

**Table S1:** Underlying themes identified through phenomenology

theme	hits	hit_num	hit_text	connectivity	concepts	theme_query
learning	109	1	And so the creator app was an..., that enabled them in that learning design to utilize, you know, that idea that we are designers. We are the owners of our learning, and this is the story we're going to tell, and this is our audience, but we found that first finding was students notice more when they actually use the app.	1021	learning, design, using, idea	WORD:learning WORD:design WORD:using WORD:idea
learning	109	2	So we noticed from the video, and so the whole idea was to use the video in a learning design. So we use the technology in a way that has a philosophy, philosophy around constructivism, but also has this interrogation around pedagogy, You know how we improve our practice through, you know, a reflection, intersectional meaning making that sort of stuff.	1021	learning, design, using, idea	WORD:learning WORD:design WORD:using WORD:idea
learning	109	3	And it's now kind of moving, learning design, it's blending that idea of the subjectivity and how you explore, you know different groups and their and their funds of knowledge and their range through the idea of creation. [00:07:04] And now I suppose the creator app was then, but to just tell the next bit of the story is that the creator app that we used and Catholic education used with about 500 students, about 50 teachers.	1021	learning, design, using, idea	WORD:learning WORD:design WORD:using WORD:idea
learning	109	4	And so how does the learning design, for example, how can that inform CBL , you know, sort of through an arts based start? So what we've done is used very similar thinking as the platform, by saying these are the theoretical ideas.	1021	learning, design, using, idea	WORD:learning WORD:design WORD:using WORD:idea
learning	109	5	And then what was going to be the the practical approach, you know, in terms of teachers using this a number of workshops, you know, that I at least two, two hours each. Yeah, we, we sorta got to I guess a translation of the idea of learning design into practice that actually worked, that was sustainable and those teams are still going on.	1021	learning, design, using, idea	WORD:learning WORD:design WORD:using WORD:idea

technology	76	1	[00:14:43] Paul (interviewee): [00:14:43] Yeah. I, I, I, well, if I could just talk a little bit about what the most recent research we've done, which was in February this year, we went up to the (NOT SURE ON THIS ABORIGINAL NAME BUT SOUNDS LIKE UNANUL ), college based out of your Eulara called (AGAIN NOT SURE ON THE COLLEGE NAME ) [00:14:56] and we wanted to see two things, wanted to find two things, one was how students also took to the immersive technology. through learning design, which was culturally responsive because it really connected to their place.	581	technology, things, students	WORD:technology WORD:things WORD:students
technology	76	2	And can you â€™can you find these things?â€™ So we actually tried to use the technology in my idea of, my role as the technologist was saying, you know, very clearly to the problem is how do we actually cache more information into this technology and how do we cache that information in a way that's really inclusive so that students and teachers can build their own subjectivities into it, so that the technologist design, if you like was actually building.	581	technology, things, students	WORD:technology WORD:things WORD:students
technology	76	3	[00:07:44] Jill (interviewer): [00:07:44] Were there any, sorry go. [00:07:48] Simon (interviewee): [00:07:48] Okay. So recognizing that, in drama education, there lies a, a tradition of pedagogy that allows access to, to that and does those things for providing ways for, students to move in and out or what could be a challenging experience?	581	technology, things, students	WORD:technology WORD:things WORD:students
technology	76	4	And we worked out exactly, this was a teacher and student problem, it's not just that things, the students. [00:13:19] Jill (interviewer): [00:13:19] Yeah. And so the project with Bindi and Simon the first thing that you did was explorations with the Anne Frank house.	581	technology, things, students	WORD:technology WORD:things WORD:students
technology	76	5	[00:04:59] Simon (interviewee): [00:04:59] I think they, yeah, that core piece of can we use the technology to provide access to, things that we can't provide access to? Can we use the technology to explore empathy in a, historical context.	581	technology, things, students	WORD:technology WORD:things WORD:students

work	48	1	Yeah. And , and, and there's been quite a bit of work on that. So her contribution to the field and there's a bunch of others Elliot and other one Elliot Sweeney Noving .	421	work	WORD:work
work	48	2	It really showed the keys to working collaboratively and constructing the knowledge about, you know, this is the story of, well, this is what we're going to put in. The scenes have to be sequenced like that.	421	work	WORD:work
work	48	3	So they waited 12 times again and they were watching with repetition all the time. So what's happening here is that they're working out the game.	421	work	WORD:work
work	48	4	Basically I moved blocks around and then develop the, the skin and then work with software engineer to create the backend. And we did the same kind of thing with Immerse .	421	work	WORD:work
work	48	5	They're still going to work out there. There's still a very strong layering of, you know, in my dance, storytelling, through dance.	421	work	WORD:work
interviewee	82	1	[00:10:37] Jill (interviewer): [00:10:37] I want to know how you experienced that, I guess? [00:10:41] Simon (interviewee): [00:10:41] Yeah, but I experienced that as there being a deliberative strategy to engage the entirety of me, before putting a headset on, and to engage the entirety of me say that I'm then, and the experience for me was then not one of viewing a movie, you know, it was, it was one all being centered in, in an experience being focused in an experience and that, that felt.	384	interviewee, experience	WORD:interviewee WORD:experience
interviewee	82	2	Jill (interviewer): [00:05:38] So it sounds like what was happening before and after the VR experience that became really important? Bindi (interviewee): [00:05:48] Yeah, I think that's probably one of the findings or one of the big, one of the sort of emergent ideas was that actually you can't just put a headset on and, and, [00:06:00] and not do anything with that.	384	interviewee, experience	WORD:interviewee WORD:experience

interviewee	82	3	Bindi (interviewee): [00:07:47] And then we moved into the explaining what the VR scenario was. It was in relation to emotions and that, that going through the VR experience through, you [00:08:00] had to explain what you saw and navigate.	384	interviewee, experience	WORD:interviewee WORD:experience
interviewee	82	4	[00:07:44] Jill (interviewer): [00:07:44] Were there any, sorry go. [00:07:48] Simon (interviewee): [00:07:48] Okay. So recognizing that, in drama education, there lies a, a tradition of pedagogy that allows access to, to that and does those things for providing ways for, students to move in and out or what could be a challenging experience?	384	interviewee, experience	WORD:interviewee WORD:experience
interviewee	82	5	That's, that's really interesting to hear about that from your point of view because in a sense, you can't even remember really exactly what Bindi was saying or getting you to do in a way, but you remember very much the experience from a bodily and emotional and probably cognitive kind of way but she will remember what the activity was. [00:13:52] Simon (interviewee): [00:13:52] Yeah, no, absolutely.	384	interviewee, experience	WORD:interviewee WORD:experience
immersive	17	1	Think digital. Who have created a immersive environment that's collaborative.	294	immersive	WORD:immersive
immersive	17	2	That was the learning. And so our point of interest with body-based learning, I, I rang Bindi and said, you know what, the whole, the whole the direction of where immersive learning technologies are going to go is going to be with body-based learning.	294	immersive	WORD:immersive
immersive	17	3	[00:16:31] This is that's kind of where they make sense. And so what we found with immersive technology, it just ticked all those boxes and are able to make sense, but they had to interact with them with their body to make sense of it.	294	immersive	WORD:immersive
immersive	17	4	Going from video to the VR was, it was my technology route. And you know, the technologist flavoring of that is how does say video or VR, you know, that, that visual environment that know now transformed into an immersive environment, you know, How do we tool that, you know, and, and be able to share it?	294	immersive	WORD:immersive

immersive	17	5	an apparatus that allowed the kinds of things we wanted, you know, to happen in that immersive environment. We want it to be much, much more powerful than simply watching a 3D video or experience.	294	immersive	WORD:immersive
project	38	1	And they got lots of feedback. So our initial dabbling in the XE project then gave us proof.	287	project	WORD:project
project	38	2	Yeah. You move into the next project, which that, that was the problem that then drove. The next project.	287	project	WORD:project
project	38	3	So to like, like anything to, to finish it off then. So it's, it's, it's a great project, but it's only half done.	287	project	WORD:project
project	38	4	And yeah, I didn't want, once the project was inaction, I didn't have a terribly specific role. I've had the role of troublesome, thought provoker, right?	287	project	WORD:project
project	38	5	FILE: bm Jill and Bindi Jill (interviewer): [00:00:00] . [00:00:00] So I guess, first of all, can you just outline your, where you're sort of coming from into this project?	287	project	WORD:project
space	23	1	And this is this is a really cool thing for the arts because during that, you can actually go into the space in your avatar and you can get a paintbrush and you can start painting their own landscapes and you can do cool ..... dance around. [00:27:14] You can, you know, and for Aboriginal ed where there's a lot of, you know, particular you know and I'm talking about more, you know, central Australia type communities.	248	space	WORD:space
space	23	2	It's, learnings around space and how we interpret objects and images. And it's not so much about language as it's about how we make meaning out of the positioning of objects and, and also through emotions and gestures.	248	space	WORD:space
space	23	3	So you can have more than one person in the same space. They can pick things up.	248	space	WORD:space
space	23	4	Enter into virtual reality and exit out of it. So the initial cover, the space involves looking at dialogue.	248	space	WORD:space

space	23	5	[00:04:36] It's not just structure, you know, and learning design has come from two to fields that's been informing it. One is an art space field where, you know, learning design is about exploring subjectivity and very much came through I think in the piece that I wrote came from Dazeal's work and there was a bunch of other authors who lifted that.	248	space	WORD:space
teachers	49	1	And what we got out of that with teachers who came into this series of three workshops completely tech phobic, you know, they came in from, you know, all these independent Catholic schools and they say, well, we don't, we don't understand this stuff at all. We have no idea what its really about, but we know that the, the description of what you've actually sent out sounds really interesting and Catholic Ed really came to, you know, explore this stuff and promote it and some marketing things in there, but there was just a general thought we were here.	226	teachers, stuff	WORD:teachers WORD:stuff
teachers	49	2	No one's using stuff and others teachers would say ho-hum, so what. It sounds like more work to me and it wasn't until we refocused and figured out what, what, who our users were going to be and what the story was going to be for them to use it.	226	teachers, stuff	WORD:teachers WORD:stuff
teachers	49	3	[00:29:39] And my first experience in using the VR and taking it out to schools was an absolute abysmal failure because teachers, those that were keen, like, you always get those keen key teachers in your school, but, you know, in terms of convincing others in the school, hanging out, whether this is a good thing, it was just like, nah, it's just crazy. [00:29:58] It's alien stuff.	226	teachers, stuff	WORD:teachers WORD:stuff
teachers	49	4	I guess I'll, there's something here using an immersive environment, but it has to be used in a learning design. So, you know, right from the get-go, there's a sense that teachers are going to not only work out what the structures of how we organize the learning and the learners, but it's the process stuff as well.	226	teachers, stuff	WORD:teachers WORD:stuff

teachers	49	5	And they liked it because our idea of learning design fit their kind of brief of project based learning, they could see that the similarity between the two and I guess without our idea of the learning design on there's more theoretical stuff in there and we really wanted to drill down co-design and co-construction and the idea of Mayer's competencies around multimedia integration and stuff. [00:07:44] And so we, we found other things from that and we got one really good interview with one of the lead teachers, which I can send it to you.	226	teachers, stuff	WORD:teachers WORD:stuff
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