theories of teaching and learning: how teaching and learning is conceptualised and practiced;
- Conventions of appropriateness: are what is regarded as normality or deviant behaviour in relation to it, for example, HEFS tutor-practitioners openly questioning the use of learning outcomes in the Fashion curriculum;
- Codes of signification: these are socially constructed layers of meaning which can involve emotional responses to institutional 'signifiers'. For example, some HEFS tutor-practitioners also work in public universities and draw comparisons between the not for-profit and for-profit orientations of their respective employers;
- Subjectivities in interaction: this focuses on where identities are adjusted to accommodate different social practice contexts. For example, the HEFS tutor-practitioners may modulate their identities according to their practice biographies and which educational or creative Fashion Industry context they are working in;
- Discursive repertoires: illustrate how language is employed within social practices to enable or constrain individuals' participation in a practice context such as the HEFS tutor-



practitioners finding academic language mystifying and constraining in comparison to their creative professional Fashion Industry practice discourse;

- Power relations: TLR's are characterised by different patterns of power such as sudden changes being made to the tutor-practitioners' contractual conditions within a HEFS environment of a very 'top-down' form of educational leadership.

Trowler advises that each moment should be considered separately to "lend some analytical purchase" (Trowler, 2008: 62) to the TLR concept. However, he also argues that there are "interconnections and overlapping characteristics across all of these moments" (Trowler, 2008: 113) and hence, they should be examined and understood both holistically and separately. In this research, the qualitative data is thematically and deductively coded in reference to the eight moments to illuminate the most prominent constituents of the tutor-practitioners' workgroup culture and the interconnections between them within the HEFS site ontology.

Fanghanel (2009: 205) regards the TLR concept as a "useful analytical tool in theorising the relationship between macro and local contexts, and the dynamics within academic teams". However, she also offers some limitations of this theoretical framework. Firstly, it does not analyse how practice participants interact with macro structures because individual agency is "conceptualised at a relatively abstract level of analysis" (Fanghanel, 2009: 205). Power relations are recognised but underplayed with regard to 'marginalised voices' such as

contract researchers and fixed term teaching staff. Secondly, there is no discussion as to how consensus might be reached within an academic grouping. Thirdly, Fanghanel questions how each 'moment' might relate to each other, what their relative importance might be within a given practice context and "where does a TLR begin and where does it stop?" (Fanghanel, 2009: 206). Fourthly, she poses the question, alongside an acknowledgement that TLR's may be practically difficult to capture in their entirety; "as academic identities become more hybrid, might TLR's become hazier?" (Fanghanel, 2009: 206). This question is highly relevant to the HEFS research context in relation to identifying the factors influencing the development of the tutor-practitioners' professional identities as HEFS teachers and the applicability of SPT to the enactment of their PBK.

Further constructive criticisms have been raised by Boag (2010: 221-222) who acknowledges that using the eight moments provides a useful analytical device when faced with voluminous amounts of qualitative data. He found that some moments overlap such as recurrent practices and rules of appropriateness and implicit theories and tacit assumptions. In contrast, the the moments codes of signification, discursive repertoires, subjectivities in interaction and power relations were very helpful when seeking to isolate the social aspects of practitioner experiences from institutional and individual ones. Finally, Boag suggests that 'biographical histories', 'personal values' and 'membership of other TLRs' could be added productively to the eight TLR 'moments' as additional analytical constructs.

## **The relationships between knowledge and practice in HEAD contexts**

This section lays down the foundations for addressing the research question: in what different ways do tutor-practitioners conceptualise and enact practice-based-knowing in a Higher Education Fashion School? Within the analytical framework of SPT, Gherardi (2008) dismisses the idea of knowledge as something which resides in peoples' heads, books or databases. Instead, she sees it as being negotiated, formed, situated and re-constituted through peoples' interaction and participation within socially, culturally, historically and materially structured worlds. Gherardi (2008: 517) defines knowledge as someone being "capable of participating with the requisite competence in the complex web of relationships among people, artefacts and activities." Although she stresses the polysemic nature of the term 'practice', she views it as "epistemology" which "articulates knowledge in and about organizing as practical accomplishment" (Gherardi, 2009a : 124) and as such regards it as "knowing-in-practice" (Gherardi, 2001: 136). Subsequently, Gherardi describes this as denoting the "situated activity of the community of... professionals which, through mediation with a material and discursive world, performs a particular practice" (Gherardi, 2012b: 19). This active, provisional, emergent and highly contextualised notion of "knowing-in-practice" can be described in gerunds such as teaching, modelling, demonstrating and enacting. As Hager, Lee and Reich (2012: 3) assert, practice is composed of the:

“Relations among the everyday interactions, routines and material arrangements in particular environments and forms of knowing generated from these. Knowing-in-practice is a collective and situated process linking knowing with working, organizing, learning”.

Gherardi (2008: 517) conceptualises the term ‘practice’ as a *topos* linking ‘knowing’ with ‘doing’ whilst simultaneously invoking processes of situated material fabrication and craftsmanship. Given these interactions, she identifies three types of relationship between knowledge and practices. Firstly, there is a “*relation of containment*” within which “knowledge is a process that takes place within situated practices” (Gherardi, 2008: 518). Thus, HEFS tutor-practitioners undertake their practices in their creative and academic settings anchored within different material, normative, aesthetic, social and cultural conditions. Secondly, there exists a “*relation of mutual constitution*” whereby knowing and practicing “interact and produce each other” (Gherardi, 2008: 518). The tutor-practitioners’ fashion knowledge and identities are developed and demonstrated in their practicing within both their Fashion Industry and HEFS settings. Thirdly, there also exists a “*relation of equivalence*” which manifests itself in, whether a person is aware of it or not, practicing as “knowing-in-practice”. Hence, a HEFS tutor-practitioner pattern cutter can demonstrate his or her competence by “knowing how to connect successfully with the field of practices thus activated” (Gherardi, 2008: 518) whether they be creating shirt blocks in a Fashion Industry production context or teaching how to do this in an academic one.

Gherardi emphasises that these three relationships are mutually interactive and not prejudicial to each other. Furthermore, when researching these processes, practicing should be viewed synonymously as 'knowing-in-practice' embedded as a situated activity. Gherardi's (2008: 521) use of the word 'situated' has multiple meanings which are particularly resonant when applied to a creative HEAD context. For example, her "*situated in the body*" concept is pertinent to craft based processes where touch and aesthetic knowledge are important abilities to both acquire and actively demonstrate. Within such scenarios, Borgdorff (2012a: 1) argues that art knowledge becomes "embodied in the practices and products of art". Adiwijaya and Rahardja (2015: 331) reiterate this further by asserting that these embodiments are key constituents of the work of artists and designers and hence, they should:

"Possess broad yet deep material/bodily experiences in *first hand* concerning repertoire, styles, medium, equipment, places, values, subject matter and so forth in order to be able to transfigure it all anew into fresh artefacts. Fields that prioritize verbal analysis or merely reporting are incapable of bringing forth new meaningful bodily/material experiences through images, sounds, performances or narratives, do not deserve to be called creative arts and design at all."

Of similar significance is the notion of being "*situated in the dynamic interactions*" between human collaborators, technologies and artefacts which are important parts of the emergent working design processes of both the Fashion Industry and HE Fashion Education (HEFE).

Gherardi also proffers the idea of being "*situated in a physical context*" where for example, space is not an empty container but something that may hinder or enable the intrinsic practice

relations within it. This is reflected in Shreeve, Sims and Trowler's (2010: 136) analysis of the interactive role of space in creative HEAD pedagogy where it acts as a mediating artefact within which social learning occurs:

"The shape, form and resources that constitute the space are tools to be used in learning and teaching and these tools help to construct what is learned and how it is learned. With art practices the space can also condition the form of the outcome, the product of the practice, as resources support or restrict what can be made or performed."

Finally, Gherardi (2008: 51) highlights the importance of accounting for being "*situated in language*" usage or "discursive practices" whereby "expressions change their meanings according to the subject uttering them and according to the context of use". For example, the tutor-practitioners operate within and across both Fashion Industry and HE landscapes where their practices, discourses and identities may be adjusted to accommodate their different practice contexts (Shreeve, 2009, 2010). This linguistic challenge may be further complicated when they seek to enact their PBK to their students in the HEFS given that Gherardi (2012b: 20) argues that:

"Practical knowledge (knowing how to reproduce a professional practice competently) has an opaque dimension which is well illustrated in the literature with the concepts of 'tacit knowledge' (Polanyi 1958), 'art of knowing' (Duguid 2005), 'practical consciousness' (Giddens 1984, xxiii) - all the things which actors know tacitly about how

to 'go on' in the context of social life without being able to give them direct discursive expression".

Similarly, Borgdorff's (2012b: 50-51) exploration of the production of knowledge in artistic research concludes that artistic content has an "experiential component that cannot be efficiently expressed linguistically" given that it relies on aesthetic and visual impact for its legitimacy. He draws on Schatzki *et al* (2001) to emphasise that the knowledge and experiences emanating from creative endeavours are "constituted only in and through practices, actions, and interactions" (Borgdorff, 2012b: 50). These enacted approaches are difficult to access directly and are simultaneously situated and embedded in the interactions of the relevant creative practice contexts. Creative knowledge and experiences are embodied in art practices and art products and Borgdorff maintains that such outcomes are "non-conceptual and non-discursive" whose qualities of persuasion lie in their ability to "broaden our aesthetic experience" and thereby invite "unfinished thinking" on behalf of the audience (Borgdorff, 2012b: 50). As Schindler (2015: 2) asserts:

"Stimulating human perception through individual aesthetic experiences is paradigmatic for the arts. These experiences go hand in hand with non-discursive, embodied, sense-based forms of knowledge central to both the creation and reception of artworks".

Hence, the production of explicit knowledge *per se* is not the object of creative exercise, expression and content. Although Borgdorff frames his arguments within the realms of the purposes and processes of artistic research his conclusions, that they do not "involve theory building or knowledge production" and are "directed at a not-knowing, or a not-yet knowing"

(2012b: 63) give further legitimacy to ask the research question: in what different ways do tutor-practitioners conceptualise and enact practice-based-knowing in a Higher Education Fashion School?

In Trowler's (2013b) examination of whether HEAD research approaches can be adapted for research into HE, he draws on Frayling's (1993/1994) distinction between "research into, through or for art" to emphasise the need for Art and Design artefacts to provoke aesthetic and emotional responses from an audience. These reactions draw the audience into processes whereby knowledge is jointly produced but yet unfinished and thus are much in line with Borgdorff's thinking. These arguments further highlight the provisionality and instability of knowledge in HEAD contexts or as O'Riley (2011: 1) puts it; making a "virtue of incompleteness". Although Trowler's focus is on Art and Design's research processes, such thinking resonates with the idea that in Design teaching, its 'threshold concepts' (Meyer and Land, 2003, 2005, 2006) revolve around students' difficulties in having the confidence to challenge accepted arts practices and knowledge and developing the ability to tolerate "ambiguity and uncertainty" (Orr and Shreeve, 2018: 63) in their learning processes; the implications being that engaging students in "unfinished thinking" is what tutor-practitioners should be seeking to achieve when enacting their PBK in the HEFS.



## **The tacit nature of procedural knowledge and its articulation in HEFS contexts**

The previous discussion referred to Polanyi's (1958) concept of 'tacit knowledge' in reference to the difficulties tutor-practitioners may face in enacting their PBK to HEFS students. The current section explores this potential challenge in greater detail.

In a research study of teachers who teach their practice, Farnsworth and Higham (2012: 500) identified their background and professional association with a particular community of practice as the most prominent factors in determining how they enacted their curriculum.

The HEFS offers vocational undergraduate and postgraduate degree programmes in Fashion Design, Fashion Styling and Fashion Business; subjects which emphasise procedural knowledge rather than propositional knowledge or what Ryle (1946) refers to as "knowing how" and "knowing that" respectively. Creative arts based practitioners who teach have procedural and experientially based knowledge that can be highly specific to certain situations, tacit and which may not be easily articulated (Amin and Roberts, 2008; Logan, 2006, 2012; Montgomery, Henry and Brotheridge, 2016; Niedderer, 2007a, 2007b; Nimkulrat, Niedderer and Evans, 2015; Patil, 2017; Prentice, 2000; Schindler, 2015; Sennett, 2008; Shreeve, 1998; Shreeve, Wareing and Drew, 2009; van Kampen, 2018; Wood, Rust and Horne, 2009;). Both Prentice (2000) and Niedderer (2007a, 2007b) in particular, who examine the nature of practical knowledge in art and design research, emphasise the challenges of how such knowledge can be articulated and made accessible through textual and verbal means. These difficulties are highlighted in the following extract from a professional Fashion Industry photographer's written reflections upon his teaching within the HEFS:

“The wrong rhythm made me aware afterwards of the differences between my professional photography mind setting and dynamics (which are mainly a quick and constant activity of one stand problem solving) and the teaching ones, with the need to have a lot more reflection, control and confidence in front of an audience, together with a greater calmness in speaking”.

This scenario evidences Giddens’ (1984: 7) distinction between practical and discursive consciousness. The former relates to the photographer’s Fashion Industry context where his practices are automatic, routinized, procedural and embodied through practical consciousness and thereby indicative of the intuitive and implicit nature of his professional expertise (Eraut, 1994). He is able to undertake them without any conscious reflections and his knowledge is materially embodied within his photography practice. Polanyi (1967: 4) refers to this as “tacit knowledge” or “we can know more than we can tell” and he regards this as an “ineffable domain” (Polanyi, 1958: 87); that which is inexpressible through words. Discursive consciousness is achieved through reflecting upon actions and verbal explanation. Eraut (2000: 113) describes three types of tacit knowledge: the tacit understanding of people and situations, routinized actions and the tacit rules that underpin decision-making. He argues that these aspects come together when professional performance is composed of “sequences of routinized action punctuated by rapid intuitive decisions based on tacit understanding of the situation” a description much in line with the Fashion Industry photographer’s “quick and constant activity of one stand problem solving”. Thus, the challenge facing both the HEFS tutor-practitioner and myself as the researcher (in being able access tacit knowledge) is how do we

“make practical consciousness available such that it can be rendered accessible for learning”  
(Saunders, 2000: 11)?

Within professional learning contexts, Polanyi (1958, 1967) focuses on *knowing* rather than knowledge *per se*. The use of the verb emphasises the action oriented and personalised nature of tacit knowledge or what Polanyi and Prosch (1975: 44) refer to as “participation through indwelling”; knowledge which belies explicit verbal articulation. According to Duguid (2005: 5), Polanyi believes that tacit knowledge is not reducible to explicit knowledge and that these two constituents are complementary in that ‘knowing how’ helps to make ‘knowing that’ actionable. This is also reflected by Schon (1983: 49) in his examination of practice in five professions:

“Our knowing is ordinarily tacit, implicit in our *patterns of action* and in our feel for the stuff with which we are dealing. It seems right to say that our knowing is in our action.”

Although tacit knowledge is difficult to express, Polanyi (1958: 50) emphasises the importance of it to practitioners by way of contrast to more disciplinary specific knowledge in the form of theories or maxims:

“Rules of art can be useful, but they do not determine the practice of an art; they are maxims, which can serve as a guide to an art only if they can be integrated into the practical knowledge of the art. They cannot replace this knowledge”.

Hence, aesthetic and visual judgements may reveal a form of tacit knowledge that cannot be guided by detailed, explicit and formalised rules. Given that this is the case, Tsoukas (2003: 423) - drawing on Polanyi - argues that such tacit knowledge must be “passed from master to apprentice” and that it “cannot be captured, translated or converted but only displayed, manifested, in what we do” (Tsoukas, 2003: 426). Similarly, Patil’s (2017: 142) ethnographic research based in an Indian craft community finds that in-situ “observation and emulation” within master and apprentice relationships are the key processes in the transfer of what she refers to as “inexplicit knowledge”. The existence of different forms of tacit knowledge is worthy of further analysis through the research question: in what different ways do tutor-practitioners conceptualise and enact practice-based-knowing in a Higher Education Fashion School? The groundwork for this examination is undertaken in the next section through a consideration of sensible knowledge, knowledge ambiguity and multiple modes of knowing which are particularly relevant when studying teaching enactments in HEAD contexts.

### **Sensible knowledge, knowledge ambiguity and multiple modes of knowing and their different forms of articulation in HEAD contexts**

In his research study of knowing and learning in a sawmill, a roofing firm and a secretarial office, Strati (2003: 56) argues that “personal knowledge based on the faculty of aesthetic judgement and the perceptive-sensorial capacities” is a key constituent of the ‘knowing-in-practice’ competence of practitioners. Strati (2007: 62) refers to this as “sensible knowledge” or that which is:

“Perceived through the senses, judged through the senses and produced and reproduced through the senses. It resides in the visual, auditory, the olfactory, the gustatory, the touchable and in the sensitive aesthetic judgement”.

He argues that this non-formalised knowledge is difficult to teach because it “evades logical-analytical description and scientific formalisation and is better expressed evocatively and metaphorically” (Strati, 2007: 70) and hence, presents teachers with pedagogic challenges. As a HEFS tutor-practitioner stated upon reflecting on the difficulties of articulating his practice based tactile knowledge in pattern-cutting:

“What’s very important is also the awareness that you gain from having to explain to somebody why you do something, before teaching I never asked myself that, so I never was aware of that”.

Strati (2007: 62-63) describes four characteristics of sensible knowledge. Firstly, it accounts for practitioners’ whole experiences of the world through their intimate, personal and corporeal relations with it; secondly, in the production of sensible knowledge, interactive experiences arise continuously through “touch, hearing, smell, sight and taste” in what Strati refers to as a “honeyed” relationship with the “Other” (including both human and non-human elements), that is, “whenever it is touched, it touches in its turn”. Thirdly, there is an empathy and openness towards the diverse constituents of the world through intuitive thinking much along the same lines as the aforementioned process of “participation through indwelling” (Polanyi and Prosch, 1975: 44). Finally, sensible knowledge is not composed of neutral constituents as it has an affective dimension which is an integral part of making taste based judgements especially within a Fashion aesthetic.

Of particular importance in Fashion Design education is the development of tactile skills and the sensory manipulation of materials. Montgomery, Henry and Brotheridge (2016: 6) bemoan the under-utilisation of such tacit skills in Fashion pattern cutting courses given the increasing overload of digital technology based design processes. They highlight the importance of touch in the production of new sensible knowledge given that it “identifies the pleasure system and can stimulate emotional well-being, through fibres that pick up on our pleasure and sensory feelings”. Such knowledge in creative HEAD contexts is frequently produced through sensual, visual and artefactual means. Thus, Shreeve and Smith (2012: 541) regard it as being “amorphous and ambiguous”. Strati (2007: 73) also emphasises the ambiguous and spurious nature of sensible knowledge because it is closely aligned with being capable of making multi-sensory and aesthetically informed judgements of students’ work in HEAD contexts (Orr, 2010: 12). As Austerlitz *et al* (2008: 19) maintain:

“Knowledge and knowing in art and design is complex and not readily rendered through text. Many practices develop ways of knowing through experience of the tactile, visual and spatial and these ways of knowing are illusive to those outside our community”.

Within such educational settings, Austerlitz *et al* (2008: 1) highlight the need for a “pedagogy of ambiguity” where the open-ness and uncertainty inherent in student project briefs is integral to developing a problem-solving learning approach alongside knowledge regarded as being “procedural, provisional, socially constructed and ever changing”. Orr and Shreeve (2018: 7) conceptualise the ambiguity of creative HEAD knowledge as being integral to their idea of a

“sticky curriculum” which is composed of messiness and uncertainty, opaque values, mutability, embodied enactments and provides troublesome challenges to students, tutors and technical support staff. In particular, Orr and Shreeve (2018: 7) contend that the “sticky curriculum” presents ambiguous scenarios which:

“Require negotiation for those working in higher education; for those translating creative practice into pedagogic activities”.

The “sticky curriculum” is “linked to practices beyond the university” (Orr and Shreeve, 2018: 73) which may create a “difficult place in which students, tutors and those who support learning have to negotiate their interactions around learning and teaching”, a scenario which is reflected in the HEFS ‘site ontology’. Orr and Shreeve (2018: 29) draw on the work of Blackler (1995) to describe the complexity and multiple modes of knowing of creative practice knowledge and the challenges of integrating different forms of knowing into HEAD teaching environments. He presents five images of knowledge: embrained or ‘knowledge about’ such as a theory used in Fashion Business models; embodied or ‘knowledge how’ like how to make a shirt block in Fashion Design; encultured such as achieving a shared understanding of assessment criteria amongst a group of Fashion Styling tutor-practitioners; embedded consisting of Fashion Design pattern cutting routines and encoded such as the cultural signifiers in Fashion sub-cultures such as *Moder* or the *Gentlemen of Bacong*. According to Blackler (1995: 1032) these multiple forms of knowing are:

“Multi-faceted and complex, being both situated and abstract, implicit and explicit, distributed and individual, physical and mental, developing and static, verbal and encoded. Analysis of the relationships between different manifestations of knowledge... is at least as important as any delineation of their differences”.

### **The challenges of sharing and developing cumulative declarative knowledge in HEAD contexts**

Logan’s (2006) examination of HEAD student learning processes in graphic design classrooms and their relationship to industry practices highlights the difficulties involved in sharing and developing graphic design discourses across educational and professional practice settings. These challenges arise because design teaching values practitioners’ tacit practice knowledge which is “embedded within the very act of designing” (Heylighen *et al*, 2009: 94) rather than the more formalised and explicit processes of the design discipline. Thus, conditions within such learning environments have the “potential for knowledge to remain ‘sealed’ - that is, tacit, implicit and inaccessible” (Logan, 2006: 332).

This situated learning scenario undermines the idea that such knowledge can be unproblematically transferred from one context to another. Similarly, Brown and Duguid (2001) identify knowledge as being ‘sticky’ and ‘leaky’ within and across different institutional settings, the former tending towards tacitly performed practices whilst the latter tends towards more explicit declarative ones. However, they emphasise that the focus should not be on the intrinsic properties of knowledge *per se* and that the adoption of a socio-cultural approach to researching organisational environments allows one to examine the circumstances under which the same knowledge either ‘sticks’ or ‘leaks’. As Nicolini (2016: xi) observes:



"Knowledge cannot be moved unchanged and intact from one location to another as we would transfer a box. To become useful, knowledge has to be interpreted in the light of the local situation and fit local perceived needs. Disseminating 'content', no matter how good, may not work. A better idea would be to find a translator or boundary-spanner who can bridge the gaps and facilitate the assimilation process".

This issue clearly resonates with the research question: to what extent and in what ways does social practice theory illuminate our understanding of tutor-practitioners' enactment of practice-based-knowing in a Higher Education Fashion School?

Logan's (2006: 334) socio-cultural examination of tutors' studio discourse reveals that "rich metaphorical descriptions and imagistic language" are used to describe their perceptions of design across professional practice and educational graphic design contexts. Different metaphor-based discourses are identified such as students pursuing a "graphic design journey" within which some are described as being "unadventurous commuters" whilst others are viewed as "intrepid explorers". Both student groups are pictured as being involved in a "hunt" or a "quest" (Logan, 2006: 336) through entry processes of "legitimate peripheral participation" (Lave and Wenger, 1991: 29) into professional graphic design communities of practice; the aforementioned criticisms of this theoretical framework notwithstanding which Logan fails to acknowledge.

Another discourse focuses on the metaphors of “insiders” and “outsiders”, the former relates to practice pedagogies undertaken in studio spaces whilst the latter refers to lecture theatre based ones. Of particular importance here is the tutor-practitioners’ role in “acting as a link in the knowledge chain, enabling the circulation of design understanding to both co-worker insiders and client/manager outsiders” (Logan, 2006: 339). Logan (2012: 8) asserts that this design understanding incorporates “sense based” qualities involving bodily and aesthetic sensitization which are often tacit but are also important capabilities to have in the physical making of artefacts.

Finally, Logan (2006: 335) invokes metaphors of “permeable people and the knowledge flow” where educational and professional boundaries are crossed through “filter” or “membrane” mechanisms in which learning is a gradual “immersion process” in practice rather than one of formal didactic instruction. The key pedagogic approach is the simulation of a professional and commercial design environment involving practice based activities and discourses. Such directional alignments, pedagogic processes and socio-cultural forms of investigation are equivalently applicable to the current HEFS research context and the tutor-practitioners’ connections with Fashion Industry practices.

In a subsequent paper, Logan (2012) examines the problems pertaining to the articulation of design knowledge and the undeveloped nature of the subject’s declarative knowledge base. She argues that design disciplines have less declarative knowledge capacity than other

disciplinary areas due to their tacit situatedness and associated use “of ‘deictic’ words which can only be interpreted within the context of use (e.g. it, this, that, there, here)” (Logan, 2012: 3) but which play an important role in linking thought processes to the production of physical artefacts. This form of situatedness reiterates both the ‘dialogical’ nature HEAD teaching (Danvers, 2003: 5; Shreeve, Sims and Trowler, 2010: 125) and Schatzki’s (2012: 24) emphasis on the importance of language in providing indications to researchers as to which activities and practices exist:

“Words for practices are likewise reliable guides to existing organised activity nexuses. Understanding peoples’ words for activities and practices thus provides access to the activities and practices that make up their practice-arrangement bundles”.

This statement notwithstanding, Logan (2012: 10) asserts that design knowledge outcomes are “predominately non-verbal and are embodied in artefacts” and hence, undermine their declarative potential. Schatzki (2012: 25) maintains that such a scenario highlights the need for researchers to undertake some form of ethnography by “hanging out with, joining in with, talking to and watching, and getting together the people concerned”. These articulation issues also raise further implications for HEFS tutor-practitioners in the enactment of their PBK. For example, Poggenpohl (2008) in her examination of design graduate education argues that the master/apprentice pedagogic model, in which tacit knowledge is developed and shared, is not adequate for preparing practitioners for the challenges of twenty first century practice and that there is a need to develop new design literacies, discourses and communities of practice. Such

socio-cultural perspectives regard design's communicative power and knowledge base as not being filtered through a formalised academic discipline but as "comprising of a social identity to be entered into" (Logan, 2012: 5). This view is also reflected in Drew and Williams (2002: 3) study of HEAD teaching which focuses on the community of practice aspect of knowledge and practitioner identity in "becoming kinds of persons and about developing ways of seeing the world through practice". The relative lack of design's communicative declarative power and its focus on developing practitioner identity is said by Logan (2012) to undermine its recognition as a formalised academic discipline within HE. That said, Logan (2012: 10) encapsulates this claim within what she regards as design practice based knowledge's epistemological challenge:

"Individuation and personalised knowledge remain highly prized. These features make it difficult for design domains to develop their knowledge bases along more stable, declarative lines indeed there are long-standing tacit agreements that the absence of such declarative statements is not a lack but a requirement of design".

Such a tension according to Logan (2012) invokes the need for flexible representations of practitioners' design expertise across different practice domains or in Schatzki's (2016) terminology across overlapping bundles and constellations of human practices and material arrangements.

## **Conclusions from engagement with the literature**

This critical engagement with the literature has established that previous research conducted through the theoretical lenses of phenomenography and communities of practice has insufficiently accounted for social and material structures, discursive practices, biographical practice dispositions and a useful analytical definition of practice to sufficiently examine tutor-practitioners' conceptualisations and enactments of their PBK in creative HEAD contexts. It has introduced Schatzki's and Trowler's SPT frameworks which will be employed within the HEFS site ontology to:

- Examine the HEFS tutor-practitioners' PBK conceptualisations and enactments and their associated identity formations;
- Identify the most prominent TLR moments within this work group context;
- Apply the heuristic relationship between practice as a connected entity and practice as performance as an analytical lens to illuminate the enactment of the tutor-practitioners' PBK.

It has also confirmed that the relationship between knowledge and practice is highly situated, relational and provisional in creative HEAD practice contexts and described it as an active process of knowing-in-practice. Moreover, elements of knowing-in-practice are highly tacit composed of sensible knowledge, knowledge ambiguity and multiple nodes of knowing especially in settings involving creative artefactual production. Such knowledge characteristics require metaphorical, image based, embodied and simulated articulations of PBK. The next

chapter explains the research design, its underlying theoretical and methodological rationale and the qualitative methods employed in relation to the three research questions.

## Chapter 3

### Research Design, Methodology and Methods

**Introduction: brief overview of the research design, methodology and methods in relation to the research questions**

The research methodology consists of a qualitative, close-up, insider-research, idiographic and emic single site practice-based ethnographic study in a small for-profit HEFS. It focuses on the conceptualisation and enactment of PBK by eighteen part-time, hourly paid HEFS tutor-practitioners who teach on its Fashion Design, Fashion Styling and Fashion Business undergraduate and postgraduate courses alongside their work in the Fashion Industry. The study examines the tutor-practitioners' educational practices relationally both within the HEFS and externally as part its "nexus of connections" (Nicolini, 2012: 229) to the Fashion Industry. Therefore, the research design adopts Nicolini's (2017: 26) three part methodology of: zooming in on the tutor-practitioners' enactments of their PBK in the HEFS (practices as performances or accomplishments); zooming out on the relationships of these activities in space and time to their Fashion Industry practices (practices as embedded entities) and producing "thick textual renditions" of these connected practices. Given these relationships, each tutor-practitioner exists as an embodied part of their practice as entity around which they enact and re-enact their PBK in the HEFS.

The research questions are:

1. In what different ways do tutor-practitioners conceptualise and enact practice-based-knowing in a Higher Education Fashion School?
2. What factors influence the development of tutor-practitioners' professional identities as teachers in a Higher Education Fashion School?
3. To what extent and in what ways does social practice theory illuminate our understanding of tutor-practitioners' enactment of practice-based-knowing in a Higher Education Fashion School?

The study's theoretical framework is SPT consisting of Trowler and Cooper's (2002) meso level analytical construct of a TLR and Schatzki's (2005) concept of a site ontology within which the HEFS tutor-practitioners are situated in association with Fashion Industry bundles of human practices and material arrangements. The research seeks to inform our understanding of this particular site ontology rather than to produce systematic generalisations on behalf of the reader. As Nicolini (2017: 24) asserts, the aim of this practice theory-method is:

“Not to provide general laws or explain casual or associative relationships between constructs; rather, it aims to provide a set of discursive resources to produce accounts, overviews and analyses of social affairs that enrich our understanding of them: a social ontology... the ultimate test for practice theory is neither its coherence nor elegance but its capacity to create enlightening texts”.



Trowler (2013a: 3) maintains that SPT usage, focusing on the practices of “relatively small groups engaged in their everyday activities” (the HEFS tutor-practitioners), privileges “research designs of the ethnographic sort”. This scenario usually entails the use of a multi-method approach which was the one undertaken with the tutor-practitioners composed of:

- a) Eighteen oral practice histories;
- b) Eighteen dialogic interviews;
- c) Eighteen interviews with the double (consisting of a description of a tutor-practitioner’s teaching practice to an imagined double who is going to cover a class in their absence without the students realising that their actual teacher is missing)
- d) Thirteen participant observations of teaching practice
- e) Insider-researcher reflexivity

A Thematic Analysis (TA) (Braun and Clarke, 2006) was employed to analyse the qualitative data arising from these research methods. It was implemented in three stages: firstly, a deductive process involving the use of the eight TLR moments as theoretical lenses to interpret the data; secondly, an inductive process focusing on what was seen to be missing from the constituents of the TLR analytical construct used in the HEFS site ontology and thirdly, the composition of interpretive, emic and in-depth tutor-practitioner vignettes to provide a ‘thick description’ (Geertz, 1973: 3) of the HEFS ‘site ontology’. The tutor-practitioners were situated within the historical, material and social circumstances of the HEFS and its Fashion Industry connections. Hence, the vignettes were constructed through an interpretation and analysis of

the thematic data patterns arising from within a socio-material constructionist approach (Gherardi and Nicolini, 2003; Trowler, 2012b). By participating competently in the HEFS's educational practices, the tutor-practitioners were developing their identities as HE teachers through what Patil (2017: 9) refers to as a "person-in-becoming" process. Therefore, the research identifies the factors which influenced the development of their professional identities as HEFS teachers. The study also examines how and to what extent the SPT analytical approach can illuminate our understanding of the tutor-practitioners enactment of their PBK in the HEFS site ontology and their teaching-creative practice relationships externally to it.

### **The HEFS tutor-practitioner sample**

A criterion based purposive sample (Palys, 2008) of eighteen part-time hourly paid HEFS tutor-practitioners with varying degrees of Fashion Industry practitioner and tutor experience participated in the research (six from Fashion Design, six from Fashion Styling and six from Fashion Business). Each tutor-practitioner provided an oral practice history and participated in a dialogic interview and an interview with the double technique, further detailed descriptions of which are undertaken in the next section. Each of these interactions were conducted using *Skype* or *Facetime*, digitally recorded, transcribed orthographically and sent to each tutor-practitioner for verification and or amendment. Table 3.1 provides a list of the tutor-practitioners (by pseudonyms to maintain anonymity), their gender, discipline, Fashion Industry practice and teaching area. Thirteen of the tutor-practitioners were observed for an hour in their teaching context.

Number	Name	Gender	Discipline	Teaching Area	Fashion Industry Practice
1	Agnes	F	FD	Fashion Design and Illustration	Fashion Designer
2	Marion	F	FD	Pattern Cutting	Fashion Designer
3	Gianni	M	FD	Pattern Cutting	Fashion Designer
4	Pietro	M	FD	Graphic Design	Graphic Designer
5	Oliver	M	FD	3 D Design	3 D Designer and Consultant
6	Helen	F	FD, FS	Fashion Design and Fashion Styling Projects	Practicing Artist and ex-Fashion Model
7	Fatima	F	FS	Design History	Fashion Stylist
8	Bertie	M	FS	Sociology of Culture	Fashion Writer and Blogger
9	Carolina	F	FD, FS	History of Fashion	Fashion House Curator and Archivist
10	Johan	M	FD, FS	Digital Illustration	Fashion Branding Illustrator
11	Rachel	F	FS	Fashion Photography	Fashion Photographer
12	Quentin	M	FS	Fashion Photography	Fashion Photographer
13	Davide	M	FB	Fashion Marketing	Fashion Brand Consultant
14	Irene	F	FB	Luxury Brand Management	Fashion Buyer
15	Lionel	M	FB	Fashion Finance	Fashion Business Consultant
16	Neil	M	FB	Fashion Marketing	Fashion House Brand Manager
17	Katrina	F	FB	Fashion Communication	Fashion Marketing Manager
18	Elizabeth	F	FB	Fashion Branding	Fashion Buyer and Branding

Table 3.1: The tutor-practitioners' gender, discipline, Fashion Industry practice and teaching area

FD: Fashion Design

FS: Fashion Styling

FB: Fashion Business

M: Male

F: Female

## Research methods

In practice-based studies, Gherardi (2012a: 1) emphasises the need to develop a “methodological sensibility” for institutional research contexts which she characterises as a “texture or web of practices which extend internally and externally to the organisation” (Gherardi, 2012a: 2). Gherardi (2012a: 3) pictures this methodological landscape as follows:

“A practice should not be viewed as a unit circumscribed by given boundaries and constituted by defined elements, but rather as a connection-in-action: that is, as an interweaving of elements which are shaped by being interconnected”.

Hence, in the HEFS organisational context, the tutor-practitioners’ conceptualisations and enactments of their PBK are situated relationally with connections to their Fashion Industry practices. To highlight this relational focus, the research methodology was composed of both zooming in and zooming out processes within and external to the HEFS institutional context. Spaargaren, Weenink and Lamers (2016: 22) conceptualise zooming in on practices as performances involving the “reproduction and change of situated, individual practices by knowledgeable and capable human agents” whilst zooming out on practices is characterised as entities which are “embedded in wider nexuses, networks or chains of practices... more extended in time and space” (Spaargaren, Lamers and Weenink, 2016: 21). These two methodological perspectives were integral to the development of the interview schedule which is shown in Appendix 1: Interview Questions.

## 1. Oral practice history

This was composed of a scene setting exercise for the proceeding interview where the tutor-practitioners described the context and history of their Fashion Industry experience, how and why they became a tutor and how their practical industry experience related to their tutor role and practice. According to Schatzki (2012: 17) “teaching practices ... maintain particularly thick causal relations with the students” and an oral history “documents reflective participants’ temporal journeys through a series of bundles and constellations... and what is involved in individual people participating in multiple bundles over time” (Schatzki, 2012: 25). For Trowler (2013a: 5), as applied to the HEFS context, the “background knowledge and motivating characteristics of each person in the social field are significant in determining specific outcomes”. Parallels can also be drawn with Wenger-Trayner and Wenger-Trayner’s (2015: 23) concept of “knowledgeabilities” that is, the complex relationships which the tutor-practitioners had established in their previous practice landscapes which aided the development of their competence legitimacy in the HEFS.

## 2. Dialogic interview

A constructivist approach using dialogic interviewing, where the “interviewer and the informant... collaborate to construct explicit accounts on the basis of the informant’s experience and tacit knowledge” (Knight and Saunders, 1999: 144), was undertaken with the tutor-practitioners. The main focus was on helping the tutor-practitioners to bring their PBK to

the forefront of their consciousness. As Nicolini (2009: 196) states, “articulating practice requires discursive work”. Knight and Saunders (2000: 147) maintain that the dialogic interview is based on four principles: having a few topics for discussion, encouraging spontaneity, avoiding taken for granted assumptions and seeing practices as situated accounts. The interviews had a semi-structured agenda but I applied it flexibly within a challenge and support dynamic with myself as a co-constructor of knowledge working in conjunction with the tutor-practitioners to evoke their reflexivity on their practices. As Knight and Saunders (1999: 148) assert:

“The dialogues which occurred between interviewer and interviewee did not *uncover* truths or meanings but *produced* them”.

Table 3.2 outlines the structure of this dialogical process as adapted from Knight and Saunders’ (2000: 149) framework.

Concept	→	Discourse	→	Site General	→	Site Specific
Definitional	←	Descriptions	←	General accounts of teaching	←	Descriptions of specific teaching activities
<b>EXAMPLE</b> Practice-based-knowing		What, how and why with concrete examples		General conceptions of Fashion Styling, Fashion Design and Fashion Business teaching		Actual teaching methods of Fashion Styling, Fashion Design and Fashion Business: why and how and which are firmly grounded in “specific and recent actions” (Knight: 2002: 69)

Table 3.2: The structure of the dialogic interview

Main planned flow of interviews →

Revisited flow of interviews ←

The main aim was to examine local patterns of situated PBK and their associated pedagogic practices. I also sought to mobilize mine and the tutor-practitioners’ re-thinking of their taken for granted assumptions of their pedagogic practices such as the HEFS’s requirement for all sessions to be two and a half hours irrespective of disciplinary area or the need to pre-announce learning outcomes for each class. Schatzki (2012: 24) highlights the importance of language clues in such circumstances, that is, the need to understand:

“People’s words for activities and practices thus provides access to the activities and practices that make up their practice-arrangements”.

### 3. Interview with the double

Gherardi (2012a: 162) and Nicolini (2009: 209) advocate the use of “projective interviewing” by adopting the interview with the double technique as a “method to analyse and represent practice”. I offered the following scenario to each HEFS tutor-practitioner:

Imagine that you have a double who will have to replace you for a 'typical' class that you have to deliver tomorrow. Describe how you would best prepare your double to ensure that s/he is not unmasked. Please focus on how your double should teach (the process of teaching) to ensure that your practice-based knowing is best articulated to your students to ensure that they do not discover the switch.

Gherardi (2012: 163) outlines the assumptions which underpin the interview with the double technique relationship between the researcher and the co-participant. They are that: reciprocal knowledge is based on developing trust and mutual accountability; the focus should be on social interaction and the social construction of the discourse topic rather than the objective collection of data; a requirement to account for both the immediate practice context and its broader context, a mutual understanding that language only partially represents an “objective reality” and the dependency upon the interviewee’s willingness to commit themselves to a participative research relationship. Both Gherardi (2012a) and Nicolini (2009) warn that the interview with the double technique is useful in eliciting tacit knowledge only when combined with other approaches such as participant observation.



#### 4. Participant observation of teaching practice

In his examination of using action based interviews, Knight (2002: 68-69) differentiates between 'espoused logic' and 'logic-in-use'. The former describes thinking that arises in general statements whilst the latter describes that which occurs in practice contexts. Espoused logic statements "tend to be simplified, tidied up and selective" (Knight, 2002: 68) and do not reflect the type of thinking which arises when people undertake their actions within different practice contexts. To help address this potential disparity, I tried to ensure that the tutor-practitioners reflected on recent and specific teaching practices and I also undertook one hour observations of teaching practice of thirteen of them based on the transcribed accounts of the oral histories, dialogic interviews and interviews with the double.

#### 5. Researcher reflexivity

In my position as an insider-researcher, I was part of the social world being researched. I viewed data as the "construction of empirical material" (Alvesson and Kärreman, 2011: 35) using the theoretical lens of a socio-material constructionist approach within which PBK was situated in the historical, material and social conditions of the HEFS and its external connections. This theoretical impregnation of the data placed a greater emphasis on "researcher reflexivity in dealing with the empirical material" and its interpretation and possible re-interpretation (Alvesson and Kärreman, 2011: 35). This required me to constantly monitor my effects on the research process and maintain, what Nicolini (2009: 209) refers to as,

“a coherent and vigilant reflexive stance.” Nicolini (2009: 204) emphasises that such researcher positioning is important because of the distinction that Suchman (1995: 61) draws between explicit and tacit knowledge when analyzing interviewees’ descriptions of practical knowledge. This revolves around; “what we see, talk or even think but also between what our social milieu sanctions as legitimate to be seen, spoken or thought” (Suchman, 1995: 61). The implication being that, although I had to be wary of the interviewees’ producing idealized moral accounts, I may have also acquired simultaneous access to the “normative and moral texture of the local practice” (Nicolini, 2009: 204). To help me in this process, I pursued what Alvesson and Skoldberg (2000: 247) refer to as ‘reflexive interpretation’. This manifests itself as four levels of interpretation as described in Table 3.3.

<b>Level</b>	<b>Reflective Interpretive Processes With Examples From The HEFS Context</b>
Interaction with the empirical material	The construction and processing of the oral histories, dialogic interviews, interviews with the double and the participant observations
Interpretation	Deductive theoretical thematic analysis using the eight moments of the TLR analytical construct alongside an inductive analysis of the underlying meanings which escape codification e.g. what is missing from the TLR framework?
Critical interpretation	Examining the dominant discourses, interests and ideologies e.g. vocational and for-profit orientation of the HEFS
Researcher text authority	The composition of my text, authority and credibility claims and whose voices are being represented in my narrative?

Table 3.3: Four levels of reflexive interpretation as adapted from Alvesson and Skoldberg (2013: 250)

Given my insider-researcher status, I had to be transparent and reflexive about my effects on what the tutor-practitioners told me, how they told me and my subsequent interpretations and claims from the data.

### **Ontological and epistemological positions and the rationale for the research methodology**

Qualitative researchers have a responsibility to be clear about their theoretical frameworks and their ontological and epistemological assumptions (Madill, Jordan and Shirley, 2000: 17). Thus, they need to conduct their research in a way that is consistent with these methodological constituents. These stances influence the choice of the research design, methodological approach, methods used and theoretical tools. As Fleetwood (2005: 197) states:

“The way we think the world is (ontology) influences: what we think can be known about it (epistemology); how we think it can be investigated (methodology and research techniques); the kinds of theories we think can be constructed about it; and the political and policy stances we are prepared to take”.

Trowler’s SPT draws on the philosophical tradition of critical realism (Archer, 1995; Bhaskar, 1989). This paradigm has a realist ontology but a relativist socially constructed epistemology within which knowledge is conceptualized as knowing-in-practice resulting from active, emergent, dynamic and contextually contingent processes. A real world exists:

“Independently of our perceptions, theories and constructions while accepting a form of epistemological constructivism and relativism (our understanding of this world is inevitably a construction from our own perspectives and standpoint)”.

(Maxwell, 2012: 5)

One single reality presents itself within this paradigm consisting of various modes: materially (weather systems that affect fashion choices); ideally (discourse, styles, beliefs, sub-cultures); artefactually (computers, sewing machines, mannequins) and socially (practices, social structures, rules) around which there can exist multiple and valid interpretations of reality. This reality is stratified, emergent, systemically open, transformational, relational and processual (Fleetwood, 2013). Observable phenomena and experiences are produced by underlying structures which are not directly accessible but can be detectable through their effects (Willig, 1999: 45).

A number of research methodology implications arise from these ontological and epistemological positions. Firstly, structure and agency are essential in considering the social ontology (Fleetwood 2005: 215) given that “agency and structure are internally related: one is what it is, and can exist, only in virtue of the other”. Archer (2000: 6) states that this relationship provides a framework for researchers to identify “the conditions under which agents have greater degrees of freedom or, conversely work under a considerable stringency of constraint”. Schatzki (2005: 468) situates the context of such “powers of determination” within his site ontology concept which steers “a path between individualism and societism” (Schatzki, 2005: 469) wherein the “properties of individuals are ontologically continuous with the distinct social contexts in which they exist”. These theoretical perspectives are applied to identifying what factors either enable and or constrain the tutor-practitioners’ enactments of their PBK to their students within the HEFS site ontology and its relational nexus of human practices and material arrangements. Secondly, Reed (2008: 72) asserts the need for pursuing an “intensive

research strategy” which focuses on accounting for “various combinations of situations, mechanisms and outcomes in particular spatio-temporal contexts” in order to gauge “what this might tell us about similar combinations in other contexts.” This naturalistic and inferential (Lincoln and Guba, 1985) approach is utilised within the HEFS research setting. Thirdly, Trowler (2013a: 6) emphasises the importance of considering the emergent properties of SPT in which current practices are “permeated with the legacy of past experiences and hold within them the seeds of future practices”. This relationship requires a twofold perspective from the researcher: to focus on one, how practices as performances are both “enacted and constructed” synchronically and two, on how practices-as-entities change diachronically over time as a result of the local performance of practices. Fourthly, SPT epistemology is relativist, transactional, contextual, socially constructed and subjectivist. This invokes a methodology requiring a dialogue between myself as the researcher and the HEFS tutor-practitioners because an interactive relationship exists between us within which my values and theoretical and interpretive frameworks influence the inquiry.

### **Insider-researcher positionality**

Whilst conducting the research, I was working as a part-time educational developer in the HEFS. Both Trowler (2016) and Mercer (2007) emphasise that ‘insiderness’ is not a constant and should be conceptualised as a continuum between ‘insider’ and ‘outsider’ rather than as a strict dichotomy. Mercer (2007: 14) argues that the relationship between the researcher and the researched is constantly fluctuating “from one moment to the next, from one location to the next, from one interaction to the next, and even from one discussion topic to the next”. She portrays insider-research as a ‘double-edged sword’ composed of contrasting dilemmas which

arise from the fluid nature of insider-researcher positioning within the research context. Relative 'outsider' positioning can help to maintain an "objective account of human interaction" through the possession of an "appropriate degree of distance and detachment from the subjects of the research" whilst relative 'insider' positioning may be "overly influenced" by well established knowledge of existing customs and practices (Mercer, 2007: 5). That said, Labaree (2002: 116) asserts that previous insider knowledge can provide different points of access to the researched and provide a "head-start in interpreting the meaning of organization's language and the unsaid and unmarked features of a community's culture and belief systems". Such advantages though are not absolute ones and hence, Mercer (2007: 6) examines the pros and cons of insiderness with regard to respondent access, intrusiveness, familiarity and rapport.

I was able to gain easy access to eighteen HEFS tutor-practitioners and this generated two hundred and twenty six pages of transcript and just over one hundred thousand words to analyse. All but two of the eighteen interviews were conducted using *Skype* and *Facetime* and hence, these were unlikely to be too intrusive on the HEFS research setting. However, thirteen observations of teaching were undertaken and these could have influenced the classroom or workshop setting dynamics between the tutor-practitioners and their students. As an insider-researcher, I was familiar with the inner workings of the research context and the language used by the respondents but there were dangers in taking these for granted and being less challenging on my part within, for example, the dialogic interview process. I had a good rapport with the tutor-practitioners having run educational workshops or taught them within the continual professional development programmes of the HEFS.

Trowler (2016: 27) states that insider-researchers need to be highly cognisant of the relationships between one's adopted theoretical lenses and the data as they are "liable to be influenced by the tacit theories held by respondents, or even be captured by institutional or by management discourse" [and hence] "it becomes particularly difficult to render the normal strange, to move beyond the standpoint of the privileged". Additionally, he emphasises that practice-focused ethnographies need to "move beyond the immediate practices they are researching in order to research them" (Trowler, 2013a: 7). This perspective adds further legitimacy to the current research design approach of zooming in on the tutor-practitioners' educational practices in the HEFS and zooming out by focusing on their relational connections to the Fashion Industry. Methodologically, such situations are best articulated by Dwyer and Buckle's (2009: 60) notion of "the space between" which denotes occupying the status of both 'insider' and 'outsider' within a dialectical and interpretive approach thereby demanding a more reflexive positioning of the researcher. Gadamer (1975: 125) describes this as a tension between the familiar and the strange:

"Hermeneutic work is based on a polarity of familiarity and strangeness. There is a tension. It is the play between the traditional text's strangeness and familiarity to us, between being a historically intended, distanced object and belonging to a tradition. The true locus of hermeneutics is this in-between.

Given these challenges, it was incumbent upon me to position myself reflexively and be transparent about how my theoretical assumptions conditioned my interpretive processes and

outcomes from the data. These points are enlarged upon in the data analysis section of this chapter.

### **The challenges of accessing tacit practice-based-knowing**

Gherardi's (2001: 136) conceptual process of knowing-in-practice was employed to theoretically represent the HEFS's tutor-practitioners' enactment of PBK. However, in pursuing this approach Gherardi (2012b: 20) warns that such practical knowledge has an "opaque dimension" described as:

"All the things which actors know tacitly about how to 'go on' in the context of social life without being able to give them direct discursive expression".

Similarly, Fleetwood (2005: 199) characterises the idea that entities can exist independently of their identification as scenarios where individual agents are knowledgeable but it is tacitly held in that:

"They may know how to perform a particular work task but they cannot explain how they do it. They know 'how' but they don't know 'that'".

This 'tacit knowing' (Polanyi, 1958: 1) presents particular research methodology challenges. For example, Eraut (2000: 115) asserts that in these circumstances researchers face a double headed problem; the "extent to which tacit knowledge can be made explicit and the extent to which it can be identified by researchers". The researcher's task is to "reach as far as they can down the



continuum from explicit to tacit knowledge". To address this, he describes two approaches to knowledge elicitation: to "facilitate the 'telling' or to elucidate sufficient information to infer the nature of the knowledge being discussed" but there remains the problem with those aspects of tacit knowledge which are unremembered and not disclosed (Eraut, 2000: 119). In seeking access to tacit knowledge, Eraut (2000: 121) warns researchers that explicit accounts will not provide a clear representation of practice reality and that "there will always be multiple representations of the knowledge embedded in any complex situation." Notwithstanding these arguments, he describes local conditions which are more likely to elicit tacit knowing (Eraut, 2000: 119-120). In Table 4, I have listed these conditions and how they were operationalised as part of the research design within the HEFS setting.

<b>Eraut's local conditions for access to tacit knowing in the HEFS</b>	<b>My insider-research approaches</b>
The use of some mediating artefact or object or projective technique	Use of the interview with the double technique
An environment of regular mutual consultation	As an educational developer within the HEFS
The existence of a training or mentoring relationship	As an educational developer within the HEFS
The presence of an informal conversational context where interviewees might 'let down their guard'	Using <i>Skype</i> and <i>Facetime</i> for researcher and tutor-practitioner interactions
A significant change in practice	During the research, the HEFS came under the auspices of another university's quality procedures which required changes to the Fashion curriculum and its associated practices
Role of continuing education: courses of serious reading in providing them with a vocabulary to talk about their work and ideas, theories and concepts to help them make sense of the experiences	All tutor-practitioners were required to have achieved a PG Cert award in Learning and Teaching in Higher Education

Table 3.4: Local conditions for facilitating access to tacit knowing in the HEFS

To different degrees, these conditions were employed by me to help the tutor-practitioners articulate how they enacted PBK to their students. Although writers such as Tsoukas (2003: 410) argue that tacit knowledge cannot be operationalised, he maintains that researchers can “find new ways of talking, fresh forms of interacting and novel ways of distinguishing and connecting” in order to do so.

### **Qualitative data analysis methods**

This section describes the Thematic Analysis (TA) (Braun and Clarke, 2006; Nowell *et al*, 2017; Riger and Sigurvinsdottir, 2016) applied to the qualitative data acquired through the use of oral practice histories, dialogic interviews, interviews with the double and the participant observations of teaching practice. Saven-Baden and Howell-Major (2013: 452) state that

analysis involves breaking data up to produce “concepts and themes” to describe what is said by the researched whilst interpretation translates this to uncover meaning within the study context. Braun and Clarke (2006: 79) define TA as:

"A method for identifying, analysing and reporting patterns (themes) within the data. It minimally organises and describes your data set in (rich) detail”.

TA is useful for summarising the major features of a data set because it forces the researcher to undertake a clearly structured approach to handling it in order to produce a transparent and organised final research report. It is compatible with a variety of theoretical positions and is regarded by Braun and Clarke (2006) as an accessible and flexible method for analysing qualitative data. However, its flexibility may “lead to inconsistency and a lack of coherence when developing themes derived from the research data” (Nowell *et al*, 2017: 2). Such inconsistency and lack of coherence can be overcome by “applying and making explicit an epistemological position that can coherently underpin the study’s empirical claims” (Nowell *et al*, 2017: 2). Therefore, Braun and Clarke (2006: 82) insist that the researcher should make any adopted theoretical framework clear and maintain an “ongoing reflexive dialogue” throughout the TA process.

They describe a theme as capturing an important aspect of the data in relation to the research questions. It “represents some level of *patterned* response or meaning within the dataset” (Braun and Clarke, 2006: 82). There are no rigid rules in deciding upon themes as TA’s flexibility

provides an opportunity to “determine themes (and prevalence) in a number of ways” (Braun and Clarke, 2006: 83) but it is incumbent upon the researcher to demonstrate consistency and transparency as to how the chosen theoretical lens is applied to the data within the research context. Braun and Clarke (2006: 84) refer to this approach as a latent or interpretative one where the researcher identifies and examines the “underlying ideas, assumptions, and conceptualisations - and ideologies - that are theorized as shaping or informing the semantic content of the data” and which “involves interpretative work, and the analysis that is produced is not just description, but is already theorised”.

The TA was conducted through the epistemological lens of a socio-material constructionist (Trowler, 2008; 2012) perspective which focuses on the socially produced and reproduced meanings and experiences of the tutor-practitioners embedded in the material circumstances of the HEFS practice context and its Fashion Industry connections. As Braun and Clarke (2006: 85) assert, this approach “seeks to theorise the sociocultural contexts, and structural conditions that enable the individual accounts that are provided”. The data analysis was undertaken in three stages although it must be acknowledged that this process was an iterative, emergent and reflexive one which entailed an ongoing movement of backwards and forwards between them.

### **Stage 1**

Stage 1 consisted of a deductive distillation of the data through the prisms of the eight TLR moments within the three work groups of six HEFS tutor-practitioners each in Fashion Design, Fashion Styling and Fashion Business. This analytical process involved the use of an *Excel*

spreadsheet within which data extracts from the digital and hardcopy transcriptions were matched with the eight TLR moments for each tutor-practitioner workgroup. It focused on what the data was showing me in relation to the research questions and the TLR theoretical framework. The eight TLR moments helped me to instantiate the early vague notions or emerging themes, that is, they provided relevant analytical abstractions of ‘things to look for’ in the data. Furthermore, I also used them to examine what was missing from both the data and the theory. For example, why amongst the eighteen tutor-practitioners had no one referred to their ‘academic discipline’? Was this significant and if so what sense did I make of it within the HEFS tutor-practitioner context?

## **Stage 2**

In using theory to inform research design and analyse the relationship between theory and data, Ashwin warns that there are dangers in just exemplifying theory rather than challenging or developing it. To avoid this ‘circularity’ problem, Ashwin (2009: 9) states that one should adopt an approach to data analysis that is:

“Not simply the identification of the theory within the data, thus the data needs to have space to knock against the theory; a recognition that both the conceptualisation of the research object and the analysed data are abstractions and do not provide unmediated access to the ‘real world’”.

Similarly, Nicolini (2017: 32) cautions against allowing theories to “simply make you see their own reflection in the so called ‘phenomena’”. Given this potentially problematic scenario, there

was a need for additional “analytical sensibility” (Braun and Clarke, 2013a: 201) to be displayed by me in the TA by pursuing a complementary inductive approach alongside the deductive one. This inductive process consisted of the coding of themes or patterns through a data driven process of not “trying to fit it into a pre-existing coding frame” or my “analytical preconceptions” (Braun and Clarke, 2006: 83). The inductive reasoning revolved around a) the different conceptualisations and enactments of the tutor-practitioners PBK b) the emerging importance of sensible knowledge c) the dynamic and recursive relationships between practice as performance and practice as a connected entity and d) the horizontal perspectives of the tutor-practitioners within the HEFS and relational to their Fashion Industry connections through the conduit of their historical and contemporary practice biographies.

The outcomes from this inductive process led me to examine the following possible theoretical enhancements: a) how might additional moments add heuristic power to the TLR analytical construct in HEFS and Fashion Industry type educational contexts? b) consider the extent to which the dynamic relationships between practice as performance and practice as a connected entity could provide added analytical leverage in these circumstances? c) to what extent can Schatzki’s (2005: 467) concepts of a ‘flat ontology’ and a ‘plenum’ be applied to the HEFS context and its Fashion Industry connections within which the tutor-practitioners play a key role?

### Stage 3

The third stage involved the development of composite vignettes (Ely *et al*, 1997; Spalding and Phillips, 2007) to integrate the presentation, analysis and discussion of the tutor-practitioners' conceptualisations and enactments of their PBK within the qualitative data. This approach was undertaken for four reasons. Firstly, it drew on Dall'Alba and Barnacle's (2007: 682) ontological conception of knowing as 'being-in-the-world':

"We want to situate knowing within the materiality, and spatial and temporal specificity, of being-in-the-world... knowing is not reducible to thought or the discursive. Instead, knowing is always situated within a personal, social, historical and cultural setting, and thus transforms from the merely intellectual to something inhabited and enacted: a way of thinking, making and acting. Indeed, a way of being".

Dall'Alba and Barnacle (2007: 683) argue that the ontology of teaching and learning in HE should be prominent when examining this educational context. The focus should be "no longer knowledge transfer or acquisition. Instead, knowing is understood as created, embodied and enacted" where learning different ways of becoming professional (such as becoming HEFS tutor-practitioners) simultaneously involves the "integration of knowing, acting and being" (Dall'Alba and Barnacle, 2015: 1462). In learning their HEFS practices, the tutor-practitioners were engaging in processes of becoming and identity formation.

Secondly, the vignettes were constructed to situate the tutor-practitioners' knowing, acting and being holistically within Schatzki's (2005: 465) analytical construct of a site ontology and

thereby highlight their relational practices within the HEFS and to their Fashion Industry nexus of human practices and material arrangements. The portrayal of these connections is enabled through the construction, presentation and analysis of the tutor-practitioner vignettes which also encompass the methodological processes of zooming in on practice accomplishments within the HEFS and zooming out of their relationships in space and time to Fashion Industry practices. This approach did not envisage the tutor-practitioners as being separate from the data or as mere ciphers for it. Rather, it sought to give a strong voice to them; constructed by me but anchored within their ongoing practice experiences, relationships and identities. Thus, the vignettes act as their multiple voices in the ‘plenum’ embedded in the historical, social, cultural, political, emotional and material frameworks of their practice contexts.

Thirdly, the composition of the vignettes echo Nicolini’s (2017: 24 and 26) assertion of the need to “create enlightening texts” through the production of “thick textual renditions” of practices in practice-based research. Such an approach is rooted in Geertz’s (1973: 3) phrase “thick description” or one which is “embedded in the cultural framework of the actors”. As Denzin (1989: 83) states, a thick description:

“Does more than record what a person is doing. It goes beyond mere fact and surface appearances. It presents detail, context, emotion, and the webs of social relationships that join persons to one another. [It] evokes emotionality and self-feelings [and] inserts history into experience. It establishes the significance of an experience, or the sequence



of events, for the person or persons in question. In thick description, the voices, feelings, actions and meanings of interacting individuals are heard”.

Fourthly, previous HE research has employed vignettes to examine academic staff practice experiences from within the TLR analytical framework (Trowler and Cooper, 2002; Trowler, 2008; Fanghanel, 2009). Gherardi (2017: 3) has also used them to examine the development of “competent participation” within wider realm practice-based studies. Vignettes allow the researcher to present practitioner perspectives through what Gherardi (2015: 20) refers to as examining ‘from within’:

"When work practices are viewed from the standpoint of the practitioners, that is, 'from within' with the eyes of the practitioners, what is of interest to the researcher is the intellectual, passionate, ethical, and a static attachment that ties subjects to objects, technologies, places of practices, and other practitioners”.

### **Establishing the trustworthiness of qualitative data**

When undertaking a qualitative research study, Lincoln and Guba (1985) argue that there is a need to establish the ‘trustworthiness’ of the data and its findings. To evaluate the worth of qualitative research they introduced the criteria of credibility, transferability, dependability and confirmability. Nowell *et al* (2017: 3) maintain that these “criteria are pragmatic choices for researchers concerned about the acceptability and usefulness of their research” for different stakeholders. The credibility aspect focuses on generating confidence in the ‘truth’ of the findings. For example, when readers are presented with the HEFS tutor-practitioners’

experiences in the vignettes, can they recognise them and or is there sufficient calibration between the tutor-practitioners' views and my representations of them?

To address the credibility of qualitative research, Shenton (2004: 65) proposes, amongst others, the adoption of well established research methods, the development of an early familiarisation with the research context, providing thick descriptions and examining previous research findings from similar research contexts. In the HEFS research context, credibility required me to develop an advanced empathy with the tutor-practitioners' situated accounts. As an insider-researcher, I was in a position to do this by learning and using the participants' language in constructing my interpretations of their accounts within a thick description and expressing things from their perspective as they occurred in this practice context.

Transferability focuses on demonstrating that research findings have applicability in other contexts. Braun and Clarke (2013a: 281) summarise this scenario as follows:

"The key to enhancing the transferability of the study is to describe the specific contexts, participants, settings and circumstances of the study in detail, so the reader can evaluate the potential for applying the results to other contexts of participants. In Lincoln and Guba's formulation of transferability, the burden of transfer of results is placed on the reader: the reader has to decide whether their circumstances and settings are enough like those of the original study to warrant a 'safe' transfer".

The current HEFS study approach to the transferability issue involves the:

- Localised yet relational nature of SPT
- Development of reader resonance
- Theoretical enhancement of SPT

The intrinsic form of SPT is that it focuses on the “scene of actions and localised accomplishment of practices ” whilst simultaneously seeking to “explore the relationships that link such accomplishments to other practices in space and time” (Nicolini, 2017: 23). Within the HEFS site ontology, the tutor-practitioners’ PBK is of a localised, provisional and contextually contingent nature but it is also relational to a Fashion Industry nexus of human practices and material arrangements. SPT is being employed to illuminate the particular situated accounts of the HEFS tutor-practitioners’ conceptualisations and enactments of their PBK in order to examine what inferences it can provide to other similar contexts. Nicolini (2012: 216) highlights the importance of examining the particular rather than the production of systematic generalisation within practice-based studies:

“Good science is generative not eliminativist: its goal is to increase our capacity to make connections among phenomena, and not to eradicate interesting features in the name of generalisation”.

Similarly, Maxwell (1992: 294) argues that a focus on the particular “may provide an account of a setting or population that is illuminating as an extreme case or ‘ideal type’”. Hence in the current research, the emphasis is placed on enhancing the understanding of the particular HEFS

site ontology whilst simultaneously providing the reader with sufficient transparent description, insight and resonance to decide whether such outcomes warrant credible 'transfer' and or applicability to their own practice contexts. The tutor-practitioners have been given a central platform and voice through the use of the vignettes to offer the reader increased sensibility of the particular (Reed, 2008: 72) but also opportunities to both challenge or validate the findings.

The theoretical enhancement of SPT is of a wider significance: this particular HEFS context is about the localised data whilst the generalisable is about the theory. The theoretical resonance is inferential through the provision of a thick description to "allow the reader to gauge and assess the meanings attached to them" for their own contexts "with a degree of similarity or congruence" (Ritchie and Lewis, 2003: 264). This perspective accords with Williams' (2002: 137) call for "moderatum generalization" within interpretive qualitative research where aspects of the researched context are "seen to be instances of a broader recognizable set of features" or what he refers to as "cultural consistency", that is, to establish some degree of "similarity" and "typicality" between different but similar contexts. For example, within the HEFS study, does the data provide added TLR theoretical and conceptual insights which possess a sufficient degree of "typicality" to permit their projection to similar HEAD or other environments involving tutors who teach their practice. Such theoretical enhancements correspond to analytical or idiographic generalisation (Sandelowski 2004) where "building and creating deep interpretative analysis from the specifics" of a particular study "can contribute to the wider knowledge" (Braun and Clarke, 2013a: 281). Maxwell (1992: 294) from a critical realist perspective summarises this position as follows:

“Generalizability is normally based on the assumption that this theory may be useful in making sense of similar persons or situations, rather than on an explicit sampling process and the drawing of conclusions about a specified population through statistical inference (Yin, 1984)”.

Dependability consists of illustrating that research findings are consistent, transparently documented and could be repeated in the same context with similar results being obtained albeit within the same theoretical framework. Shenton (2004: 71) states that the:

“Processes within the study should be reported in detail, thereby enabling a future researcher to repeat the work.. such in depth coverage also allows the reader of the research report to develop a thorough understanding of the methods and their effectiveness”.

The key to this requires the researcher to be transparent about the research design, its implementation and the operational detail of the data gathering.

Confirmability concerns itself with “establishing that the researcher’s interpretations and findings are clearly derived from the data” which requires the researcher to transparently “demonstrate how conclusions and interpretations have been reached” (Nowell, 2017: 3). To a large extent this confirmability aspect is jointly dependent upon the extent to which the other three have been achieved. In the current HEFS study, the tutor-practitioners’ vignettes have attempted to centralise their representative voices, experiences and ideas rather than my preferences. My interpretations have been conducted through the analytical lenses of SPT but

it must be acknowledged that the use of alternative theoretical lenses may result in different interpretations and conclusions.

### **Ethical approval**

This study was approved by Lancaster University's rigorous Ethics Committee procedures and I abided by the agreed research design and processes.

The next chapter presents, analyses and discusses the qualitative data.

## Chapter 4

### The presentation, analysis and discussion of the data

#### Introduction

Within HEAD disciplinary domains, Orr and Shreeve (2018: 4) identify four common educational elements composed of: flexibility in the ways that curricula are understood and applied, practice-based-teaching and learning approaches which rely on doing and making, an emphasis on students working independently and the employment of part-time tutor-practitioners to teach. Creative industry practitioners are employed as tutors in HEAD curriculum contexts to bring their practical knowledge to bear on student learning processes. This form of practitioner participation is explicitly acknowledged in the Art and Design Subject Benchmark Statement (2017: 15) within which Higher Education Fashion Education (HEFE) resides:

“Creative practitioners, alongside industry professionals, make valuable contributions as part-time and visiting tutors, expanding students' understanding of the broad range of career opportunities and transferability of their knowledge and skills”.

Orr and Shreeve (2018: 90) also highlight the importance of signature pedagogies (Shulman, 2005a) within creative practitioners' teaching practices such as the studio, the brief, the live project, the crit, the sketchbook, dialogue and discussion and materiality. Shulman (2005a: 52) defines signature pedagogies as “the types of teaching that organize the fundamental ways in which future practitioners are educated for their new professions”. These pedagogic

approaches are viewed as being “pervasive, routine and habitual” (Shulman, 2005b: 22) in order to create connections between the key concepts and techniques of the subject matter and effective industry practice. However, such characteristics are clouded by uncertainty and are adaptable dependent upon the purpose and complexity of a given task. Importantly for the HEFS research context, Orr and Shreeve (2018: 4) maintain that signature pedagogies allow creative practitioners to “convey their knowledge of practice to their students, negotiating the boundaries between the so-called real world and the educational context”. Moreover, they argue that “attempts to blur the boundaries between the ‘real world’ and academia are the essential characteristics of signature pedagogies” (Orr and Shreeve, 2018: 101) in HEAD contexts. Similarly, Williams (2016: 218) articulates the need for HEFE to make connections across university and Fashion Industry boundaries:

“It has potential to cross borders of theory with practice, link intellectual enquiry and industry application, and create dialogue across fashion’s places of impact and influence... the power that comes from the linking of knowledge in use (industry practice) and knowledge in incubation (teaching and learning) highlights the role of industry and business stakeholders”.

Although the locus of the current study is the HEFS’s tutor-practitioners’ pedagogical practices (where they occur), the research focuses primarily on the conceptualisation and enactment of their PBK, the factors influencing the development of their professional identities as HE teachers and the applicability of SPT as a heuristic tool within this context. The research



questions are situated specifically within the HEFS's site ontology and its Fashion Industry connections (through the zooming in and zooming out methodology) where, according to Schatzki's (2005: 465) theoretical reasoning, the tutor-practitioners' social life can be conceived as being:

"Tied to a context (site) of which it is inherently a part... composed of a nexus of human practices and material arrangements".

A university or indeed the HEFS as a "larger net of practice-arrangement bundles" is fastened to the:

"Similar nets that are other educational institutions, as well as to those that compose state governments, local city governments, foundations, and industries" (Schatzki, 2005: 473).

### **The tutor-practitioners' conceptualisations and enactments of their practice-based-knowing**

This section focuses on the presentation, analysis and discussion of the HEFS tutor-practitioner vignettes composed from a combination of oral histories, dialogic interviews, interviews with the double exercises and participant observations in conjunction with the SPT analytical and interpretive framework and the HEAD literature. Their deployment exemplifies common thematic responses in the data or where indicated their contravention of them in order to address the following research question:

## **In what different ways do tutor-practitioners conceptualise and enact practice-based-knowing in a Higher Education Fashion School?**

Using participant pseudonyms to preserve anonymity, the vignettes are aimed at “centralizing the voices” (Blodgett *et al*, 2011: 524) of the HEFS tutor-practitioners thereby enticing the reader into their institutional lives and thus, allowing him or her to draw insights into their own teaching approaches and experiences within similar practice contexts. As Ely *et al* (1997: 72) state, a vignette should:

“Offer an invitation for the reader to step into the space of vicarious experience, to assume a position in the world of the research - to live the lived experience along with the researcher”.

According to Miles, Huberman and Saldana (2014: 182-183), a vignette written alongside an analytical commentary and critical evaluation can:

“Capture significant moments or the action of an extended portion of fieldwork into evocative prose renderings... [It is usually] a focused description of a series of events taken to be representative, typical, or emblematic in the case you are studying... evocatively written vignettes can be a useful corrective when your data - coded, displayed, and pondered on - somehow lack meaning and contextual richness... they are also helpful in formulating core issues in a case - that is, your theory of what is happening”.

Although these authors maintain that well constructed vignettes can help to persuade the reader that the researcher has “been there” they also warn that one must always ask the question; “Is this really typical?” (Miles, Huberman and Saldana, 2014: 185). In the HEFS research context, this issue was addressed through the use of Erickson’s (1986: 149) “analytic narrative vignettes” which include direct quotes from the oral histories, dialogic interviews, interviews with the double and participant observation notes. The presented vignettes were chosen as they reflect common thematic responses in the data which typify HEFS tutor-practitioner views and experiences within the Fashion Design, Fashion Styling and Fashion Business subject areas.

They were composed in three analytical stages: “particular description” in the form of the HEFS situated interview accounts; “general description” informed by the thematic patterns in the data and an “interpretive commentary” which was:

“Interpolated between particular and general description to help the reader make connections between the details that are being reported and the more abstract argument being made in the set of key assertions” (Erickson, 1986: 149).

In undertaking these analytical processes, there was a need to be clear to the reader about what different assertions meant whilst simultaneously providing justifiable evidence for them instantiated within the contextual experiences of the HEFS tutor-practitioners. Erickson (1986: 149) regards this approach as helping the reader to “be there” through the use of the vignette as “an analytic caricature (of a friendly sort)... that highlights the author’s interpretive perspective”.

The vignettes were written:

“After the analysis and interpretation of the patterns in the data-material as a whole... to enable the creation of an understanding reaching beyond an individual direct statement” (Jacobsen, 2014: 48).

They have a relational focus of both zooming in and zooming out on the HEFS tutor-practitioners’ teaching practices, biographical histories, relationships with their students, teaching colleagues and other Fashion Industry practitioners, material arrangements, artefacts, discursive repertoires and connected Fashion Industry practices. As Nicolini (2012: 229) reminds us, there is a need to consider the wider connections of practices and what may enable or constrain them:

“All practices are involved in a variety of relationships and associations that extend in both space and time, and form a gigantic, intricate, and evolving texture of dependencies... we also strive to appreciate how the local activity is affected by other practices; how other practices are affected or constrained or enabled by the practice under consideration... practices can only be studied relationally and they can only be understood as part of a nexus of connections”.

Hence, the need to examine the tutor-practitioners’ experiences of such connections in the current study. The vignettes were composed from the criterion based purposive sample of eighteen part-time hourly paid HEFS tutor-practitioners and typify their views and experiences within the Fashion Design, Fashion Styling and Fashion Business subject areas.

Gianni: Fashion Design

Gianni is a pattern cutter who regards PBK as students' learning the rules or techniques in order to make experimenting with the practice possible:

"To experience, understand and practice my subject and so be creative and start to be independent they have to practice and study and learn, let's call them the rules... for me practice is more like experimenting, like you do things, knowledge instead it's more about learning the mere technique or the rules that will make the experimenting possible".

He distinguishes between knowledge and practice but views the two as being recursively interdependent whereby the former exists as a composition of relatively stable working methods upon which the students' creative practicing or experimenting can take place. This comparison resonates with Schatzki's (1996: 89) analytical distinction between practice as a co-ordinated entity (learning the rules) and practice as the performance (experimenting) of an actual activity. Shove, Pantzar and Watson (2012: 7) articulate the relationship between practice as a connected entity and practice as performance as follows:

"It is through performance, through the immediacy of doing, that the 'pattern' provided by the practice-as-an-entity is filled out and reproduced. It is only through successive moments of performance that the interdependencies between elements which constitute the practice as entity are sustained over time".

In the HEFS research context, one can regard the process of creative experimenting or practice as performance by each student as seeking to “involve a unique configuration of know-how, resources, affordances and purposes” (Trowler, 2013a: 5) which has resulted from learning the entity based rules.

Gianni’s perspectives on PBK also highlight the prominence of tacit knowledge within his creative practitioner and tutor mindsets:

“Unconsciously, you start to learn things and develop skills, or at least you start to develop the most technical part of it... but very important is also the awareness that you gain from having to explain to somebody why you do something, before teaching I never asked myself that, so I never was aware of that”.

As an expert pattern cutting practitioner he has unconsciously acquired implicit tacit expertise but as a tutor he has come to realise his explicit understanding of such capability and the challenges of articulating it to his students. He knows the rules tacitly but he has become more aware of them explicitly given the need to explain them to his students on an ongoing basis. That said, Polanyi (1958: 50) highlights the importance of understanding the rules within creative practices whilst counselling against using them in an instrumental way, the idea being that aesthetic and visual judgements may reveal a form of tacit knowledge that cannot be solely guided by detailed, explicit and formalised rules.

Gianni enacts his PBK through engaging his students in a form of practice-based education (Higgs *et al*, 2012). He filters his pedagogical approach through his rules which are grounded in Fashion Industry practice:

“My teaching methods are teaching through practice, you still have to learn some rules and understand some concepts to have the chance to practice that learning experience but it's definitely student centred. My teaching approach has never been about information, it has always been about understanding, having the chance to make my students prepared and aware enough to see their working processes developed independently and see them face and solve the problems they have”.

Gianni reiterates the distinction between learning ‘some rules’ and the need to ‘understand some concepts’ on the one hand (practice as a connected entity) and the opportunities presented by these learning experiences for students to practice or ‘experiment’ (practice as performance) on the other. To facilitate this recursive dynamic relationship between entity and performance within his student centred philosophy, Gianni undertakes a dialogical (Addison, 2010; Danvers, 2003; Shreeve, 2012; Shreeve and Bachelor, 2012; Shreeve, Sims and Trowler, 2010) enactment of his teaching practice. Shreeve (2012: 48) identifies a dialogic approach within a HEAD context as a signature pedagogy:

“Dialogue was therefore identified as a signature pedagogy because the exchange or discussion held enabled students and tutors to explore how a designer might think in

practice”.

Similarly, Mindel (2016: 3) in describing the experiences of creative practice trainee teachers explains that their students were:

“Encouraged to question individually and within groups, non-formulaic ways of working in schools through their own research, experimentation and risk taking. They learned how to create environments for learning that encouraged this ‘dialogue’ through discussion and debate, questioning, decision-making skills and problem solving”.

My participant observation notes of Gianni’s teaching practices confirmed this approach:

“Well structured open questions were used to prompt, coax and guide each student, for example, how do you think the trousers should be developed? What do you think about your jacket’s design? Can you describe what you have here - inspiration, aesthetic and technical? You’re the creative designer, I’m the pattern maker, do you want it to go to the tailor? What do you like and what do you not like? The collar? What would you do to improve it?”.

Gianni’s body in conjunction with mannequins was used to demonstrate what improvements could be made to each student’s work in progress. For example, the effect of belt loops, the need for pinning below the shoulders but the final decisions were always left to the students; “it’s not for me to decide these things!”. In this practice context “learning has a material and



physical dimension” with Gianni acting as a facilitator or co-researcher which “requires the suspension of preconceived ideas and outcomes for a project and supporting a process of discovery to take place for each individual student” (Shreeve, Sims and Trowler, 2010: 130). Within such a socio-cultural conception of learning, Belluigi (2016: 23) equivalently characterises Gianni’s role as one of an ‘atelier coach’ whereby the:

“Student’s artwork becomes the medium for the learning process, on which the creative processes, aesthetics and critique are focused. This focus on the students rather than the master’s work is evidence of the shift from the master as artist to the ‘master’ as teacher”.

Marion: Fashion Design

Marion, a fashion designer and pattern cutter views PBK as contextualised working methods or techniques which she brings into the HEFS:

“Bringing practices into the university so students are prepared, so I would make them do tech packs<sup>1</sup> and spec sheets<sup>2</sup> and measuring... these are the pattern cutting techniques, this company would use it like that because and I would link it to why they

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<sup>1</sup> An information sheet which designers produce for the manufacturer to communicate all the components needed to construct a garment

<sup>2</sup> An information sheet which helps to produce accurate garment samples e.g. measurements, fabric and material details

would do it, I would say look at that brand it's very much tailored or it's very loose fitting or it's very sportswear which is why they would do this method”.

Her commentary echoes Reckwitz’s (2002: 250) description of the practitioner as a “bodily and mental agent” who acts as a highly contextualised “carrier of a practice”. Marion is “not only a carrier of patterns of bodily behaviour, but also of certain routinized ways of understanding, knowing how and desiring” within which “bodies are moved, objects are handled, subjects are treated, things are described and the world is understood”. For example, she conceptualises her embodied PBK on behalf of her students by:

“Showing the students, I'd say you will be sculptors, sculpting, making a sculpture around the body but it has to move with these things that's underneath, so explaining to them that we're made of circles and there was a bit at the back of the shoulder and I said with Alexander McQueen, there is always a dart there to make this lovely shape but I said you can take that as knowledge, his stuff is very tailored”.

Marion also identifies the visual nature of her PBK:

“From early childhood if someone told me how to do something it would literally go in one ear and out the other and I couldn't visualise it because I was a creative, I was born like that and that's how my mind works, I'm a very visual being, I need to see something so with practice-based-knowing”.

Her perspective aligns with Strati's (2007: 62) conception of sensible knowledge which he asserts as having a close connection with knowing and learning in practice. Marion enacts her PBK through demonstrating and modelling her practice:

"I gather the students around and do a small demonstration, it would be a modelling process because you want to make the students aware of the industry, this is how a sleeve fits in, this is the shape of a neck, this is the shape of an arm hole but you're actually showing them a vision of it rather than saying the arm hole will be fifty centimetres in diameter. It's very difficult for someone who has no experience in it to visualise that, so I would always just go through and talk about what we're going to do, then they would do the exercise, so I would get them doing the practice".

Budge (2016: 255) confirms that modelling professional practice is a key feature of tutor-practitioner teaching approaches when there is a crossover between creative practice contexts and educational ones. She argues that it reveals not only the "act of doing" or in Marion's terms "doing the practice" but also plays an important role in the process of students "learning to be" artists or designers. Furthermore, sharing stories of professional practice by tutor-practitioners allows them to articulate their intuitive understanding or tacit knowledge of creative industry standards and processes:

"They model some of what they know to students, sometimes by 'telling', but mostly by doing and being as practitioners of art and design. Thus, the passing on and building of knowing, doing and being inherent in the modelling of practice develops emerging artists' and designers' tacit knowledge of the art and design worlds".

Marion's modelling practices are a form of knowledge enactment which foster her students' developing identities as fashion designers. Dall'Alba and Barnacle (2007: 683) characterise such epistemological and ontological processes as not being focused on knowledge acquisition or transfer:

"Instead, knowing is understood as created, embodied and enacted. In other words, the question for students would be not only what they know, but also who they are becoming... learning becomes understood as the development of embodied ways of knowing or, in other words, ways-of-being".

Given Marion's perspective on the aesthetic and visual nature of PBK, Tsoukas (2003: 426) explains that such tacit knowledge must be shared from teacher to student and be "displayed, manifested, in what we do... through social interaction". Marion's emphasis on "what we're going to do" highlights the social interaction and co-production aspects of her teaching and learning processes. Although Orr, Yorke and Blair (2014: 41) categorise students' conception of pedagogy in HEAD contexts as "one of co-production and co-construction" this does not necessarily manifest itself as an equal partnership. They identify a "reverse transmission" process where the "students view themselves as experts in their own work (as opposed to the lecturer holding this expertise)". For example, within her interview with the double commentary, Marion described what she wanted from her students:

“Fashion colleges aim to educate students in the technical, even if you’re not going to be a pattern maker or a machinist or even a print designer, you need to know every single process because once you know the process of everything you become a better designer because you know the rules that you can break. What you want as a student when you graduate is first of all to think that you are unique”.

Students breaking the rules is “actively encouraged” in HEAD contexts (Orr and Shreeve, 2018: 119) as a transgressive process around which a dialogue takes place between tutors and students (Danvers, 2003). Like Gianni, when observed Marion adopted a consultative dialogical approach through open questioning of the students’ work in progress. She posed questions such as: "what inspires you"?, "what do you see when you think about gowns, what can you learn from that?" complemented with the use of highly illustrative body language, always suggesting possible ways forward for each student such as "if you were going to wear it, what would you want in the design?", “you've got your shapes, now I want to see details” and "you're wearing a coat, what can you learn from that?".

#### Oliver: Fashion Styling

Oliver, a 3D designer views PBK as experience composed of having, owning and communicating a perspective allied to its hidden and contemporary nature all of which he brings with him into the HEFS:

“Its based on experience because that's where it comes from really, it's having a

perspective and it's hugely important to have this perspective, different perceptions, like looking at a painting and seeing something different in that painting, it's what you bring into your lessons that industry knowledge rather than just theory”.

He conceptualises PBK as something which he carries with him compared to theory and it has a tacit constituent:

“It's hidden knowledge, when I say it's hidden knowledge I'm not going to use the word cult because that might get a different connotation”.

Oliver draws a stark contrast between himself as a tutor-practitioner and full-time academics placing particular emphasis on the value of his contemporary expertise which is “situated in the system of ongoing practices” (Gherardi and Nicolini, 2003: 205):

“I look at the academics when they are involved in just that building because they are so wrapped in that institution... let's say they practiced fifteen years ago, their view of what practice is, they're more into academia and less connected with practice. The main priority of my practice-based-teaching is being current, practice revolves around what is currently happening, it's a very here and now scenario”.

Oliver enacts his PBK by drawing on industry techniques and filtering his pedagogic approaches through industry based practices in order to develop how his students should be:

“Teaching in this fashion context, you can articulate an industry technique and say these are the processes that you need to understand to have something that would be perceived in a visual context as a professional body of work... and demonstrate and illustrate that so getting them to think in a way that is going to be beneficial to them, how they present themselves, that's what you bring from the industry into the classroom”.

This ‘bringing’ from the industry involves mediation through tools, artefacts and language:

“What I call a design language and what tools and devices you use, there's devices that are tried and tested in advertising agencies or publication houses, you know the formula that they use in terms of colour, photography, illustration, typography, retouching of photos, almost storytelling and or having a narrative”.

Oliver’s students learn of the devices that are “tried and tested” or the “formula” in the form of practice as a connected entity. They then apply them as practice as performance through the use of different colours, shapes and illustrations. Oliver shares his expertise and the ongoing accumulation of his new techniques and skills:

“I'm always wanting to share knowledge so when I learn a new technique I want to share it with others, you bring that, you're trying to anchor it down into something real I'm aware of it because it's been demonstrated and articulated and verbalised and visualised and shown to me”.

This comment highlights the challenges of surfacing tacit expertise (Tsoukas, 2003: 426) and the need for a multiple communicative approach, that is, in this context to have it demonstrated,

displayed, verbalised and visualised. In his interview with the double commentary, Oliver explained that he always wants to achieve:

“A nice balanced environment on the human side, interaction with the students with openness and transparency so its not like an authoritarian classroom, you listen to them as much as they listen to you. I want to see where they see things from by giving them a platform to voice themselves because it's about them being confident in their own sense and having their own identities, you're trying to bring that out of them. This is our little class and we can talk about ideas and nothing is wrong in here, it's just differences of opinion and perspectives, it's a dialogue really”.

Oliver emphasises the importance of listening in his classes. Furthermore, creating room for the construction of meaning, as in Oliver's desire to promote “openness and transparency” and “differences of opinion and perspectives”, is identified as a key teaching and learning process in HEAD contexts by Orr, Yorke and Blair (2014: 36):

“The students' views sit across a spectrum from one end which views the lecturer as the holder of expertise with the ability to ascribe meaning and value to students' work to the other end of the spectrum which sees the lecturer as offering merely 'another perspective'”.

Oliver pursues a more equal tutor-student relationship where his role is to “facilitate, listen and draw out” so he can be perceived as the “midwife for the student work” (Orr, Yorke and Blair 2014: 39) in order to nurture and guide each learner in their development and ongoing identification as a Fashion Stylist. Using a dialogical approach as adopted by Gianni and Marion,



Oliver seeks to engender an interactive relationship between the “tried and tested” devices and techniques (practice as a connected entity) that the students acquire and use and how they action them creatively (practice as performance).

#### Quentin: Fashion Styling

As with Oliver, Quentin regards PBK as contemporary production experience allied to using some tools and developing a working method which are all integral to his identity as a professional fashion photographer:

“Its my experience, expertise on production. I never teach more than two days a week because in my subject what people are thirsty of is practice... it's a question of credibility no? Students need practical knowledge plus energetic exchange, you need to produce the photo shoot, there are people to call, things to organise, after giving them some tools, I say you need to do this, you call this agency, you write this kind of email, I give them a method that is my method... it's having a framework then you can adapt it to your own needs”.

Quentin’s description of PBK resounds with Schatzki’s (2001: 2) conceptualisation of practices as “embodied, materially mediated arrays of human activity centrally organised around shared practical understanding”. He is not filtering his teaching approach through declarative disciplinary knowledge but does so through his professional fashion photographer routinised contemporary working methods and practices. Dall’Alba and Barnacle (2007: 681) view such knowing, doing and being as interdependent entities:

“We do not primarily access things conceptually or intellectually but through being constantly immersed in activities, projects and practices with things and others... we want to situate knowing within the materiality, and spatial and temporal specificity, of being-in-the-world... knowing is always situated within a personal, social, historical and cultural setting, and thus transforms from the merely intellectual to something inhabited and enacted: a way of thinking, making and acting. Indeed, a way of being”.

In his “way of being”, Quentin acknowledges that there may be a combination of conscious and unconscious PBK involving an expert aesthetic sensibility or sensible knowledge:

“It's one of those subjects that turn your head off, you get it naturally with no effort at all, teaching implies consciousness but there is a moment when I can shoot 1000 pictures, if I don't reach the climax, I don't have the photo, that connection is purely energetic because it happens in 125<sup>th</sup> of a second and it's a mix between the technical knowledge in the device in your hands and the personal and it's something that you cannot rationalise”.

An essential part of Quentin's enactment of his PBK is conducting one to one dialogues or 'energetic exchange' around problem solving to unblock student thinking:

“It's about helping students to understand the shift between the transformation of whichever obstacle students are blocked by to whichever problem is solved, it's that communication which is the main basis of my job. I check it out with them in a one to one way. I am not the lecturer, I guide them step by step insisting that the method that I am teaching is my method, then you take it, re-adapt it”.

My observation of Quentin focused on him preparing his students for a forthcoming photo shoot using a staged progression especially with regard to the practical aspects of each individual project. It was a simulation of what transpires in a fashion magazine shoot where he acted as consultant and experienced professional. Various examples of student work plans were presented around which key points were emphasised such as “be aware of your own conceptual, cultural and aesthetic influences on the development of your mood boards and set”. He constantly gave room for students to ask questions alongside really acute questioning to stimulate and unblock student thinking. For example, “say there are 300 people in the airport lounge, which 4 would you pick to photograph and why? This really helped the students to free up, articulate and elaborate upon their ideas.

In his interview with the double exercise, Quentin used the metaphor of “very precise string” to illustrate his teaching practice approach:

“I give them very precise string to put on their things, if they want to go another way which is more suitable for them I'm totally fine with them, like giving you very straight

guidelines but at the same time I'm giving them a controlled range of interpretations. With them being so young they feel protected but at the same time they feel free to experiment.”

He contrasted this approach with his role and status whilst being on a fashion shoot set:

“In my creative practice in the moment of the production set, I'm in control, either me or the people working with me or for me, we are in control one hundred per cent”.

Quentin's fashion photographer practitioner perspectives, within a Fashion Styling teaching context, on 'my method' and a 'precise string' portray practice as an embodied connected entity whilst the actions of students taking on board these ideas and feeling “free to experiment” with them illustrate practice as performance. There are strong parallels here with the previous vignettes, particularly Giannis's, and his distinction between students' learning 'some rules' and understanding 'some concepts' (practice as a connected entity) and the opportunities provided by these learning experiences for students to 'experiment' or creatively innovate (practice as performance) within their HEFS context.

Neil: Fashion Business

For Neil, a Fashion Marketing consultant, PBK is conceptualised as an embodied process of creating connections between his Fashion Business experience and his teaching:

“I create connections naturally between the topics that I teach, Marketing and Management and my fields of professional activity, therefore to create a connection between business issues and my teaching it comes naturally to me. There is a mutual support between the two sides of my professional activity”.

In describing the constituents of his PBK, Neil acknowledges that there is a strong tacit component to his creation of “connections” through, for example, the application of theory to a relevant context but not in an explicit way. He quotes the be-bop jazz improviser Charlie Parker of the need to learn everything and forget it while you are playing:

“Whatever you’ve learned as a practitioner, you won’t necessarily be remembering the theory but you will know what you are doing and why you are doing it, why it should be done this way. You need to learn about the rules, then you need to forget about the rules and play but the rules haven’t disappeared it’s at the back of your mind, you’ve learnt what you can and cannot do but in practice you’re playing and that’s what I see students doing as well”.

Neil regards rules and theory as components of connected entity within his PBK. The rules reside in the theoretical frameworks that he brings to the classroom but he acknowledges that these forms of connected entity may change through the reality of enacted practices:

“I present a business model or concept and explain it with an example from my personal experience and that's the process of connection, all reality is challenging theories, we need to consider whether this is an exception or whether the realities will move faster

than theories and make them obsolete. There's always things that I bring back from things that actually happened and say okay I was working and this happened, what do you think?, so it makes it more live in my classes".

Neil emphasises the usefulness of Powerpoint as a mediating tool in enacting his PBK alongside the emotional and shared collaborative nature (Shreeve and Bachelor 2012; Orr, Yorke and Blair 2014) of his educational processes:

"This tool helps me and the students a lot which is the most important thing. This is a strange profession and you have to love it to enter the classroom and share knowledge because it's a two way communication process, you get a lot from the interaction with students and it's a matter of passion and experience".

My observation of Neil confirmed his use of PowerPoint as a mediating artefact in conjunction with an ongoing dialogue with his students:

"Neil used his PowerPoint slides to describe a price skimming model, provide useful triggers to stimulate student thinking and structure the progressive staging (scaffolding) of student understanding with regard to key business concepts. His students asked questions confidently and an ongoing interactive dialogue was maintained with them throughout the session. An *Adidas* case study was used to highlight how the company positions itself to different customers and there was frequent use of his professional anecdotes to reiterate but also challenge key theories".

When Neil was asked to prepare his double he reiterated his approach as being the application of theory in context:

“Now you move onto the actual lesson, explaining concepts, theories or frameworks.

Once you have explained the concept, check if they have questions. Now use a professional experience example to show how the concept is applied in practice. Then ask them to think and discuss with each other how the same concept is used in fashion and have a general class discussion”.

Elizabeth: Fashion Business

Elizabeth, who is an ex-Fashion Designer, now works in Fashion Buying and Branding and regards her PBK as accrued knowledge which is both fossilised and temporally mutable:

“It’s like sediments, it’s built up into rock layers over time and then that structure gets eroded by wind and rain and new shapes and forms emerge out of old sediment”.

She views her accrued knowledge mostly in an intuitively tacit way but it also has explicit and contemporary components:

“It’s unconscious competence, I do so much intuitively, I don’t stop and think about it. Being in the fashion industry and the education world, I’m just swimming in it without necessarily defining what my actual practice is. I must get back into the practice of

thinking about why I'm doing things and what I'm doing. I'm so deep in the rabbit hole of what I'm doing... I also get all the feeds for the fashion brand trend channels as a practice reading the news, what they're saying about what's going on, that's a practice that I am thinking actively how can I support the students, I say everyday that's what I do, every morning like cleaning your teeth, what's going on today, how has fashion changed?"

Such routinized behaviour is very specific to Elizabeth's Fashion Branding professional practice and teaching environments. It highlights the significance of context in SPT or what Trowler (2013a: 5) refers to as the "unique 'murmurings of the everyday'" (De Certeau, 1984). Elizabeth is negotiating with herself her own ongoing identity which draws on past experiences and current teaching challenges. As Holland (1998: 18) states:

"One's history-in-person is the sediment from past experiences upon which one improvises, using the cultural resources available, in response to the subject positions afforded one in the present".

Elizabeth also advocates for the greater use of theory and history within Fashion Business teaching:

"What I'm showing my students to do is to understand the designers within the Fashion Industry, the cut, the styles, the theoretical and historical background so that when they enter it they can critique it in a knowledgeable way".



This perspective echoes that of Johnson (1996: 15) who argues that when writing or theorising about craft knowledge it requires a “significant engagement with history, or rather histories, to theoretical debates which, it might be argued, have become too caught up in the present”. Such identification may require the HEFS tutor-practitioners to reconsider the balance between seeking to privilege contemporary knowledge resources, understandably a strong theme within the PBK responses, and rooting them appropriately within historical events and influences. Johnson places particular emphasises on the need for craft practitioners to address three areas in their practices: production in the form of materials, techniques and processes; history by asking how does an artefact or practice relate to previous artefacts and practices and the current context with regard to the meaning making, value and significance of the artefact. Elizabeth has a similar outlook on this within her teaching practices:

“My students have to go into depth and detail; fabrics, techniques, branding, market value, they have to be analytical, when we look at a designer like Schiaparelli, I want them to look at the social, political and economic context when she was emerging in Paris, I want them to look at the rise of Fascism, her links to the Surrealists, the symbolism, the meaning behind it, which she brought into her hats and her garments, I have an intolerance of lightness because that is my practice as well”.

Pushed to describe the enactment of her PBK, Elizabeth explained that:

“I'm a mentor, my role as a tutor, sharing my knowledge with others, that's probably

the same as teaching, I'm giving the tools to students to help them achieve their final goal. There used to be radios with a dial where you would tune and watch the needle go up and down and my role is to help students go up and down the scale, the job is to twiddle that dial until they come into tune and find their niche”.

Alongside this mentoring and tuner role, Elizabeth seeks to simulate a professional Fashion

Buying working environment:

“You can't create a professional world in the teaching space but through setting up scenarios, as a buyer you need to be a really good negotiator, it's a key skill that a buyer needs to have so I teach them the kind of theory and processes of negotiation but we actually have practical live negotiations where they are filmed, then on an individual basis, we look at their body language, what they said in that negotiation”.

Helen: Fashion Design and Fashion Styling

Helen, a practicing artist and ex-Fashion model, conceptualises PBK as having strong visual and aesthetic components:

“It's your taste levels, it's what you know and like, hints and visual clues that appeal, that seemingly are random likes and dislikes. I take my students down to their primitive level, I loved looking at fashion magazines when I was a kid as it offered an escape from my rural life, a glamour unseen, I love the ocean so I love you know these kind of fabrics

because I recall how beautiful it looked full in the ocean, so like memories and senses”.

Furthermore, she sees PBK as enabling her students to “think like an artist” whilst simultaneously asserting that Fashion Styling is not a teachable subject. Helen suggests that students might be better served by learning through participating directly in Fashion Industry practices:

“I teach my students to think like an artist. It's exploration, it's play, it's how you know, playing with materials. Fashion Styling is not something that can be taught. If you go on a photo shoot I've said to the photographer, I'm teaching Styling, the whole room will break out in laughter and they say to me, how is that possible? It's something that the industry knows, this is how it works, you go on set and you work with a great stylist and a great team in the industry and then in five years time you work as an assistant and then you become a stylist, that's the only way it's always been done”.

Shreeve (1998: 45) has posed the question as to whether Fashion, given its visual and tactile nature, is possible to teach whilst offering the view that the “learning of art and design is a process of imbibing the cultural ethos, which would suggest a tacit process”. Helen emphasises that PBK is “something that the industry knows”. She implies strongly that it may be better for her students to learn how to become Fashion Stylists through their gradual participation within the “situated opportunities” provided by the “field of learning resources in everyday practice” (Lave and Wenger, 1991: 97) of a Fashion photo shoot. Similarly, Belluigi (2016: 26) describes the role of the tutor-practitioner as mediating between students and professional art, design and

architecture communities of practice by drawing “connections, comparisons and distinctions between student work, current artefacts in professional practice and historical references”.

Helen highlights the importance of students developing artistic ways of thinking which Belluigi (2016: 26) characterises as being on “ontological and epistemological” levels where students become acquainted in the studio with “ways of thinking, feeling and doing in the practice”. In her interview with the double exercise, Helen explained her approach as follows:

“We look at how an artist thinks so we have to deconstruct things, we look at fabrics, garments, imagery, history and literally cut and paste these into radical new ways to get ideas flowing. This is a hands on, studio practice, working with two dimensional objects, to ensure idea generation. I am a huge fan of Burrough’s cut up method so I challenge my students to create things structurally, rebuild, reinterpret, reimagine. We take apart clothes and turn it into something new, put jackets on your head as a hat, this is my teaching practice, I try to force them out of their comfort zones to play, research and experiment with ideas as an artist would. They have to play with the clothes and the materials”.

Helen’s exhortation of the need to “rebuild, reinterpret, reimagine” resonates with Shreeve, Sims and Trowler’s (2010: 12) characterisation of the fluidity of the HEAD curriculum from students’ perspectives and actions:

“The curriculum is fluid and although process-based is reliant on the students’ own development of ideas and stances in relation to the creative practice as it is evidenced both within and beyond the confines of the university”.

Helen emphasises the need for her students to play to learn rather than teaching *per se* within which, given her Fashion Industry experience, she adopts a mentoring role:

“It's very important to use your hands to create something in the studio, one hundred percent experiential, I'm very much a mentor. It is the journey of the creative process with an informed background in the industry. With me, it's totally passing on knowledge from life experience. I always tell my students, there's nothing you can't ask me about fashion that I don't know, that's the truth”.

To complement this approach, Helen also positions herself as a collaborator with her students, one of the various role constructions in HEAD studio teaching identified by both Belluigi (2016: 30) and Budge (2016: 253). In her interview with the double commentary, Helen states:

“I encourage collaboration at all levels, this gives the students the ability to collaborate into a new role. Curiosity is also a word that allies to the discovery process that occurs during practice-based-knowing”.

Here, there is a shared responsibility for learning from each other (Orr, Yorke and Blair, 2014: 34) in conjunction with “thinking together” which Pyrko, Dorfler and Eden (2016: 15) regard as a “trans-personal knowing process” which is a “good way of sharing tacit knowledge”. Rather than tacit knowledge being literally transferred or replicated from one person to another in practice communities, it is redeveloped, reconfigured and renegotiated for the situated matter or practice in hand. During my observation of Helen, I noted the following:

“One to one consultations were conducted with each student aimed at encouraging them to describe and justify their conceptual design vision, aesthetic influences and the use of their chosen colours on their mood boards. Helen constantly canvassed her students’ opinions and perspectives: encouraging them to better present, structure and justify their ideas. She used Feedback Tutorial Sheets to record their weekly progress and what students should be aiming to do for the next session. These artefacts acted as mediating documents around which there was a discursive appreciation of each student’s work. It was a ‘partnership dialogue’ within which Helen displayed exemplars of how each student could further develop their work and thereby help them to make their own decisions”.

### **Conceptualising and enacting practice-based-knowing and the relationships between human practices and material arrangements**

The tutor-practitioners are employed by the HEFS because of their PBK which is convened in their different Fashion Industry practices. This ‘knowing-in-practice’ (Gherardi, 2008: 517) which has tacit components - or what Knight and Trowler (2001: 53) refer to as ‘tacit

knowledgeability' - is conceptualised and enacted in conjunction with their HEFS students through their pedagogical practices. That said, processes of knowledge and practice transfer from Fashion Industry contexts to academic ones are not unproblematic. Tutor-practitioners cannot simply assume that procedural knowledge can be "divorced from context and transmitted either as abstract data or as universally applicable approaches to problem solving" (Blackler, 1995: 1034). As Trowler (2013a: 4) argues "achieving transfer between social contexts is not a simple enterprise". Similarly, Lave (1993: 8) insists that:

"Knowledge always undergoes construction and transformation in use... acquisition of knowledge is not a simple matter of taking in knowledge; rather, things assumed to be natural categories, such as 'bodies of knowledge,' 'learners' and 'cultural transmission' require re-conceptualization as cultural, and social products".

Furthermore, Shreeve's (2008: 137) research found that working between creative professional industry practice and HEAD teaching environments is not an easy transition as it can be experienced in a variety of ways. However, if tutor-practitioners take on active roles, Shreeve (2008: 143) concluded that they can operate as mediating artefacts, boundary crossing objects and replicators of practice conditions or instigate social apprenticeship models.

The HEFS tutor-practitioners' context or 'site ontology' has considerable influences upon the conceptualisation and enactment of their PBK. As envisaged by Schatzki (2005: 468), this setting can be understood as an "arena or set of phenomenon that surrounds or immerses something and enjoys powers of determination with respect to it" and is composed of bundles of human practices and material arrangements in the form of a flat ontology or a single level 'plenum'.

Schatzki (2015: 2) defines material arrangements as “linked people, organisms, artefacts, and things” which “channel, prefigure, facilitate, and are essential to practices”. They link to human practices through five types of relation: pre-figuration, intentionality, causality, constitution and intelligibility examples of each of which are illustrated in the following discussion.

In HEAD contexts, Shreeve, Sims and Trowler (2010: 133) highlight the importance of physical teaching and learning spaces (buildings, classrooms, resources and artefacts) in affecting the types of learning activities and practices that can occur although they acknowledge that there is room for teacher agency in this regard. Several recurrent factors were identified in the dialogic interview data as influencing the conceptualisation and enactment of the tutor-practitioners’ Fashion Industry PBK within the HEFS practice context. Agnes, a Fashion Designer bemoaned the lack of flexibility in the organisation of the teaching spaces:

“It would be nice to have a classroom with four walls where we could be more private in there and I’m not allowed to move the tables around as I wish, there are rules you have to adhere to but I’m the one who knows my classroom best and I think a tutor should be able to decide how they want their tables to be in the classroom”.

Oliver had a similar outlook from a Fashion Styling perspective:



“It's just a row of computer screens, it works better if there are little pods and the room was laid out differently but it's very regimented how their desks are setup. You know what the work station's like in professional industry practice, you know what the creative environments like there and how it is there, it could be interesting in terms of like the way that people actually work because it's a different layout, it's a different space”.

Like Agnes and Oliver but from a Fashion Business viewpoint, Elizabeth emphasised the need for the HEFS learning spaces to better simulate Fashion Industry practices and processes:

“I'd be setting up computers, battling with projectors, moving really heavy desks, it wasn't a room you could change the shape of, students in long lines doesn't work for me, if you want to get them in little huddles those rooms are very difficult. I'd like more fluid teaching spaces. The vision I have for the course is one which replicates a creative agency so you've got think space with break out places, some cosy sofas dotted around in a big studio of actually mirroring the fashion year rather than break it down by modules, to say right, we're going to launch a collection this time next year, what are the processes we need to go through?”.

Schatzki (2012: 17) regards such material arrangement scenarios as *prefiguration* in relation to human practices conceived as “present states of affairs that qualify forthcoming activity” which can make future practices easier or harder or more or less time consuming:

“Material arrangements ubiquitously prefigure both the perpetuation of practices - the repetition or extension of the doings and sayings that compose particular practices - and changes in practices. An example is existing arrangements in classrooms, offices, and labs making some changes in college policies easier and others harder, some changes more expensive and others cheaper, some changes time consuming and others less so, and so on. Existing material infrastructures such as communications and computer systems likewise prefigure changes in these infrastructures or the introduction of new ones”.

Agnes’s complaints about the lack of flexibility in the organisation of the teaching spaces, Oliver’s desire to replicate a Fashion Industry workstation set-up and Elizabeth’s wish to simulate a creative agency environment resonate with Schatzki’s (2012: 17) *intentionality* relationship between human practices and material arrangements:

“Practices are intentionally related to arrangements... via both the thoughts and imaginings participants have about them and the actions participants perform toward them. (including using them.) Teachers for instance, think various things about smart boards and classroom chair arrangements and act toward them in various ways”.

The tutor-practitioners imagined how the spaces could be differently organised and used to reflect Fashion Industry practices and hence, better enable them to enact their PBK.

During the research period, the HEFS underwent an external course validation by its collaborative partner, a UK public university. A common theme in the dialogic interview data

was that the tutor-practitioners regarded this event as compromising the enactment of their Fashion Industry PBK within the HEFS. Elizabeth wanted the curriculum to simulate the “fashion year rather than break it down by modules” given that the validation had imposed a learning outcomes based modular system upon the institution’s programmes. Agnes saw such validation requirements as challenging her and her colleagues teaching practices and creative professional discretion in assessing student work:

“There are a lot of changes in the curriculum, split up into smaller units with learning outcomes. It isn’t actually a benefit for the students because they have less time to focus before we start something new. A lot of teaching time is taken away into understanding and signing documents. We’re still a small school but there is a lot more monitoring of quality than there used to be and there is a limit to how much you want to monitor before it becomes a negative thing. A lot of the practitioner based tutors say it’s not necessary because we know and I agree, we know what good work is”.

According to Orr (2011: 1) knowing “what good work is” in HEAD assessment contexts is to some degree a process of connoisseurship. She refers to the work of Morgan and Wyatt-Smith (2000: 130) who view the tutor as a connoisseur who is able to understand tacitly the “characteristics of a fine performance (i.e. the product which provides evidence that knowledge and skills have been achieved)”. Agnes, as a highly experienced Fashion Design practitioner, sees her discretionary tacit connoisseurship as being under threat from externally imposed quality control procedures such as the need for written assessment criteria and learning

outcomes. Within HEAD contexts, Orr and Shreeve (2018: 129) concede that “learning outcomes do have utility if they are written in a fairly loose and generic way” in that they can act as “signposts rather than a common destination” and thereby cater for ambiguity and stickiness in the curriculum and the development of diverse and differentiated creative artefactual output. Furthermore, Orr (2011: 11) regards ‘objective’ written assessment criteria and learning outcomes and ‘subjective’ tacit connoisseurship as being “mutually constitutive and interdependent” so that “shared frames of reference” (Orr, 2011: 16) can be dialogically negotiated within a given community of practice of tutor-practitioners when assessing HEAD student work.

Like Agnes, Davide a Fashion Business Marketing practitioner, questioned the supposed benefits of the external validation particularly the shift to an outcomes based curriculum:

“We’ve become a lot more academic but I do find with all the rules and regulations it hinders what we can do as practitioners, we know what really happens in the industry out there and then we are restrained by assessment methods, when as a training institution I would like to assess them in delivering the goods rather than can you do it as a learning outcome or this kind of translating learning outcomes into can do statements. If I had more flexibility in terms of designing the course and the assessment I would make it more practice led, I would really like that”.

Orr and Shreeve (2018: 126) maintain that learning outcomes based curricula sit within a “techno-rationalist paradigm” which pursues neat, tidy and objective assessment processes. They question the idea that intended learning outcomes can be stated unproblematically given that language is not wholly transparent in its meaning. Oliver found it difficult to come to terms with the externally imposed learning outcomes based discourse:

“The language differs because of peoples’ backgrounds and how they articulate things, learning outcome is one that I don't come across in professional practice and people can get bogged down in what those are, the institution overcomplicates things in the need for it to be valid. Its about terms, definitions, terminology, criteria and words, what they mean and people start having their own views on what that means and what that should be and what you know and it can constrain you just based on what this term is, and what those descriptors are and you become so much into the nitty-gritty of what that is, what that term is and what that means and that shouldn't be there or this means this or that means that”.

Such impositions are viewed by Schatzki (2012: 16) as *causal relations* between human practices and material arrangements which he characterises as “activities altering the world, plus entities and the events befalling them and inducing activities”. The HEFS’s validation requirements induced new ways of thinking and doing with regard to the tutor-practitioners’ conceptualisations and enactments of their PBK.

Schatzki (2015: 6) asserts that links between people form composite parts of material arrangements and thereby relate to human practices through *constitution*. Within teaching settings, students constitute practices given that they are “essential to these practices”. In the vignettes, the tutor-practitioners acknowledged the importance of their students’ contributions to the enactment of their PBK through dialogical, collaborative and co-construction type educational processes. However, within the dialogic interview data, the tutor-practitioners also commonly decried the lowering of standards of the HEFS student intake arising seemingly from strategic managerial decisions. Bertie from a Fashion Styling perspective highlighted the issue as follows:

“The school has been taking on more and more foreign students, which is great because we are a private school, we need the funds coming in to be able to run and for me to receive a decent wage but the problem is that we haven't set any language level criteria and so we have students who don't have to supply a language exam certificate. I'm giving them quality teaching but they don't have the skills to be able to take in that teaching, so that is a big problem, you know they are ‘customers’ in inverted commas and the ‘customer’ is always right and the ‘customer’ should be satisfied”.

Quentin from the same disciplinary area expressed a similar frustration:

“They say to the students you don't need a portfolio because we are going to teach you, so there is no selection criteria but obviously it's like I want your money, so you come

here with money and I'll give you the course, that's a very big discrimination because there's nowhere else in the top ten professional fashion schools in the world that doesn't do any selection”.

Neil from a Fashion Business viewpoint described his situation as:

“All the schools I'm working with are private businesses focused on profit and customer satisfaction and students are those customers. With one class many of them should have failed, I remember talking to one management colleague and he was quite embarrassed because he said you want to fail six out of eighteen well this is quite a lot, one or two makes sense, but if six out of eighteen have failed then maybe this is a teacher's problem. I did a reasonable job from the customers' perspective and in terms of protecting my professional position there was nothing else I could have done, so I'm not very happy about that situation”.

Neil continued:

“Increased accountability in terms of student feedback... yeah! you feel like you've got to not cause too much upset amongst the students. You want to push them to achieve much greater depth but you don't want to scare them, so you've got to balance this, I want my students to develop into these amazing thinkers and be curious but they're coming from quite a low level so how do I build them up to that point? So when you're talking about accountability it's when they give feedback you know and my manager will say just watch that the feedback is good you know!”.

Gianni from his Fashion Design position summarised his feelings as:

“I don’t believe so much in the management we have. It’s too much about money and not enough about education. I believe that this attitude will not pay in the long term and will ruin so much of the good work we made in the past”.

On the one hand, the tutor-practitioners regard the students as being integral to the enactment of their PBK whilst on the other hand, they feel that their practice approaches are being compromised by the decreasing quality of the HEFS student intake resulting from an overemphasis by the HEFS management on the profit motive. Pring (2000: 54) describes this contextual tension as:

“It is as though the ‘managers’, aloof from the education process, seek general solutions to generalised conceptions of the problem, and then, in the light of the evidence, tell the teachers what to do. The result lies in a failure to recognise the peculiarities and complexity of the specific context, the ways in which the situation must be understood from the perspective of the participant, and the denial of professional responsibility to the teacher”.

Schatzki’s (2012: 17) final type of relation between human practices and material arrangements is *intelligibility* which he defines as “having a meaning for - being intelligible as such and such to - participants in a practice” or “how the world makes sense and which actions make sense. Both dimensions are articulated through the organisations of practices” (Schatzki, 1996: 111). In the



dialogic interview data, the tutor-practitioners emphasised the importance of their colleagues in helping them to make sense of, and provide meaning to, the differences between the HEFS practice context and their creative industry ones. Gianni described this intelligibility process as follows:

“What makes the job easier is having the autonomy to suggest things that you might need that might make the process more efficient in terms of how we work together, how we collaborate as practitioners and tutors that makes your life easier”.

Helen highlighted the importance of mentoring:

“I have great mentors who have amazing histories in the Fashion Industry and are people who recognise my skills and are able to guide me as a teacher. These are educators who live, breathe and eat Fashion”.

Fatima identified interaction with colleagues as helping her to make sense of her new educational practice context:

“The relationships with my colleagues definitely; by talking with other people I could get an idea of how to do things and based on what they were doing and how they were approaching students because I wasn't a teacher, it was very helpful exchanging ideas and opinions about teaching”.

Similarly, Quentin also found collegial interaction as useful in helping to shape his developing intelligibility within a different practice context:

“Everybody has been very supportive with which ever issue comes out, we discuss it with our team. I used to find it frustrating when I started to teach with no experience because I come from a very different mindset and cultural background”.

As did Elizabeth:

“I had a misconception of what teaching was but once I was able to meet my colleagues and to have conversations with like-minded people, I think that’s the bit I’d missed because I’d get in at eight thirty I’d be photocopying, setting up computers, moving desks, rushing from trains, do the class and then charge out to catch my train so I never really got to meet colleagues, so really getting to meet people, getting to learn from them and share from them and have conversations, I found it so enriching”.

Nicolini (2012: 7) argues that practice theories suggest that organisations and institutions are made and re-made through material and discursive processes within which social practices emerge through sense-making:

“Sense-making and knowing are thus foregrounded, but they are located in the material and discursive activity, body, artefacts, habits and pre-occupations that populate the life of organisational members”.

The HEFS tutor-practitioners identified local institutional conditions consisting of a lack of flexibility in the organisation of teaching spaces, Fashion Industry practices, a shift to an

outcomes based curriculum, a new student consumer discourse allied to increased management prioritisation of the profit motive and their relationships with students and colleagues as influencing both their conceptualisations and enactments of their PBK. For Schatzki, it is human agency which acts as the driver for material and discursive processes. As Lamers, van der Duim and Spaargaren (2017: 57) state:

“Schatzki (2002) sees the material arrangement as being employed, manipulated and constructed by human participants in the doings and sayings that make up the practice”.

However, Nicolini (2012: 8) warns that social practice approaches need to appreciate that:

“Objects and materials often bite back at us and resist our attempts to envelope them within our discourses”.

The tutor-practitioners’ discourse emanated from their creative practice-led contexts and they regarded certain HEFS conditions as ‘biting back at them’ as they sought to enact their PBK. As Orr and Shreeve (2018: 151) assert, the tutor-practitioner:

“Strives to (re) create practice in the learning environment yet will forever be denied the precise reality of the practice”.

**Summary of the findings for the research question: In what different ways do tutor-practitioners conceptualise and enact practice-based-knowing in a Higher Education Fashion School?**

Within the parameters of the aforementioned local institutional conditions in the HEFS site ontology, the vignettes illustrated that the tutor-practitioners conceptualised and enacted their PBK in a variety of ways. It was conceptualised as a combination of: learning the rules and techniques, bringing contextualised working methods into the HEFS, acknowledging tacit knowing including sensible knowledge, having contemporary and historical perspectives alongside accrued experiences and applying theory in relevant contexts to make connections with Fashion Industry practices. Its enactment was composed of dialogical, collaborative, modelling, storytelling and mentoring processes in conjunction with demonstrating and simulating Fashion Industry practices. Furthermore, the vignettes established that the conceptualisations and enactments of PBK are interdependent and mutually-productive processes given the collaborative and co-constructual educational practices undertaken between the tutor-practitioners and their students in the HEFS site ontology. Such pedagogical interactions are underpinned by an implicit theory of teaching and learning, one of Trowler's (2008: 72) eight TLR moments, which is social constructivist (Palincsar, 1998) in nature.

Given this "kind of exchange" (Shreeve, Sims and Trowler, 2010) in HEAD practice settings, Orr and Shreeve (2018: 121) maintain that "both staff and students animate the curriculum" composed of a co-production relationship and an "elastic canon". Of important theoretical relevance here is Schatzki's (2015: 6) concept of *constitution* where students constitute

practices in that they are “pervasively involved with them over a swath of space-time... teaching practices maintain particularly thick causal relations with the students, chalk, essays, computers and blogs on which teachers immediately act”. The tutor-practitioners’ conceptualisations of PBK can be characterised as practice as a connected entity or what Schatzki (2012: 14) refers to as “an open-ended, spatially-temporally dispersed nexus of doings and sayings”. Their inter-related enactments can be viewed as practice as performance or in Schatzki’s (1996: 90) terminology “carrying out a practice... the do-ing, the actual activity or energisation... taking the form of ceaseless performing”. The HEFS’s tutor-practitioners’ conceptualisations and enactments of their PBK are purposefully aimed at activating the students’ creative performances but this is a co-constitutive process undertaken as joint collaborative practices which are relational to Fashion Industry bundles of human practices and material arrangements.

Therefore, in the HEFS site ontology, PBK is an emergent and process-oriented concept involving the ongoing negotiation, interpretation and formation of meaning, action and identity between the tutor-practitioners and their students through dialogue, collaboration and co-construction which invokes a dynamic relationship between practice as a connected entity and practice as performance in the HEFS site ontology. Through such processes and subsequent actions, the tutor-practitioners establish their legitimacy, competence and identity within the social practices of the HEFS.

As Schatzki (1996: 90) explains:

“Practice in the sense of do-ing, as a result, actualises and sustains practices in the sense of nexuses of doings. For this reason, a general analysis of practices *qua*<sup>3</sup> spatio-temporal entities must embrace an account of practice *qua* doing: in more standard language, it must offer an account of action”.

In the HEFS tutor-practitioner vignettes, Gianni expresses the intention that his students will participate dialogically in “learning the rules and techniques” in order that they can creatively “experiment” in “their working processes”. Marion brings her “contextualised working methods and techniques” into the HEFS and shows through “dialogical” and “modelling” processes how her students can “learn how to be” and “know the rules that you can break” by “doing the practice”. Oliver shares his contemporary “tried and tested” methods, tools and techniques through listening (“you listen to them as much as they listen to you”), “storytelling” and “dialogue” so that his students can activate them creatively. Quentin gives his students “very precise string to put on their things” (his contemporary and routinised working methods) whereby, through a dialogical process of “energetic exchange”, his students are enabled to “feel free to experiment” and “take it, re-adapt it”. Neil encourages his students to “learn about the rules, then you need to forget about the rules and play” whilst Elizabeth sees her PBK as “accrued knowledge” or “sediment” which is temporally mutable. By sharing her knowledge through mentoring and simulating Fashion Industry practices, Elizabeth allows her students to

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<sup>3</sup> In the capacity of

“come into tune and find their niche” and thereby develop “new shapes and forms [which] emerge out of old sediment”. Helen, in a similar mentoring capacity, emphasises the visual and aesthetic constituents of PBK (“it’s your taste levels”) by collaborating with her students to enable them to “play and think like an artist” in order to “create things structurally, rebuild, reinterpret, reimagine... experiment with ideas as an artist would”. Orr and Shreeve (2018: 151) regard such discursive and collaborative social interactions in HEAD contexts as:

“Not seeking to train students to precisely replicate practice... it is seeking to produce critical thinkers within the practice who can also stretch the practice”.

In the HEFS site ontology, the tutor-practitioners harness both their conceptualisations and enactments of their PBK by using collaborative and dialogical processes with their students to activate their creative practice as performance; this being a co-production relationship with an implicit theory of teaching and learning based on social constructivism. As Gherardi (2001: 137) asserts:

“Knowing within the context of the workplace has a jointly constructed and learnt meaning in the sense that people, symbols, machines and things simultaneously produce understandings which are structured and novel”.

By using the different 'normalised' components of their practice as a connected entity arising from Fashion Industry practices, the tutor-practitioners, in conjunction with their students, enact and activate artefactual performance. This provides an emergent, co-constructed, relational and connected nexus to Fashion Industry human practices and material arrangements. Robinson (2010: 1) in discussing the need for more sustainable fashion production practices summarises this relationship as 'normativity' shaping:

"Practices across a number of dimensions, ranging from the kind of activities a practitioner engages in, the ways in which these activities are carried out to the outcomes produced and the particular forms of innovation or novelty that are supported or encouraged".

Similarly, Warde (2005: 140 and 141) but within the wider analytical sphere of a theory of practice describes the in-built dynamic between practice as entity and practice as performance as follows:

"The sources of changed behaviour lie in the development of practices themselves. The concept of practice inherently combines a capacity to account for both reproduction and innovation... practices also contain the seeds of constant change. They are dynamic by virtue of their own internal logic of operation, as people in myriad situations adapt, improvise and experiment".



Schatzki (2017: 32) maintains that the ‘normalised’ components of practice as a connected entity are “never set in stone”. Not only do rules require interpretation but practice ends are “subject to disputation and to evolution” as circumstances change through time. Schatzki (2017: 32) cites the example of a tennis player successfully learning to “hit a mean forehand” over a summer period but argues that it would be difficult to identify the exact moment when he or she acquired this skill. He regards this learning process as a series of imprecisely dated “episodes” over the summer season. Therefore, the: “temporal coordinates of learning as a process or event” are ill defined and thereby exhibit a “certain indefiniteness” within the “learning curricula which are embedded in nexuses of practices and arrangements they cannot be assigned definite spatial-temporal co-ordinates” (Schatzki, 2017: 31).

In the HEFS context, one can ask the question: at what point might practice as a connected entity become practice as performance (for example, within the spectrum from tutor-practitioners “bringing in contextualised working methods and techniques” to students “experimenting” in their artefactual practices) given the dialogical and collaborative processes of co-production? This apparent “indefiniteness of relations” (Schatzki, 2018) resonates with Orr and Shreeve’s (2018: 71) conception of the HEAD curriculum as being “sticky” in that it is:

“Characterised by ambiguity in learning, multiple kinds of knowledge which are present often simultaneously and which change rapidly, including tacit knowledge and practices”.

Gherardi (2012b: 20) describes “tacit knowing” (Polanyi, 1967) as having an “opaque dimension” which further problematises the issue of clarifying the “indefiniteness of relations” when seeking to examine the dynamic relationship between practice as a connected entity and practice as performance. That said, the vignettes indicate that the HEFS tutor-practitioners were able to identify the existence of their tacit expertise. Gianni acknowledged tacit knowing as “unconsciously you start to learn things and develop skills”, Oliver regarded it as “hidden knowledge” whilst Quentin viewed it as “something that you cannot rationalise” given that “it’s one of those subjects that turn your head off”. Neil emphasised the “need to learn about the rules, then you need to forget about the rules and play” and Elizabeth described it as “unconscious competence, I do so much intuitively” in that she was “just swimming in it without necessarily defining what my actual practice is... I’m so deep in the rabbit hole of what I’m doing”. Helen summarised it as “something that the industry knows, this is how it works”.

The enactment of creative PBK requires the articulation of sensible knowledge (Strati, 2007) and the demonstration of aesthetic, visual and tactile understanding which is often tacit in nature (Sennett, 2008) and difficult to teach as Shreeve (1998: 45) acknowledges within a HEAD context. Using video recordings, Shreeve (1998) examines the ways in which tacit knowledge is externalised and articulated by tutors in Textile Crafts Education where the main forms of communication are visual and tactile. Drawing on research by Freeman (1991), she argues that acquiring the ability to make tacit practice explicit leads to a greater sense of professionalism amongst tutors by allowing them to answer such questions as “how do I know what I know?; how do I know the reasons for what I do?” (Shulman, 1988: 33). Shreeve (1998: 42) concludes

that the video recordings illustrate the importance of “gesture, sound, sight and touch” and also voice tone in how such language can be used to mediate between the personal knowledge of the tutors and their teaching contexts.

Schindler (2015: 17) challenges the ineffability of tacit knowledge suggesting that it can be conveyed partly in an articulate manner within HEAD settings through the use of “models, gestures, drawings, and other visual examples” but she emphasises that one needs a certain degree of experience in speaking about such specific knowledge in order to do so. Moreover, Schindler questions whether sensible knowledge can be put entirely into words. It can be ‘transferred’ only to a certain degree because on the one hand, it is a product of the “subjectively perceived dimension of a sensual experience” whilst on the other, she maintains that people with ‘knowledge transfer’ training such as teachers are able to articulate sensible qualities with examples that they and their audience are familiar with. Similarly, Budge (2016: 243) highlights the importance of professional practice modelling in studio classes by artist-designer academics to enable students to “access the tacit and nuanced behaviours, languages and cultures” of contemporary Art and Design industry practice. More recent ethnographic research by Patil (2017: 161) amongst the master-apprentice craft community of Banarasi toymakers identified “in-situ observation and emulation” as producing situations for the facilitation of the co-authorship of knowledge:

“Tacit knowledge embodied in the practice of a master is internalised by the apprentice not through explicitly externalised principles, but by observing and emulating the inexplicit situated workmanship... or facilitating co-production of knowledge”.

Patil (2017: 157) found that processes of collaboration, collusion and indeed collision were involved within the ‘normalised’ ways of making toys acquired by the apprentices but it did not take the form of:

“Mindless copying because emulation does allow change and improvisation from the source to the copy.... the canon of making them can be improvised over time”.

**The following section addresses research question two: what factors influence the development of tutor-practitioners’ professional identities as teachers in a Higher Education Fashion School?**

Social practice theories describe more than just what individuals do. Instead, practices are “meaning-making, identity-forming, and order-producing activities” whose theories “use a performative perspective to offer a new vista on the social world” (Nicolini, 2012: 7). Within the HEFS site ontology, the tutor-practitioners conceptualise and enact their PBK in collaboration with their students through the filter of their Fashion Industry practices or what Wenger-Trayner and Wenger-Trayner (2015: 23) refer to as their ‘knowledgeabilities’ which they define as the:

“Complex relationships people establish with respect to a landscape of practice which make them recognisable as reliable sources of information or legitimate providers of services”.

‘Knowledgeability’ exists as the partly or wholly tacit ability to know how to go about things without the need to undertake direct and explicit articulation of expertise. Wenger-Trayner and Wenger-Trayner (2015: 13) distinguish between ‘knowledgeability’ and ‘competence’, the former being manifested in a practitioner’s relations to multiple practices across their previous and current practice landscapes whilst the latter is described as the “dimension of knowing negotiated and defined within a single community of practice”. Similarly, Gherardi (2008: 517) regards knowledge as the ability to participate competently in practices within which knowledge and practice are mutually constitutive. Schatzki (2017: 26) draws on these ideas to emphasise that learning to become competent by participating in practices involves the “transformation of people”, the “acquisition of identities” and “becoming a different person”. Multi-membership is often a key feature of such learning trajectories within which, for example, the HEFS tutor-practitioners’ practices and identities are re-negotiated and re-constructed across different practice contexts. The tutor-practitioners act as ‘carriers’ of their current and previous Fashion Industry practices through their conceptualisations and enactments of their PBK within different HEFS curricula.

Amongst the deductive distillations of the dialogic interviews, oral practice histories and interviews with the double data, through the prisms of the eight moments of the TLR analytical

construct, 'subjectivities in interaction' was a prominent thematic category. Trowler (2008: 101) describes this moment as a "situated approach to identity" involving "an intimate connection between social locale and the individual". This analytical prism is particularly apposite within the HEFS context and the importance that it played in seeking to understand the tutor-practitioners' identity formations. However, it must be acknowledged that although each moment should be considered individually as a form of analytical anchoring, Trowler (2008: 113) maintains that they should also be examined and understood both separately and holistically given their interconnected and overlapping characteristics within what Scott (2005: 636) identifies as the "evolving and emergent nature of the social world".

Each moment is in recurrent motion with all the other moments within a process of "simultaneous determination" (Chouliaraki and Fairclough, 1999: 6). For example, the answers to research question one suggested that another moment, an implicit theory of teaching and learning, which focused on social constructivist learning approaches composed of dialogical, collaborative and co-productive processes, facilitated the identity development of both the HEFS tutor-practitioners and their students in mutually defining ways. This argument is examined further in the following vignettes which are situated within the HEFS and Fashion Industry nexus of human practices and material arrangements and the associated biographical trajectories and PBK enactments of the tutor-practitioners.

Agnes: Fashion Design

Agnes, a Fashion Designer, emphasises the influence that her biographical trajectory plays in maintaining her credibility with her students and helping her to prepare them for working in the Fashion Industry:

“I worked one year in Italy in different design studios before I went back to studying menswear pattern cutting, then I moved to Denmark to launch my own brand for two years and then I changed into freelance design working on different brands involving accessory and garment design. You can’t teach fashion if you don’t have any experience in the industry, it’s the front, I couldn’t imagine myself learning from somebody who had no experience in the industry it’s a must in order to guarantee a good education and to illustrate a way of being in the industry for them, you have that aspect of creating the people and preparing them for the real world so this is the most important thing I feel being a teacher”.

Her biographical trajectory is essential in helping Agnes to nurture her students’ identities as Fashion Designers or their “way of being” in the Fashion Industry. Moreover, she reveals that her own identity is not unitary or static but is constantly being re-negotiated:

“When I started teaching I was definitely saying I’m a designer and I also teach but as I got more immersed into the role, I did a PG Cert and started understanding more what the role was about. It’s been a journey, half a year ago I’d say that I teach in a Fashion

School and one of my friends pointed out that I'm more of a designer than a teacher, so I've been saying I'm a designer and I also teach as many times as I've said I teach in a fashion school and I'm also a designer. I've also had different roles in my school, I've been a tutor, a Programme Leader and covered for somebody who was a Director of Education, so I've said things in a mixed way depending on where not only I've spent most my time but what I was most engaged with in the moment".

Helen: Fashion Styling

Similarly, Helen a Fashion Styling tutor and working artist, draws on multiple 'knowledgeabilities' from diverse landscapes of practice to 'position' herself amongst her students:

"I was a fashion model at the age of nineteen discovered in New York and I did that for a couple years and then I moved into Fashion Styling and worked between the fields of art, fashion and music and also worked in museums within a fashion context. I also worked in the commercial world as a freelance stylist on over eight hundred photo shoots. After that I moved to London and I was involved in a fashion, music and art collective. My students have to know who I am and who I am as a teacher and how I teach is through this weird history that I've had".



Helen has previously identified her role as being a mentor but she regards this as a collaborative exercise in order to learn more about herself through her ongoing relationships with her students:

“I make it really clear they're my collaborators, they teach me, they change me, they educate me. What I have learned about the role of me as the artist and me as the teacher is teaching is actually quite selfish because I'm using it to learn about myself and that's why I'm really encouraging my students to teach me because I've learnt so much from them”.

When pushed to think about her identity, Helen describes herself as an artist-educator in conjunction with her students. She is activating her identity in that it is fluid, embodied and continually on the move influenced by the contextual and social interactions with her fellow learners:

“I'm an artist-educator because that phrase allows me to be both things freely and it says I'm open to learning from my students. I feel very confident that I can walk the walk and talk the talk as both an authentic educator and artist practitioner. That is what I do and I'm teaching them about my life as an artist, everything has to manifest itself from art and ideas, I could even go and teach bankers about that - it's a life style!”.

Rachel: Fashion Styling

Rachel, is a Fashion Photographer who has an experienced academic background in Art History from a prestigious Italian university. She is very uncertain about how she identifies herself with her HEFS students and how this could be influenced by her teaching relationships with them:

“I'm still discovering it as my approach changes on how the students perceive me and consequentially how I behave with them. Working in a very creative fashion environment, I still struggle because of my past influences as to how a teacher should be. If I get too close to my students I can lose my authority. But on the creativity side, it's not helpful being authoritative as they need a more relaxing, very close relationship, I don't know what my role is but I'm trying to find the right balance between being their teacher and being a creative person working with them”.

Rachel is conflicted and negotiating her identity with herself as to how she should be as a teacher with her students in the less formalised and more creative environment of the HEFS compared to her previous Art History lecturing position. Her subjectivity in a different educational culture is a site of tension structurally conditioned by her more formalised dispositions resulting from her former teaching role in a high ranking Italian university. Rachel's *habitus* which Bourdieu (1977: 78) defines as the “durably installed generative principle of regulated improvisations” results in practices carried across contexts arising from her cultural history. However, Rachel does recognise her license to pursue her own agency within her durable and transposable dispositions:

“I am a photographer teaching in a Fashion School. The most important thing for us is to teach how to be as the Fashion Industry will change, we have to stay fluid as a tutor, they have to stay very fluid as a student and I have to stay very fluid as a practitioner in who I am and what I do. Teaching has been amazing, I have learnt a lot from the students, I don't know if my students learnt from me but I have learnt a lot from them”.

Rachel's agential, mutable and relational positioning and subjectivity are influenced by her ongoing HEFS student relationships, socio-cultural history and perceptions of future Fashion Industry changes. As Trowler (2008: 103) asserts:

“From a socio-cultural perspective, then, cultures and subjectivities are intimately linked. Socialisation involves not just a passive process of enculturation of the individual but an accommodative process which involves elements of change at both the individual and the cultural level”.

Elizabeth: Fashion Business

Elizabeth, a Fashion Buying and Merchandising tutor, also places great emphasis on her biographical trajectory and relationships with students in the development of her identity:

“I started my career as a Fashion Designer with my own business and realised that I didn't know anything about business so I got jobs in Germany and Hong Kong negotiating

with factories about design collections. I then got a job as a buyer for the Burton Group. I've done the trajectory of a garment from design through to buying and then looking at retail and then marketing and now branding so over a career I've gone from the back room to the front of design and somewhere along the line I realised that I like the whole jigsaw of fashion not just designing clothes".

When prompted to elaborate on her use of the word 'trajectory', she explained further that:

"I mean thinking about how to describe the complexities from design to branding and to retail, it's like a network with nodes and there's all these sorts of intersections and nodes to arrive at the branding within the fashion cycle".

Elizabeth's use of the phrase "these sorts of intersections and nodes" to describe her practice trajectory accords with what Spaargaren, Lamers and Weenink (2016: 12) - in their examination of Schatzki's social practice theory - refer to as a "myriad of interconnected social practices being (re) produced in time and space" in the "plenum of the social: populated by practices that are clustered and related in different ways". Her biographical and learning trajectory through participation in the "whole jigsaw of fashion" practices has led to the "ontological transformation" (Lave and Packer, 2008: 43) of her person but one that is not easily and explicitly definable. When pressed on how she views her identity, Elizabeth explained that:

“It’s about finding your place, one’s identity, one’s voice and finding the way that you want to express who you are and that’s something that most students don’t realise that they’re actually doing but you know what it feels like when it fits. It’s helping as many students find that moment where it fits because I know how discomforting it is when it doesn’t and how wonderful it is when it does, outside of all the pedagogies. My practice is about us all finding our identity and place, that’s my rationale, it just gets dressed up in Fashion or teaching or whatever. I struggle to answer it because I did so many things but I’d probably say I work in fashion but I feel much less reticent now saying I’m in education or I don’t know because it’s always been a mish mash as there’s part of me that’s never wanted to be pigeon holed”.

Her autobiographical trajectory is akin to being enculturated into multiple interconnecting and overlapping communities of practice (Wenger, 1998) where she continually develops her PBK whilst simultaneously acknowledging her agency in never allowing herself to be ‘pigeon holed’. Elizabeth’s ‘subjectivity in interaction’ with her students is continually being re-assessed, re-negotiated and re-constructed within a ‘mish mash’ of relationships through space and time.

Agnes, Helen, Rachel and Elizabeths’ enactments of their embodied PBK are undertaken within ongoing states of mutual dependence and identity formation between themselves and their students within the HEFS. They display different degrees of fluidity with regard to their own identity formations and those of their students. Agnes is constantly re-negotiating her tutor-practitioner identity whilst simultaneously seeking to maintain her biographical and

experiential credibility with her students in order to demonstrate a future “way of being” for them in the Fashion Industry. Helen’s “weird history”, in conjunction with the collaborative learning approach that she undertakes with her students, allows her to openly learn from them given that they, in her own words, “teach me, they change me, they educate me”. Furthermore, adopting such a perspective offers her ongoing opportunities to be both artist and educator “freely” within her “lifestyle”. Rachel is conflictually adjusting her tutor-practitioner identity given her previously strong academic influences as “to how a teacher should be”. She emphasises the need for herself and her students to adopt a fluid positionality as to how they should be and what they should do in the face of ever changing Fashion Industry graduate requirements (Faerm: 2012, 2015). Elizabeth uses her heavily embodied and diverse biographical trajectory to help her students discover the moment where they “fit” in the Fashion Industry whilst maintaining her ongoing and productive “mish mash” of HEFE identities.

In their examination of HEAD studio teaching and learning interactions, Shreeve and Bachelor (2012: 20) describe tutor-student relationships as being “mutable, often ambiguous and uncertain in character”. Their enacted roles were “structured by the university, the design practice and individual dispositions” and “further complicated by socio-cultural, political and spatial factors”. Similarly Budge’s (2014: 32) research, in equivalent HEAD settings, concluded that tutor-practitioners:

“Conceptualise their identity in myriad ways. There is not one singular identity. Rather, it is shifting, changing, and performative in nature, influenced by the power and

authority of habitus and dependent on context... professional identity is shifting, changing and fluid in nature”.

These various states of ‘being’ which exist in the mutually dependent and co-constructive relationships between tutor-practitioners and their students resonate with Dall’Alba and Barnacle’s (2007: 681) view of the interdependence existing between knowing, doing and being. Moreover, the HEFS tutor-practitioners and their students are evidently “open to the possibilities of being” (Dall’Alba and Barnacle, 2007: 681) as they form and re-form their tutor-practitioner and future Fashion practitioner identities respectively. In effect, the tutor-practitioners’ relationships with their students are mutually defining with regard to developing an identity as a tutor-practitioner on the one hand, whilst on the other, helping their students to create their own identities as Fashion Designers, Fashion Stylists or Fashion Business professionals. Such processes and outcomes are a consequence of the interconnected and overlapping TLR moments existing between the tutor-practitioners’ biographical trajectories, their implicit theory of teaching and learning and their subjectivities in interaction within the HEFS and its associated Fashion Industry human practices and material arrangements.

In her critical examination of the TLR analytical construct, Fanghanel (2009: 206) questions how its moments might relate to each other and “whether some play a more crucial role than others?”. In the HEFS research context, the implicit theory of teaching and learning is a social constructivist one within which the tutor-practitioners enact their PBK in collaboration with their students as part of a co-production process of various fashion artefacts across the Fashion

Design, Fashion Styling and Fashion Business curricula. These practices are identity forming on behalf of both the HEFS tutor-practitioners and their students as a mutually reinforcing form of subjectivities in interaction. For the former group, they arise from their: diverse Fashion Industry biographical trajectories or what Trowler (2009: 187) refers to as “backstories”; social constructivist teaching approaches; openness to learning from their students; internal and external peer practitioners and their ability to recognise and enact their own agency in developing and maintaining fluid tutor-practitioner identities.

### **The tutor-practitioners’ professional identities as teachers in a Higher Education Fashion School and the influence of conventions of appropriateness and discursive repertoires**

In Roxa and Martensson’s (2009: 212) examination of a TLR from within they argue that being part of one over time means that an individual has, by way of collegial interaction, “constructed an identity partly dependent on that very TLR”. Through individual interaction with “others”, they assert that the ‘in-house’ formation of identity can be “constructed both as a positive interpretation of a TLR, but also in opposition to it”. Similarly, Maxwell (2012: 49) from a critical realist perspective, maintains that “intra-cultural diversity is a real and important phenomenon” within cultures. Trowler (2008: 53) himself acknowledges that TLR’s “often constitute sites of contest as well as consensus”. Instances of opposition, diversity and contestation can be reflected in the TLR moment ‘conventions of appropriateness’ or “what feels normal and what feels deviant in relation to teaching, learning and assessment” (Trowler, 2008: 92). Within the data, one group of HEFS tutor-practitioners were much clearer, more certain and balanced about how



they identified themselves within the tutor-practitioner role compared to Agnes, Helen, Rachel and Elizabeth. Furthermore, these perspectives also exhibited the TLR moment conventions of appropriateness composed of transgressions against received norms of academic practice which had emerged from the HEFS's external course validation requirements. Such responses are illustrated in the following vignettes.

#### Pietro: Fashion Design

Pietro is a graphic designer who teaches the use of computer software applied to fashion collection design. He founded his own design studio in 1996 and describes himself as a:

“Professional practitioner and tutor, the key is to find the right balance between the two things, it's really, really fundamental that I stay in the industry. Visual design is continuously changing, languages and technology, so working on real projects puts me in a beneficial situation because you can challenge the students and you have the first person experience as to what the solutions to problems could be”.

Pietro contests the validity of “academic driven” courses because he views them as not being appropriate to preparing his students for employment in the Fashion Industry:

“To embed my practice in the courses, it isn't structured around practice-based-learning because the tutors who wrote them were very academic driven. I always want the students to have the benefit of being industry level, the big issue is students being unemployable, industry below par, it's unfair and unjust and as a tutor you do have problems with not following the academic structures. I also want to do group projects,

this is another difference between me and the School because when you're thrown into a job you don't have a choice of who else works there".

Although Pietro is clear about needing to find the right balance between his professional creative practice and his tutoring role, he is able to challenge, and negotiate with, the existing normalised HEFS curriculum structure and processes in order to benefit his students from his experienced industry perspective. He regards his practitioner and tutor experiences as being highly interdependent and is able to adjust his identities accordingly dependent upon the contexts that he finds himself in:

"It depends on the situation but most of the time I say that I'm a graphic designer and a teacher, so I'm never saying that I'm just a graphic designer or just a teacher unless I'm in a particular environment. I cannot detach the two things. If I'm in an environment or a meeting where I have to propose myself as a studio or as a designer, they are not interested in the fact that I am a teacher".

In Pietro's vignette, there are interactions between three TLR moments; his implicit theory of teaching and learning (challenging the existing curriculum from a practice-based-learning perspective), conventions of appropriateness (transgressing the 'academic driven' curriculum design which he regards as "unfair and unjust") and subjectivities in interaction (adjusting his tutor-practitioner identity) resulting from his biography as an experienced graphic design practitioner and the practice context that he finds himself in at any one time.

## Oliver: Fashion Styling

Oliver runs his own 3-D Design studio and feels very comfortable with the balance between his creative practice and tutor roles. He regards this identity balance as a healthy, mutually interactive process which is constantly being re-negotiated and enhanced in collaboration with his students and work colleagues:

“I’m a 3-D designer tutor-practitioner and I’m comfortable in my own skin, I’ve got something valuable to give based on my experience as a continuing practicing tutor, developing as a tutor as well, keeping that development side by learning new skills, sharing ideas and collaborating with my students, it’s a very even balance so I don’t classify myself as one or the other but as a balance that informs each other and that’s really healthy. My identity is also perceived by my peers as somebody whose competent in what they do as I’m normally collaborating with work colleagues too”.

Oliver views his identity as being formed in conjunction with his professional peers both inside and outside the HEFS and his students which highlights the importance of this social world in developing his competence and identity which is being negotiated within his different practice landscapes. As Gherardi (2008: 517) states, knowledge is someone being “capable of participating with the requisite competence in the complex web of relationships among people, artefacts and activities”. Oliver regards his industry level contemporary expertise more favourably than that of the experiences of his more academic colleagues and the educational discourse that they are beholden to:

“I look at the academics who are so involved in just that building because they are so

wrapped up in that institution... let's say they practiced fifteen years ago, their view of what practice is, they're more into academia and less connected with practice. The main priority of my practice-based-teaching is being current as practice revolves around what is currently happening, it's a very here and now scenario.... learning outcome is one phrase that I don't come across in professional practice and people get bogged down in what those are, the institution overcomplicates things in the need for it to be valid. It's about terms, definitions, terminology, criteria and words, what they mean and people start having their own views on what that means and what that should be and it can constrain you just based on what this term is”.

Davide: Fashion Business

Davide operates a luxury cosmetics company and like Pietro and Oliver he welcomes the balance between teaching and the practice because it:

“Gives you a break and it makes both of them interesting, you don’t get bored of teaching and you don’t get bored of just practicing”.

However, and similar to both Pietro and Oliver, his instances of conventions of appropriateness moments are composed of transgressing what he regards as academically driven practices:

“I don’t write learning outcomes, it’s too prescriptive on the student, since they came in the students are now answering the learning outcomes rather than worrying about

learning. I don't talk about learning outcomes because the students should achieve the learning outcomes without even knowing what they are so they just tick along naturally. They will be thrown in your face by management and they will be saying to you, did you tell the students about the learning outcomes? Just to show that you're on their team".

Both Davide and Oliver are contesting the worth of pre-stated learning outcomes within HEFS courses which accords with Davies' (2000: 1) criticism of their role in HEAD curricula. In these contexts, the challenge of formulating them is greater because of the need to work with rather ambiguous terms such as 'creativity', 'imagination' and 'originality' which tend to lead to more divergent outcomes rather than convergent ones. The strong inference is that HEAD tutor-practitioners should encourage a focus on student processes ("tick along naturally") and emphasise the importance of creative emergent learning outcomes rather than pre-determined ones (Zimmerman, 2009: 394). Davide's willingness to transgress a learning outcomes based implicit theory of teaching and learning which is underpinned by a behaviourist epistemology (Murtonen, Gruber and Lehtinen, 2017), and is in itself at odds with social constructivist HEAD learning approaches, influences how he positions himself in his educational identity:

"I don't like the word teacher, I've had a lot of interns in my business and I liked training them. I see myself as a trainer rather than a teacher or a coach or a tutor, a teacher for me is too academic. I'm training CEO's, not PhD's, the School is very industry linked and based so I think a trainer would be more my kind of thing than a tutor".

From his Fashion Industry “practicing” perspective, Davide is able to challenge the potential pedagogisation of his identity (Atkinson, 2002: 97) emanating from the academic discourses and social practices which exist in the HEFS. Such discourses can form all or part of another TLR moment, ‘discursive repertoires’, where ‘discourse’ in this context means “language as social practice” (Trowler, 2008: 75). According to Trowler (2008: 76) discursive repertoires:

“Structure and limit the range of expression. The way they both limit and enable thought and actions structures the way projects and tasks are conceived, discussed and pursued”.

Davide regards the learning outcomes discourse as a management control mechanism (“they will be thrown in your face by management”) which resonates with Trowler’s (2008: 77) view of discursive repertoires as being:

“Manufactured, deliberately manipulated as a management tool as one of the levers of culture”.

Pietro, Oliver and Davide all own their own businesses and have a strong sense of their Fashion Industry worth, experience and competence which enables them to achieve productive equivalences between their creative practice and educational identities. Their strong sense of balanced identity also gives them the confidence to contest what they regard as academically

driven practices and discourses which they feel may not be the best ones to prepare their students for employment within the Fashion Industry.

Farnsworth and Higham (2012: 500) in their study of teachers who teach their practice describe such curriculum tensions as “disidentification” with academic trajectories whereby industry experiences become privileged over academic ones. This results in practice teachers modulating their identities dependent upon their biography and the practice context within which they are operating:

“The modulated teacher identity is a process mediated by individual biography and the context in which they teach, whereby the curriculum is then negotiated (as it is enacted) in relation to the modulated teacher identity and the context in which the curriculum is enacted (and enactable)”.

Farnsworth and Higham (2012: 499) acknowledge that identity modulation may involve conflict which may never be resolved. Rather, such teachers who straddle “two or more communities of practice” may develop “hybridised identities” through a process of productive ongoing tension. Similarly, Dall’Alba and Barnacle (2015: 1455), in examining the complex relationships which exist between teachers’ knowing, doing and being, identify instances of “discordant professional practice”. They regard “multiplicity” of self and its associated practices and ambiguities as being “integral to socio-material practice” and “human existence” whereby “different teachers respond in diverse ways to opportunities and constraints within the same

educational setting” (Dall’Alba and Barnacle, 2015: 1460). Pietro, Oliver and Davide contested HEFS academic practices and educational discourses given the need to prepare their students for Fashion Industry employment and develop their ability to tolerate “ambiguity and uncertainty” (Orr and Shreeve, 2018: 63) in their learning processes within a learning outcomes based curriculum. As Dall Alba and Barnacle (2015: 1460) argue:

“It is precisely this ambiguity in possible meanings that enables varied responses as circumstances alter across space and time. It is also this ambiguity that underlies a spectrum of ways of enacting professional practice, potentially ranging from highly discordant to closely aligning with intended social purpose”.

This is not to say that Agnes, Helen, Rachel and Elizabeth did not recognise the need to enact their agency and maintain fluidity in the ongoing formation of their identities and practices and those of their students, they did. Their subjectivities in interaction were being negotiated within, across and relational to their different practice contexts and trajectories. Wenger-Trayner and Wenger-Trayner (2015: 24) liken this enactment of tutor-practitioner ‘knowledgeabilities’ to an “improvisational dance” as they negotiate their roles and modulate their identities in their various practice settings. Similarly, Danvers (2003: 55) sees the HEAD tutor-practitioner “self as a mutable and multi-faceted social, cultural and linguistic construction” which is constantly being re-made and may be in conflict.



The HEFS tutor-practitioners have 'hybridised identities' which display fluidity in their ongoing formation particularly as illustrated in the vignettes of Agnes, Helen, Rachel and Elizabeth. Instances of transgression in the form of the TLR moment conventions of appropriateness alongside processes of disidentification against academically driven educational practices and discursive repertoires were demonstrated in the Pietro, Oliver and Davide vignettes. Mutually reinforcing subjectivities in interaction where fluid and hybridised tutor-practitioner identities are being constantly re-negotiated are very prominent in the HEFS data in comparison to more traditional Higher Education academic cultures. HEFS tutor-practitioner identities and practices are constituted through the interconnected and overlapping interactions between their: diverse Fashion Industry biographies, implicit social constructivist theories of teaching and learning, and mutually reinforcing subjectivities in interaction in conjunction with their students or what Schatzki (2015: 6) refers to as students constituting practices, that is they are "essential to these practices".

The following concluding chapter uses the research findings for research questions one and two to help address the integrative and final research question: to what extent and in what ways does SPT illuminate our understanding of tutor-practitioners' enactment of practice-based-knowing in a HEFS?

## Chapter 5

### Conclusions

#### **Conceptualising and enacting practice-based-knowing in the HEFS site ontology**

By utilising a SPT analytical lens in the HEFS research context, it has been established that the rigidity in the organisation of teaching spaces, a shift towards an academically driven learning outcomes based curriculum, a student-consumer discourse in conjunction with an increased management focus on the profit motive, collaborative relationships with internal and external colleagues and students and Fashion Industry practice biographies have all combined to influence the tutor-practitioners' conceptualisations and enactments of their PBK. Within these localised and relational institutional conditions, the tutor-practitioners conceptualised their PBK as forming a combination of: bringing or carrying Fashion Industry practices and working methods into the HEFS, learning rules and techniques, tacit knowing including sensible aesthetic knowledge, having historical and contemporary perspectives integrated with accrued sedimentary expertise and applying theory in relevant contexts (particularly in the Fashion Business subject area) to make connections with Fashion Industry human practices and material arrangements. The tutor-practitioners' enactments of their PBK consisted of collaborative, dialogical, modelling, storytelling and mentoring processes alongside demonstrating and simulating Fashion Industry practices.

Within the HEFS site ontology, the tutor-practitioners' PBK conceptualisations are characterised analytically as practice as a connected entity or what Schatzki (2012: 14) refers to as "an open-ended, spatially-temporally dispersed nexus of doings and sayings". Their dynamic, inter-related and collaborative enactments are theorised as practice as performance which Schatzki (1996: 90) describes as "carrying out a practice... the do-ing, the actual activity or energisation... taking the form of ceaseless performing". Crucially, the conceptualisations and enactments of PBK are interdependent, mutually productive and emergent processes arising from the social constructivist pedagogical practices undertaken between the tutor-practitioners and their students. These co-constitutive interactions are intentionally aimed at activating the students' creative artefactual production and developing their 'ways of being' in relation to Fashion Industry bundles of human practices and material arrangements.

At this juncture, it is necessary to be clear about what is meant in this study by tutor-practitioners 'bringing or carrying Fashion Industry practices' into the HEFS because as Weenink and Spaargaren (2016: 64) warn:

"Individuals-as-carriers suggest human agents who simply do what others did before them, more or less automatically incorporating a shared history of bodily know-how, understandings, motivations and affects".

The HEFS tutor-practitioners did not conduct their 'doings and sayings' as inert 'cultural dopes' by merely aiming to replicate Fashion Industry practices in a contextual vacuum. They had to

re-interpret their existing Fashion Industry 'practical understandings' comprising of "a feel for the game, the visceral, ingrained ways of 'knowing' of how to do things on the spot, in the middle of the action... [the] routine, non-reflexive and habituated behaviours" (Weenink and Spaargaren, 2016: 70) and in addition acquire the new 'practical understandings' of "how to grade, teach, mentor, supervise" (Schatzki, 2005: 472).

In seeking to nurture their students' identities as Fashion Industry practitioners, the tutor-practitioners were imbued with 'teleoaffective structures' consisting of "educating students, learning, receiving good student evaluations, obtaining good grades" (Schatzki, 2005: 472) and 'general understandings' such as appreciating the "beauty of an artisanal product or the nobility of educating students... senses of the worth, value, nature, or place of things" (Schatzki, 2012: 16) within the HEFS site ontology. They also had to negotiate with, and interpret 'rules and instructions' consisting of "regulations that govern syllabuses... [and] department affairs" (Schatzki, 2005: 472) such as learning outcomes based study programmes. Hence, the tutor-practitioners' agency was not mutually exclusive to their 'bringing or carrying Fashion Industry practices' into the HEFS. Carrying was not solely composed of the habitual and reified 'transfer' of practice as a connected entity in that it was not simply doing what others had done before them or what they themselves routinely did in the Fashion Industry. As Gherardi (2000) emphasises knowledge is not a commodity but a process situated in organisational practices. The tutor-practitioners' 'bringing and carrying' involved pro-active interpretive, negotiatory and performative processes through the re-imagining, re-accommodating and re-appropriating of their Fashion Industry PBK for a different yet relational HEFS practice context. In essence, they

had to renovate and re-frame aspects of their own practice entities to operate collaboratively with their HEFS students in preparing them for Fashion Industry employment.

Such agential processes accord with Schatzki's (2010: 114) concept of "practical intelligibility" which "animates or informs the frequent redirections and restarts that mark the flow of conduct" and is "signified" to individuals "as the actions to perform" (Schatzki, 1996: 118) in a given practice context. 'Practical intelligibility' differs from 'practical understanding'; the former "indicates for the individual actor a sense of what to do next" whilst the latter refers to the "know-how of doing it" (Weenink and Spaargaren, 2016: 81). Thus, Schatzki employs a much more active view of individuals' human agency in the form of "*ceaseless performing*" [my emphasis] than, for example, Shove, Pantzar and Watson (2012) in the manipulation and deployment of material arrangements in their 'doings and sayings'. The tutor-practitioners' 'practical intelligibility' and their newly acquired and re-interpreted 'practical understanding' as tutors developed through the collaborative and dialogical processes that they engaged in with both their HEFS colleagues and their students to help them make sense of, and provide meaning to, the practice differences between their Fashion Industry contexts and the HE one. According to Spaargaren, Lamers and Weenink (2016: 11) examining such contextual and relational agency involves accounting for it "in relation to social practices and in relation to how embodied human actors participate in these practices". Not only do human actors exert agency but they also "have a lifestyle and, possess *transformative capacities*" [my emphasis] which are "open-ended and dynamic in nature". This description resonates appropriately with the HEFS tutor-practitioners' 'passion for Fashion' and their desire and ability to help shape their

students' identities (ways of being) into effective Fashion Industry practitioners as integral components of their 'bringing and carrying' through a process which Schatzki (2002) refers to as "agential humanism".

Given the SPT analytical framework, it is important to acknowledge that the tutor-practitioners' "transformative capacities" are recurrently contingent upon the local structural conditions and material arrangements existing within the HEFS site ontology as there are varying relations between structure and agency in any social practice context. To understand agential practice-based decision making and actions, one must contextualise them within the empowering and constraining properties of institutional structures. For example, when examining structure and agency relationships whilst theorising about and conducting educational research, Scott (2000: 29) maintains that:

"An over-socialised view of the relationship condemns us to the adoption of methods which fail to capture the intentional dimension of human agency in the production and reproduction of social institutions. Likewise, too great an emphasis on agency may be reflected in the adoption of methods which signally fail to capture the institutionalised nature of social life".

The previous chapter evidenced that HEFS material arrangements involving the rigidity of classroom spaces and the fixity of computer terminals constrained rather than enabled practice as a connected entity, that is, the tutor-practitioners' attempts to simulate some Fashion

Industry practices. Schatzki (2005: 468) describes such instances as actions occurring “in a spatial context; the objective spaces of the setting of action help determine how and which actions are performed” thereby confirming, as with all practice theories, that there is a need to acknowledge the “co-constituting role of material objects, technologies and infrastructures in social life” (Lamers, van der Duim and Spaargaren, 2017: 57).

### **The tutor-practitioners’ identity formations in the HEFS site ontology**

Within the HEFS site ontology, the tutor-practitioners demonstrated varying degrees of identity hybridisation and fluidity. They displayed the ability to reconstruct themselves in partnership with their colleagues and students whilst simultaneously seeking to play active and co-constructive roles in the formation of their students’ Fashion Industry practitioner identities. Given the social constructivist implicit theory of teaching and learning which deployed dialogical and collaborative educational approaches, mutually reinforcing subjectivities in interaction processes were evident between the tutor-practitioners and their students. Such co-constitutive identity formations indicated an ongoing state of productive interdependence between the students and the tutor-practitioners. However, it must be concurrently recognised that the latter’s Fashion Industry practice biographical trajectories, composed of ‘multiple knowledgeabilities’, also played crucial roles in establishing their legitimacy with their students and in providing them with the leeway to dis-identify themselves from what they regarded as academically driven discourses and practices in contrast to Fashion Industry ones. As Trowler (2016: 52) asserts:

“As people engage in social practices they shape their own identities and those of others, though they may also defend their identities from this process... people bring with them relatively permanent aspects of identities as they follow their lifecourse. This is one source of difference, even conflict, within sites of social practice”.

Defensive modulations of tutor-practitioner identities were manifested through transgressive conventions of appropriateness illustrated by: instances of privileging Fashion Industry practices over academic ones, challenging learning outcomes based and academically steered curriculum design processes and structures, questioning the rigidity of classroom spaces, resisting any potential pedagogisation of their identities and perceiving HEFS management discursive repertoires as levers of control, satisfiers of student-consumer needs and facilitators of profit-making.

**To what extent and in what ways does SPT illuminate our understanding of tutor-practitioners’ enactment of practice-based-knowing in a HEFS?**

Previous HE studies using SPT and the analytical framework of the eight TLR moments have been situated at the meso level of publicly funded universities and focused on mature disciplinary cultures consisting of full-time staff workgroups with a strong sense of academic identity (Boag, 2010; Fanghanel, 2009; Mathieson, 2004; Mathieson, 2012; Trowler, 2005; Trowler, 2008; Trowler and Cooper, 2002). By way of a contrast, the current HEFS research focuses on a for-profit institution employing part-time, hourly paid staff teaching different



aspects of their Fashion Industry practices within the less mature disciplinary territories of Fashion Design, Fashion Styling and Fashion Business and who exhibit hybridised, fluid and ongoingly negotiated tutor-practitioner identities. Trowler (2016: 57) advocates the use of the eight TLR moments to 'unpick' and operationalise the concept of HE local workgroup cultures particularly the nature of their agentic and structural constituents and how they impact on academic practices and identities. Although the moments are interconnected with some shared assumptions and practices, they are not necessarily cohesive as they may exhibit both diversity and consensus simultaneously. Their separate identification is undertaken for analytical purposes as a "way of conceptualising the territories in which practices are realised (Trowler, 2009: 194). Furthermore, Fanghanel (2009: 206) acknowledges that it is problematic in practice to identify a TLR in its entirety and questions whether TLR's might become less transparent as academic identities become more hybridised and might some moments "play a more crucial role than others" in different HE contexts?

With these points in mind and in conjunction with the study's three research questions, the data was thematically deductively coded with reference to the eight TLR moments to illuminate the most prominent elements of the local HEFS culture rather than to provide a picture of what constituted an entire TLR in this particular context. To this effect, the research established that 'mutually reinforcing' or co-constitutive subjectivities in interaction between tutor-practitioners and their students, a social constructivist implicit theory of teaching and learning, transgressive conventions of appropriateness and discursive repertoires were the most significant TLR

moments in the HEFS social practice context. The remaining TLR moments of recurrent practices, tacit assumptions, codes of signification and power relations were not entirely absent in the data but they were much less prominent and or realised in other ways. For example, the recurrent practice moment is consistent with Schatzki's (2012: 17) material arrangement relationship of "prefiguration" where existing HEFS states of affairs such as the lack of flexibility in classroom, workstation and timetabling practices qualified the tutor-practitioners' 'intentionality' to organise their teaching practices to better reflect actual Fashion Industry practices and its seasonal life cycle. Tacit assumption moments revolved around the tutor-practitioners' perspectives on the nature of their students such as "they don't know what they are letting themselves in for" given the highly competitive nature of the Fashion Industry or that "it is difficult to teach Fashion if you have no experience of working within it". Codes of signification manifested themselves in the tutor-practitioners' emotional responses to the externally imposed validation quality procedures and discourses which, given the Italian HEFS management and cultural aesthetic, brought practice tensions and anxieties to the fore. These were expressed in statements like "we know what really happens in the industry out there" and "we know what good work is". Power relations were experienced by the tutor-practitioners as emanating from the "rules and regulations" imposed by the external validation requirements - akin to Schatzki's (2012: 16) notion of "causality" or "activities altering the world" - which were seen as hindrances to their agency. They felt compromised by the new 'quality' discourse which they regarded as prioritising an academic rather than a Fashion Industry practice based agenda. Hayward (2000: 30) conceptualises such a power relation as defining the:

“Fields of possibility. It facilitates and constrains social action. Its mechanisms consist in, for example laws, rules, symbols, norms, customs, social identities, and standards, which constrain and enable inter and intrasubjective action. Actors might act intentionally within or upon particular mechanisms of power”.

For a HEFS type site ontology within an open system consisting of constellations of human practice and material arrangement relationships with the Fashion Industry, a TLR could be more difficult to identify in its entirety particularly where academic identities are more hybridised and fluid. Moreover, the evidence from this research setting suggests that some moments will be more prominent than others and not necessarily easily distinguishable from each other such as with discursive repertoires and relations of power.

The research outcomes from the complementary inductive thematic data coding revealed the need to consider an additional TLR moment of ‘tutor-practitioner practice biographies’ in influencing the conceptualisations and enactments of PBK for HEFS type contexts involving the employment of part-time tutors from professional backgrounds who teach their practice in, for example, other creative HEAD subject areas, Nursing and Social Work. Furthermore, they also indicated that the application of Schatzki’s (1996: 89) concepts of practice as a connected entity and practice as performance can act as effective abstractions and analytical tools for studying the dynamic and emergent relationships between conceptualisations and enactments of PBK within these types of HE contexts. The emergent relationships in the HEFS site ontology between practice as a connected entity and practice as performance did not display neat categories and

connections within its nexus of human practices and material arrangements or in Schatzki's (2018) terminology, there existed a vague "indefiniteness of relations, I don't think practices have distinct demarcations". Performance (enacting or do-ing) is one particular version or interpretation of practice as a connected entity (inactive) which is influenced by the local institutional structural conditions. This analytical focus resides within process theory (Maxwell, 2012: 37) which has two components: one; examining the world as entities and events (performances) and the processes that connect them and two; the need to identify the connections by which some entities and events influence others such as within the HEFS and its associated Fashion Industry nexus of human practices and material arrangements. With regard to examining the emergent relationships between practice as a connected entity and practice as performance in the HEFS site ontology, one can envisage a whole spectrum of possible *processual* variations between these analytical compositions as illustrated by the tutor-practitioners' representations of their PBK in the vignettes which are summarised in Figure 5.1.



*In the HEFS site ontology, PBK is an emergent and process-oriented concept involving the ongoing negotiation, interpretation and formation of meaning, action and identity between the tutor-practitioners and their students through dialogue, collaboration and co-construction which invokes a dynamic relationship between practice as a connected entity and practice as performance in the HEFS site ontology. Through such processes and subsequent actions, the tutor-practitioners establish their legitimacy, competence and identity within the social practices of the HEFS.*

**(Conceptualisations of practice-based-knowing)**

**(Enactments of practice-based-knowing)**

<b>Tutor-Practitioner</b>	<b>Practice as a Connected Entity</b>	<b>Practice as Performance: co-constitutive with their students through collaborative and dialogical social constructivist pedagogical practices</b>
Gianni	"Learning the rules and techniques"	"Experiment in their working processes"
Marion	"Contextualised working methods and techniques"	"Know the rules that you can break by doing the practice"
Oliver	"Tried and tested methods, tools and techniques"	"Activate them creatively"
Quentin	"Its my experience, expertise in production" "what people are thirsty of is practice" "I give them a method that is my method... its having a framework" "Very precise string to put on their things"	"Feel free to experiment take it, re-adapt it". "Then you can adapt it to your own needs"
Neil	"Learn about the rules"	"Then you need to forget about the rules and play"
Elizabeth	"Accrued knowledge" or "Sediment"	"Come into tune and find their niche" and thereby develop "New shapes and forms which emerge out of old sediment"
Helen	"Its something that the industry knows, this is how it works, its your taste levels"	"Its exploration" "Its how you know" "Play and think like an artist" in order to "Create things structurally, rebuild, reinterpret, reimagine, experiment with ideas as an artist would"

Figure 5.1: PBK and the varied processual and emergent relationships between practice as a connected entity and practice as performance in the HEFS site ontology

In 'bringing and carrying' Fashion Industry practices *to and within* the HEFS site ontology, which Schatzki (2005: 468) describes as an "arena or set of phenomena that surrounds or immerses something and enjoys powers of determination with respect to it", the tutor-practitioners did not just pursue the mindless copying or the pure emulation of their practices as connected entities within a different yet relational practice context. They demonstrated intentional transformative capacities which were activated through the dialogical, collaborative and co-constitutive 'doings and sayings' undertaken with their students. The application of the theoretical device of the possible relationships existing between practice as a connected entity and practice as performance is particularly analytically relevant to the HEFS site ontology and those of a similar ilk involving tutors who teach their professional practice. The tutor-practitioners' 'backstories' or Fashion Industry practice biographies play an important role in influencing their structured practice entities. To highlight one example from Table 5; Quentin, a professional Fashion photographer, employs the metaphor of a "very precise string to put on their things" as his conception of entity in order that his students can "feel free to experiment, take it, re-adapt it". Quentin's process-based PBK is the key to operationalising the relationship between his conception of his practice as a connected entity and the collaborative and co-constitutive processes of practice as performance between himself and his students. In his own mind, he is able to activate his "practical intelligibility" (Schatzki, 2010: 14) by asking himself "I'm a tutor now in this HEFS context, how can I re-appraise, re-interpret and re-enact my understanding of my own practice as a connected entity on behalf of, and in conjunction with, my students?".

The HEFS tutor-practitioners and their students were jointly involved in the re-constructing, re-imagining, re-accommodating and re-appropriating of practice as a connected entity for the purposes of artefactual production within, and external to, the HEFS context. Schatzki (2005: 468) characterises such contextual happenings as:

“Actions likewise transpire in historical contexts, dependent on times, places, traditions, and contemporaneous events. Sites, however, are a particularly interesting sort of context. What makes them interesting is that *context and contextualized entity constitute one another* [my emphasis]: what the entity or event is, is tied to the context, just as the nature and identity of the context is tied to the entity or event (among others)”.

This research claims that the heuristic power of SPT can be enhanced by the additions of tutor-practitioner practice biographies and the analytical application of the recursive relationship between practice as a connected entity and practice as performance as TLR moments when studying HEFS type settings involving tutors who teach their professional practice. The TLR analytical construct can be extended by these two additions when conducting educational research in such contexts. This calls for a more transparent understanding within SPT of the *processual* variety of emergent relationships which can occur between practice as a connected entity and practice as performance within different social practice domains. The purposes of these inclusions to the TLR theoretical abstraction would be to add to its analytical dynamism, complexity and relatedness to other constellations of human practices and material

arrangements within the HE environment. Trowler (2009: 187) maintains that TLR's are in a "state of provisional stability - any description of them is true only for now" which raises the question as to how they move analytically from one state to another and how such a process could be examined and accounted for particularly in HEFS type site ontologies which exhibit high degrees of connectivity to practitioner and industry based human practices and material arrangements. The analytic additions of tutor-practitioner practice biographies and the recursive relationship between practice as a connected entity and practice as performance as TLR moments enhanced by a clearer understanding of localised PBK processes and performances in such contexts would be a step forward in addressing this question. As Nicolini (2017: 31) argues:

"The practice-based approach is better served by the thoroughly processual understanding of practice that prevents its reification. I suggest that holding on to the idea as practices as regimes of performances is one way forward".

### **Original contributions to knowledge: a discursive approach within a provisional and emergent knowledge context**

The original contributions to knowledge from this research arise from a close-up study of the HEFS's tutor-practitioners' conceptualisations and enactments of their PBK. Trowler's (2008) multi-level perspective (MLP), composed of the meso level TLR theoretical construct and the interplay of structural macro and agentic micro forces, and Schatzki's (2005) single level site



ontology abstraction where practices are conceived as connected entities and performances have been applied to examine the tutor-practitioners' workgroup culture. These SPT frameworks are not incompatible as Nicolini (2012: 8) confirms:

“Practice theories are thus complementary to all variants of realism (both naïve and critical) in that they ask how the apparent features of our daily world that realists and critical realists trade in, are brought into existence in the first place”.

However, there are differences between Trowler's and Schatzki's (2016: 35) analytical lenses:

“What the MLP distinguishes as the micro and the meso 'levels' are really just different components or sectors of a single *plenum* embracing spaces of innovation and spaces that perpetuate the past and present”.

Schatzki (2016: 35) regards the macro, meso and micro levels as being “ontologically suspect” but there is no analytical reason why the MLP and single level perspectives cannot be used in conjunction with each other to illuminate HEFS site ontology type contexts. This research contends that Schatzki's (2016: 29) flat site ontology lens adds theoretical heft to HEFS type contexts when seeking to simultaneously analyse and make sense of the tutor-practitioners' conceptualisations and enactments of their PBK and identify their relational connections to the Fashion Industry nexus of human practices and material arrangements.

Trowler's (2008: 56) TLR conceptual abstraction can be emboldened to better depict a "unique context of interrelationships, tensions and power flows" and its external relational connections by including tutor-practitioner practice biographies and the recursive relationship between practice as a connected entity and practice as performance as two additional TLR moments when examining HE type contexts in which part-time tutors teach their professional practice notwithstanding the need to situate them within structural and agentic parameters. To highlight the importance of structural and agentic factors, the study applied Schatzki's (2015: 2) five types of relation between human practices and material arrangements: pre-figuration, intentionality, causality, constitution and intelligibility to the HEFS site ontology to identify the local institutional conditions which influenced the tutor-practitioners' conceptualisations and enactments of their PBK. The tutor-practitioners identified local institutional conditions consisting of a lack of flexibility in the organisation of teaching spaces, a shift to an externally imposed outcomes based curriculum, a new student consumer discourse allied to increased management prioritisation of the profit motive and their relationships with colleagues as influencing both their conceptualisations and enactments of their PBK.

Within these local agentic and structural institutional conditions', the vignettes illustrate that HEFS tutor-practitioners conceptualise and enact their PBK in a variety of ways. It was conceptualised as a combination of: learning the rules or techniques, bringing contextualised working methods into the HEFS, acknowledging tacit knowing including sensible knowledge, having contemporary and historical perspectives alongside accrued experiences and applying theory in relevant contexts to make connections with Fashion Industry practices. Its enactment

was composed of dialogical, collaborative, modelling, storytelling and mentoring processes in conjunction with demonstrating and simulating Fashion Industry practices. Within the HEFS site ontology, PBK was conceptualised as:

“An emergent and process-oriented concept involving the ongoing negotiation, interpretation and formation of meaning, action and identity between the tutor-practitioners and their students through dialogue, collaboration and co-construction which invokes a dynamic relationship between practice as a connected entity and practice as performance. Through such processes and subsequent actions, the tutor-practitioners establish their legitimacy, competence and identity within its social practices”.

Furthermore, the vignettes establish that the conceptualisations and enactments of PBK are interdependent and mutually-productive processes given the collaborative and co-constructional educational practices undertaken between the tutor-practitioners and their students in the HEFS site ontology.

The tutor-practitioners displayed hybridised and fluid identities and filtered their PBK through the lenses of Fashion Industry practices rather than through mature disciplinary perspectives, cultures and practices. Although the TLR analytical construct was very useful to help distil and make sense of large amounts of qualitative data from the HEFS practice context, it is proffered that TLR's are less intrinsic to, more elusive, and less easy to identify in their entirety, in such settings where part-time tutors are employed to teach their professional practice. Relatedly,

there are different compositional balances between TLR moments in different contexts and cultures: for example, the research established that ‘mutually reinforcing’ or co-constitutive subjectivities in interaction between tutor-practitioners and their students, a social constructivist implicit theory of teaching and learning, transgressive conventions of appropriateness and discursive repertoires were the most significant TLR moments in the HEFS social practice context. The study also validated tutor-practitioners’ roles as having agentic transformative capacities within the local institutionalised structures of the HEFS. This was emphasised by the application of Schatzki’s agentic, active and transformative view of tutor-practitioners as carriers in their most performative sense and not just a reproductive one in a different yet relational HEFS practice context amongst the Fashion Industry nexus of human practices and material arrangements.

As well as proposing theoretical additions to Trowler’s TLR analytical construction, the research focused on enhancing our understanding of the HEFS site ontology whilst simultaneously providing the reader with sufficient transparent description, insight and resonance to decide whether its outcomes warrant credible ‘transfer’ and or applicability to their own practice contexts. The tutor-practitioners were given a central voice through the vignettes to offer the reader an increased sensibility of this particular research setting but also opportunities to both challenge and or validate the research findings.

## **The limits of the study: some questions for the current study and opportunities for further research - a reflexive account**

Within HEFS type research contexts, there is a need for SPT to differentiate the various structural properties and constituents of practice as a connected entity and their influences on practice as performance. When theorising educational research, Scott (2000: 30) emphasises the need to identify how “particular structures” work on individuals “depending upon circumstances and context”. At “different time points they may act coercively in different ways and to different degrees” or “they may not coerce at all”. Furthermore, Scott (2000: 31) maintains that:

“The degree of enablement in structural properties can only be determined by empirical investigation of particular activities embedded in particular contexts”.

Some elements of practice as a connected entity will be more binding than others dependent upon, for example, in the HEFS context the tutor-practitioners’ practice biographies, some aspects of which will constrain practice as performance whilst others will enable it contingent upon the local structural institutional conditions and its material arrangements. Future SPT research needs to be able to differentiate the various elements of practice as a connected entity and how some, in any given social practice context, engender practice replication whilst others initiate transformation. Hence, future SPT research should consider the notion of structural practice granularity or what Nicolini (2017: 19) refers to as “textures of mediated practices” in order to better identify the elements of connected entity which, contingent upon

the local circumstances, either constrain or enable practice as performance and thereby either replicate or transform it. To examine these relationships further requires a certain granularity of practice focus. In the HEFS research context, some aspects of the tutor-practitioners' practice as a connected entity prevented them from replicating actual Fashion Industry practices whilst others allowed them to help their students potentially transform Fashion Industry practices through collaborative experimentation. As Mylan and Southerton (2017:2) state:

“When operationalized, social practices are generally treated as configurations of recognizable, intelligible and describable elements. While there is no single agreed typology of elements, focus has tended towards some combination of material objects, practical know-how and socially sanctioned objectives. Elements configure how practices are performed and the performance of practices reproduces their elements. This recursivity represents the critical empirical foci for analysing processes of stability (reproduction of normality) and change (McMeekin and Southerton, 2012)”.

Thus, which elements of a connected entity meld with practice as performance and which do not in any given social practice context? This leads us to the need to consider ways of isolating different categories of practice entity and practice as performance or the extent to which practice entities and performances can be subdivided into smaller distinguishable elements in order to identify clearly delineated practices. Schatzki (1996: 91 and 98) identifies two forms of “linked doings and sayings”; dispersed practices such as:

“Describing, ordering, following rules, explaining, questioning, reporting, examining and imagining” and integrative practices composed of “farming practices, business practices, voting practices, teaching practices, celebration practices... the more complex practices found in and constitutive of particular domains of social life”.

As applied to HE contexts, Schatzki (2005: 472) describes integrative practices as:

“The actions that make up North American educational practices, for instance, are organized by (1) understandings of how to grade, teach, mentor, supervise, conduct research, use electronic equipment, perform administration, impress instructors, obtain desirable grades, and the like”.

Are these descriptors too generic to clearly identify different granularities of enactment and performance in any given practice site ontology in order to differentiate one practice from another and the influences of different entity constituents on different elements of practice as performance? The nearest Schatzki (2015: 10) comes to answering this question is for him to refer to the ‘molecular’ in the singular level within which human practices and material arrangements can display different degrees of thinness or thickness:

“I acknowledge the existence of a “below” in Deleuze and Guattari’s (1987) sense of the molecular, namely, the composition of the components of practices and arrangements. This molecular dimension embraces the physiochemical composition of artefacts and

things of nature, as well as the biophysical subsystems and physical movements of people and living organisms. To be sure, the material composition and organization of these entities can be relevant to the progress of social life”.

Schatzki (2017: 32) maintains that the ‘normalised’ components of practice as a connected entity are “never set in stone” hence, we can ask the question at what stage can we establish the textured finality of, for example, a HEFS tutor-practitioner acting as an *atelier* (Belluigi, 2016: 23) as contrasted with a master-apprentice model of educational practice in his or her role as a tutor within the activity spectrum of bringing and carrying practices from the Fashion Industry to undertaking dialogue, collaboration, embodied modelling and co-construction with their students. As Schatzki (2017: 31) states there is a “certain indefiniteness” in practice relations. Where are the limits of one practice as against another or how easy or difficult is it to separate entity from performance? How micro focused should the researcher be? To what extent is one able to differentiate textures or granularities of practice and thereby allow for example, tutor-practitioners to identify themselves as one form of educational practitioner over another? How might we know when one particular category of practice entity or performance is legitimate enough as a descriptor of one practice over another?

The issue for future SPT research is how can future researchers be better enabled to identify the finer elements of practice as a connected entity to isolate specific influences on practice as performance whilst simultaneously being able to distinguish the finer granularities of practice



as performance to develop clear categories of enactment? Might such an approach be linked to Schatzki's notion of 'molecular composition'?

On a wider theoretical horizon, does SPT and TLR analysis need to be more differentiated with regard to its application in different HE disciplinary cultures such as those involving part-time academic staff with hybridised and mutable identities within 'hazier' TLR's which exist in contexts where tutors teach their professional practice? The current research suggests that it does but that it can be enhanced by the addition of tutor-practitioner practice biographies and the application of the recursive relationships existing between practice as a connected entity and practice as performance as TLR moments in such contexts.

There are boundary questions to be answered with regard to Trowler and Schatzki's SPT as it is not easy to establish where they exist. For example, where does one TLR start and another end? The same question applies to TLR moments in terms of their overlapping differentiation within any site ontology. Similarly, where does one site ontology begin and another end both in relation to the "broader sets of phenomena" (Schatzki, 2005: 465) amongst the interconnected constellations of human practices and material arrangements in the permeable plenum? Nicolini (2017: 29) asserts that such issues are not theoretical but are empirical matters:

"What are the boundaries of a practice? ... we are inept in dealing with fluid entities... when a practice becomes something else is an empirical not a theoretical question".

This study's methodology made use of Nicolini's (2012) 'zooming in and zooming out' toolkit for examining the connections of bundles of human practices and material arrangements within a processual perspective but also acknowledged Nicolini's (2012: 240) guidance on using a toolkit approach for examining different social practice contexts by needing to "appropriate the toolkit, and adopt and adapt it" dependent upon the practice context under consideration. Future research will need to use SPT and its proposed enhancements in equivalent and or contrasting HEFS type site ontologies to further validate or challenge this thesis's research claims and or progress the use of SPT in such contexts. However, it must be acknowledged that the use of my SPT variants have conditioned my interpretive processes and outcomes and that others may wish to offer different interpretations and conclusions using alternative social practice theories or purely different theoretical lenses.

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## **Appendix 1: Dialogic Interview Questions**

Zooming Out: connections and relationships in space and time

### **1. Oral history/biography**

- 1.1 What is the history/context of your professional practice and experience in the fashion/art and design industry?
- 1.2 What do you do currently in your practitioner role?
- 1.3 Why and how did you become a tutor working in the Fashion School?
- 1.4 How does your professional practice experience in the fashion/art and design industry relate to your Fashion School tutor role?

Zooming In: values, beliefs and ways of working

- 2. Concept: How would you define your tutor-practitioner role?
- 2.1 Discourse: What range of words would you use to describe your tutor-practitioner role?

- 2.2 Site general: What is your general conception of your tutor-practitioner teaching role?
- 2.3 Site specific: Describe some of your most recent and specific teaching methods and activities explaining why you chose them to help student learning
- 3. Concept: How would you define practice based knowledge?
  - 3.1 Discourse: What range of words would you use to describe your notion of practice based knowledge?
  - 3.2 Site general: What is your general conception of practice based knowledge teaching?
  - 3.3 Site specific: Describe some of your most recent and specific practice based knowledge teaching methods and activities explaining why you chose them to help student learning

Zooming Out: connections and relationships in space and time

- 4. What do you see as the main aims of the Fashion School?
- 5. What are you seeking to achieve in your practice based teaching?
- 6. What Fashion School decisions/systems/relationships enable your teaching practice?
- 7. What Fashion School decisions/systems/relationships constrain your teaching practice?
- 8. What do you *think* you always *have* to do in your practice based teaching? (norms, rules, procedures)?

9. What would you do differently in your practice based teaching if you could?
10. When someone asks you what do you do for a living what do you say and why?

And finally: Interview with the double

Imagine that you have a double who will have to replace you for a 'typical' class that you have to deliver tomorrow. Ignoring the actual subject matter, describe how you would best prepare your double to ensure that s/he is not unmasked. Please focus on how your double should teach (the process of teaching) to ensure that your practice based knowledge/knowing is best articulated to your students to ensure that they do not discover the switch.