Holistic Postgraduate Learning:
Evaluation of a UK-based Innovation

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The Open University's School of Education has recently introduced a form of partnership teaching in postgraduate teacher education. This approach, which I piloted whilst Director of the short course component of our MA programme until late 1996, involves a more holistic and flexible approach to continuing professional development (CPD), working with partner providers and not just with the traditional Open University distance learning materials. We now offer accreditation of CPD undertaken face to face via other providers such as teacher advisers and experienced inservice training facilitators. We are beginning to look, across faculties, at the role of holistic CPD within other professions, and how the University might support it.

The project described in this article was a course at Master's level, its focus was *Creativity in Education* and it was developed in partnership with The Institute for Creativity in London. It was constructed to support development of mind, body and spirit.

It aimed to 'nourish the educator'. It was created out of serious concern that modernist education policies are leaching creativity from educators and learners alike, at a time when we have perhaps never had greater need for imagination and creativity. The course was intended to nourish in a holistic manner, whilst maintaining the rigours of study at Master's level.

This article draws out some of the rationale for designing the course in a holistic way, then gives an account of students' reactions to it. It forms part of my own thinking about holism in postgraduate study, and the extent to which it might be appropriate to support professional learning in a way which draws on and feeds, mind, body and spirit.

CONTEXT FOR A HOLISTIC COURSE ON CREATIVITY

Some of the widely documented (Edwards, 1995) features of global society at the end of the twentieth century include its instability, complexity, transience and lack of conformity. As society transforms, children, young people and adults are faced with increasing chaos of choice and social identity in all spheres of life.

Fluidity and chaos of choice are sourced and played out in many, if not all, arenas of life and the implications for education are far-reaching. I have been arguing for some time (Craft, 1996, 1997a, 1997b) that schools and teachers are increasingly required, as a consequence of flux, to support learners in making sense of and surviving in unstable and unpredictable surroundings. Learning institutions need to provide opportunities for adults to re-learn appropriate knowledge, skills or competencies throughout life, as documented by the National Commission on Education (1993, 1995). Some have also begun to ask about the role of education institutions within current society (Farnes, 1993, Green & Bigum, 1993, Raggatt, 1993).

Within the UK school system, official teacher recruitment information has, since the mid 1990s, acknowledged that teaching is task which requires and involves the fostering of creativity (TASC, 1994a, 1994b). Woods & Jeffrey (1996), experienced researchers of creative teaching, describe teaching as necessarily a creative act because "every situation is different... Only so much is predictable. There is a need for teachers to be flexible" (Woods, 1996, p 6-7). The concern of Woods has been to look at how creative teachers create the conditions in the classroom and in the school for their own kind of teaching. He argues that the teaching profession, whilst demanding creativity, does not in fact foster it in its members (Woods, 1995).

There are, then, a number of different debates and moves within and outside the profession which are highlighting the increasing need for attention to be paid to how teachers can be supported in teaching creatively, and fostering the creativity of young people. As the boundaries of knowledge, as well as debates about the nature of knowledge, shift and blur, the possibility of "knowing" in multiple ways is becoming a focus of thinking and research in learning. Howard Gardner's work on multiple intelligences (1983, 1993b) has influenced this debate. The thinking of scientists such as Sheldrake and also Bohm and Peat have contributed to the idea of learning in multiple ways (Sheldrake, 1982, Bohm & Peat, 1989). As a response to and exploration of 'multiple knowing', the course on which this study focused was constructed as a holistic experience, drawing on emotional, physical and spiritual ways of knowing as well as expecting critical analysis at postgraduate level.

THE CONCEPT OF HOLISM IN RELATION TO CREATIVITY

When discussing processes involved in creativity later in this article, I suggest that perhaps ultimately, the non-conscious, spiritual and the emotional, feed the rational and the conscious (Craft, 1997b). Whether or not this characterisation is the case, we certainly experience the world through mind, body, spirit and the emotions. Together, these are often packaged as a 'whole'. But what does each mean?

Mind: non-conscious and conscious

The aspect of the conscious which was the subject matter of this particular project, and which I want to emphasis in terms of creativity, is **possibility thinking**. *I* propose possibility thinking as involving two elements: first, not allowing problems or circumstances to block action, but finding ways around problems. Second, allowing conjecture to lead thinking and potential action; in other words, asking questions such as "what if?" "why?" and "why not?".

It seems to me that this notion of possibility thinking is core to creativity, and it combines both `disposition' and `skill' when recognising and solving problems. For the purposes of this paper, these terms are described as follows. Disposition: the tendency toward a particular way of being and behaving, involving, in the case of creativity, open-mindedness and conjecture. Skill: the capability to follow this tendency through successfully into action - whether the action is thinking, or physical activity of some kind. I am thus proposing that possibility thinking is the "engine" of creativity.

Although the sources of possibility thinking may not be at all conscious or rational, logic can be imposed upon it, even if post-hoc. I am suggesting that possibility thinking involves disposition and skill, and encompasses both inspiration and action. In this sense it is equatable to Kenny's creative imagination (Kenny, 1989), and is distinct from `fancy' which, as Coleridge, 1954, suggests, merely reproduces what is. Kenny suggests (p. 114) that imagination is "superior to the intellect". I would suggest that possibility thinking both encompasses *and is* larger than the intellect. It is an element of `mind' in the triarchy, Mind, Body, Spirit. We experience events in our lives through all three.

Body

Body, or the physical, is an element in our experience of the world, in at least two ways: first, as in the case of the birth of a child, it provides a biological `engine' of action. Second, we may have physical responses to our experiences. Thus, as Edwards (1997) has argued, in the processes of teaching and learning, the body is trained in specific ways, and we learn what is appropriate to express and experience through our physical selves in that environment. McWilliam, writing from a feminist perspective, suggests that we underestimate the importance of the ways in which teachers express their passion for knowledge through their bodies. Thus the teacher provides the "biological engine" in learning. McWilliam argues that legitimising the place of the teacher's body in the learning process may result in "powerful pedagogy of a most elating and transformative kind" (McWilliam, 1996). 1 would suggest that the learner experiences the classroom, including the fostering

or blocking of their creativity, on a physical, as well as intellectual, spiritual and emotional level. Why do we assume that teachers do not?

Spirit

I wish to examine some aspects of spirit, linking these with the non-conscious aspect of mind.

In my formulation of the non-conscious, I draw on Assagioli's (1974) psychosynthetic theory of the divided self, itself drawn from Freudian and Jungian ideas (see Craft 1996, 1997a, 1997b). I suggest that the intuitive, impulsive Self, which may be the source of inspiration and generative action, (and thus of possibility thinking), is non-conscious, unlike the transcendent, conscious, rational self (which Assagioli calls the `I'), which drinks from and is nourished by, among other places, the non-conscious self.

An aspect of Western culture is the esteem in which we hold the rational and the conscious (and rational), above the non-conscious and the intuitive (and perhaps above the physical). Thus, when we talk of teachers undergoing continuing professional development, it is extremely unusual to assume that this will involve meditation, intuition or locating a feeling in the body.

I would question how appropriate it is to divorce mystery and physical being from rationality/ intellectuality. I already touched on the physical. Turning now to mystery or as I would describe it, spirit and feelings of connection with the wider universe, I propose that the non-conscious and the spiritual may be conceived of as being intertwined. This may be close to Gardner's proposed existential intelligence (Gardner, 1996).

In doing so, I draw on the writing of Bohm and Peat; two scientists, introduced earlier in the paper, who suggest that scientific creativity is inhibited by over-dependence on the conscious, the rational and the rule-bound (Bohm & Peat, 1989). This is not to say that creative expression does not involve any of these things, indeed they suggest (and others have also argued) that "to live in a creative way requires extreme and sensitive perception of the orders and structures of relationship to individuals, society and nature" (Bohm & Peat, 1989, p. 231). They propose the need to acknowledge and value intuitive ways of knowing, to draw on what they call the "implicate order".

They suggest that our implicate understandings are often far more complex than our explicate ones, and they can be difficult to articulate. What is significant about implicate ideas is their generative potential. In other words, the flash of understanding which is so hard to explain, holds within it many possible enfoldments. They suggest we need more access to the implicate orders which underly our explicate ones, because they are the source of generative ideas, in other words, of our creativity.

They argue that we need a new kind of 'creative surge' at the end of the 20th century, which will enable us to find ways of breaking out of rigidity. I would argue, with Bohm and Peat, that we now need to foster an order of creativity which extends in to social organisation, science, culture and consciousness. What this may mean is giving voice to our implicate and generative selves. I would like to argue that is where our creative intelligence lies.

Bohm and Peat's conception of the implicate seems then include both the non-conscious (and intuitive), with the spiritual - in the sense of connection with the wider universe. In adopting their position I, too, conflate the two notions.

The notion of the implicate may provide an explanation for, and may foster, insights which appear to come in a flash. It has something in common with the writing of Perkins, Jay and Tishman. In their discussion of the long-search process which precedes apparent `flashes' of insight, they argue that human cognition appear well-adapted to the search which is almost all non-conscious. They also suggest that modern theories of evolution imply order and insightfulness in the behaviour of genetic material, over long periods of time (Perkins, Jay & Tishman, 1993). The implicate order may, then, have insight, or intelligence.

THE EMOTIONS, THE TEACHER, TEACHING AND LEARNING

Teachers have a critical role in shaping a vision for education which responds with compassion to growing uncertainty and instability. There is a growing literature exploring the nature of the educator's

emotional experience of their work (Nias, 1996), and the overlap of personal with professional identity (La Porte, 1996; Little 1996; McWilliam 1996; Revell, 1996; Woods &Jeffrey, 1996). Some of the reasons for the deeply affective dimension of teaching are drawn out by Nias, who suggests that, as well as the intensity of personal interactions involved in the process of teaching, for many teachers their personal identity is closely merged with their professional one, so that self-esteem is closely tied to the classroom or school. She suggests that teachers feel so strongly about their work because they invest so heavily in it (Nias, 1996).

What I am highlighting is the emotional reality of the job of teaching. This necesarily provides a part of the context in which creativity as agency, or possibility thinking as disposition and skill, inspiration and action, is fostered.

When I refer to holism then, I am suggesting that:

1. the non-conscious, intuitive and emotional feed the conscious and the rational;
2. creativity is experienced through the body and mind, and is also sourced through both (in the sense that they are one);
3. the non-conscious and intuitive have some deep connection with the spiritual/universal at physical and conceptual levels;
4. the emotional experience of creativity and the fostering (or blocking) of it, in oneself and others, seems likely to be a powerful part of the holistic model, and finally
5. that the emotional may cut across the distinctions I am starting to draw between mind, body and spirit.

THE COURSE

Underpinning the course was a belief that, for educators to foster creativity in their own practice, time and attention needs to be given to the process of nourishing oneself in a way that is meaningful to the individual at a deep level. In the course design, this meant acknowledging spiritual, emotional and physical impulses and blocks, as well as intellectual ones.

We felt that attempting a holistic approach was important regardless of the `purpose' (as Bolam describes it) of the course from the perspective of participants (Bolam, 1986). Individuals had chosen the course for a variety of reasons, including the following: personal education purposes, to increase their professional knowledge of creativity in education, as career development, to improve their performance on the job, and to improve the performance of a group of staff.

To achieve a holistic design then, the course, combined:

1. *experiential, physical and emotional learning* through performance based therapeutic workshops;
2. *personal spiritual guest* through meditative processes, reading and discussion; and
3. *postgraduate level study* through both core readings and a wider literature search undertaken by each participant in their own professional area.Traditional MA level seminars (i.e. led by a tutor) supported students in processing their perspectives on the core reading and gave them opportunities to argue a path through their specialist reading.

Assessment focused on the capability of each educator to reflect on the application of all three elements through a practical project focused on their professional practice.

It was hoped that this would enable the educators involved to foster their own creativity as well as enabling the creativity of others.

Although it was a course with a finite life, it was created in the belief that "change is a process, not an event" (Fullan, 1982) and thus that it would form a part of the career-long continuum for each individual (Watson & Fullan, 1992).

To a degree, the course conformed to the core `success criteria' identified by Joyce and Showers (1986) for in-service work in education. In other words, it combined a range of different forms of learning:

- Presentation/theory
- Demonstration

- Practice in simulated settings
- Feedback on performance

The final feature identified by Joyce and Showers is coaching in the classroom. Some participants achieved this and others did not. However, the demands on each educator to both innovate in their practice and then to evaluate it, meant that all sought out some kind of feedback in their work-based environment.

In creating the course design, we were aware of Robertson's feminist analysis and critique of Joyce and Showers' thinking (Robertson, 1991). She argues that gender-neutrality in models of teacher development in fact embody masculine models of learning, knowledge and development, and thus male models of personal identity. She claims that education systems including those which support professional development, are operated on male-orientated systems, set up from a male point of view. Two things follow from this, she argues. Firstly, it **requires all who are** in the system as teachers or as learners, to explicitly value male values and characteristics, including competitiveness, certitude, hierarchical power, heavy reliance on rationality, the valuing of conflict and dominance and a tendency to rely over-heavily on quantifiable and objective information rather than what is valued and subjective. Secondly, it means a denial of other realities, and the propagating of the masculine stance as a universal, under the apparent guise of gender neutrality.

Robertson argues that the masculine values and characteristics described above pervade staff development as well as all aspects of the system which supports teaching and learning with school pupils. Her work reflects that done by other feminist researchers such as Carol Gilligan (Gilligan, 1982, 1986; Gilligan et al, 1988). She notes that recent attempts to reform education in the USA involve trying to make the profession more `competitive, cerebral, efficient and focused on instrumentalism' represent masculine values. Her point is that reforms, school practice and approaches to staff development appear to be `gender neutral' when in fact they are not. We might make the same analysis of educational reform on this side of the Atlantic.

In order to support an inclusive approach to development then, we included additional elements in the course design. These were:

1. *Experiential assignments* for educators to undertake in between taught sessions; these were enabling individuals to find their own personal response to a particular issue. For example, in preparation for a session about the nature of creativity and the concept of plural theories of mind, including Howard Gardner's MI theory, educators were invited to do one or more of a range of activities, which included the following:

- listen to one or more of Beethoven's late string quartets (No's 13,1415&16),
- spend some time out of doors in reflection,
- write an algebraic formula (which may represent a real-life scenario), - describe a dream,
- read an article on teachers' views of creativity (Fryer & Collings, 1991),
- use whatever means are appropriate to you, find your way to a new place, and
- think of a way to introduce yourself to someone you do not know.

2. *Emotional and physical workshop exercises.* These included exercises in performance and voice, as well as exercises focusing on leadership and creativity.

The experiential sessions and the emotional and physical workshops placed a strong emphasis on 'visceral experience' .

3. *A learning journal. All* participants were encouraged to keep a private diary of their responses to the course. We emphasised recording entries in any form, and representing description of events and feelings about these, as well as analysis and reflection. Where appropriate, educators included extracts as part of the assessed component of the course. Some people chose to write in their journals, many wrote poetry, and some drew or painted. The learning journal was often a place where students made connections between the spiritual, physical, emotional and physical elements of the course, and many included intellectual analysis of these elements.

The course provided a mixed emphasis on expert and validated knowledge (which Robertson claims to be a masculine approach to knowledge itself) and personal and subjective knowledge, (which Robertson claims

to be more typically female). We wished to avoid the situation whereby, as Robertson claims, the absence or ignoring of women's experience in creating models of behaviour means that the knowledge which is produced is 'objectified' and at worst, women's realities are ignored. Expert knowledge, according to Robertson, creates a contradiction for women, which means that some women simply silence their subjective, intuitive knowledge, and others simply cannot access the masculine model knowledge. The knowing of women is, Robertson suggests, 'connectivist', and involves multiple ways of knowing. It involves avoidance of certitude and values tentativeness and uncertainty.

Hence, we included a reading list and a range of 'expert' knowledge and approaches and each participant wrote a substantial literature review of their own area of professional focus. This was balanced with an invitation, throughout the course, for educators to create their own knowledge in a variety of ways (through intellectual study and rational thought, through intuition, through experience, through emotional development, through spiritual development).

The expert reading we chose included the eclectic, Multiple Intelligence, approach to learning espoused by Howard Gardner (1983, 1993b), and his work on essentialist characteristics of the creating mind (Gardner, 1993 a). The course itself also encouraged individuals to find their own ways of expressing their own creativity as well as reflecting on how their own creativity could support or inhibit the creativity of learners in their care.

RESEARCH METHODOLOGY

The project drew on the eighteen educators from a variety of education contexts who enrolled for the course. These included youth workers (N=5), school/FE teaching (N=8), governor training (1 student), advisory work (2 students), working with adults in creative personal development (1 student), and interactive multi-media (1 student).

The data was collected using a range of tools, in an attempt to enhance both validity and reliability. There were two researchers. It was believed that by working across a range of educator roles and having a relatively large group, generalisability would be increased.

To ehance reliability we used a range of methods in addition to the two researchers already mentioned. The data collection methods used were:

Participant observation during all taught parts of the course, and where possible in the educators' workplaces. Most sessions were tape recorded and then informally transcribed and compared with our field notes.

Informal discussions with participants, recorded in field notes as far as possible, formed an important part of our data.

Two questionnaires were used, one based on work by Fryer and Collings (1991) which explored teachers' definitions of, and attitudes toward, creativity, and the other exploring the educators' responses to the course.

We also *interviewed* each participant formally, twice (one was professionally transcribed and the other informally written up). A third set of interviews, looking at the participants' experience of applying the course in their practice, is ongoing (August 1997).

Analysis of data

Drawing on field and transcript data from participant observation, interviews, informal discussions, and the two questionnaires, we identified common themes, triangulated interpretations and tested them across our understanding of each individual. In this way we attempted to 'ground' our data as fully as possible given the limitations of time and other resources.

RAW EDUCATOR RESPONSES TO THE COURSE

The vast majority of responses were very positive about the course, indicating a desire to continue their study if possible. The terms used to describe the course have included 'stimulating' 'relevant' 'very interesting', 'constructive', 'knock-out', 'powerful', 'magic'. Several enjoyed the formative nature of the course, and being part of something which was 'an experiment'.

Nourishing the educator

The majority of the group felt nourished by the experience of the course. Some (from a teaching background) commented on the experiential elements of the course which gave them the opportunity to explore and express themselves. Others (from a non school teaching background) commented on how the process of writing provided both a challenge and was cathartic. They also noted that having to do the assignments was a positive feature which helped them clarify their focus of creative action at work. Feedback to the assignments was perceived as helpful, and students appreciated guidance on tackling future assignments. All commented on how the course had been useful in increasing their reflexivity on practice and in focusing them on developing the ways in which they work.

Several commented that one of the strengths of the course was its support for the individual, combined with the opportunity to learn with other adults in a trusting environment. An adviser/school inspector commented on how unusual this was in his experience of working with teachers.

Comments included the following:

"It gives you permission to explore other roles and other facets of yourself'"(primary school teacher: 5 - 7 year olds)

"It gave me a sense I could take risks, particularly in terms of addressing groups of people... it's been very interesting. The whole idea of taking risks." (Local Education Authority Adviser)

"The course has reminded me in many ways about the fact that there are sparks of creativity if you like lying there dormant that haven't been used and ... why not take the opportunity to kick start them again and to use them more effectively at work" (Senior Youth Worker)

"I think my emotional side has developed a bit more... I think that actual time and space for myself is one thing that I have gained, and prioritising." (youth worker)

"It was actually very heartening... I have a greater feeling of well being. My consciousness is heightened so that I am embracing a few more things than I would have been... I am more confident and original in putting things together say for an In-service course, where I would not have had the confidence, or even thought of those things." (Local Education Authority Adviser and School Inspector)

[about the performance workshop] "it gave me a boost... it recharged my batteries... it was a really positive experience at the end, though it was quite traumatic at times. But it enabled me to look at what blocks me from doing certain things." (youth worker)

Holistic course design

Students commented favourably on the integration of the experiential, the spiritual and the analytical, and found the practice-focused project work highly relevant. Several commented on how the experience of meeting with individuals who were educators in a range of roles (not just in schools) had been enriching and important. One school teacher referred to this as "meeting people from the real world". There was a strong collective view that input from outside of the particular workplace was important in broadening the

scope beyond what staff could achieve in isolation. The literature review was an important element. Students commented very favourably on being able to follow their own reading.

Specifically:
[particularly in relation to the performance workshop] "It has made me think about what the children go through and what they feel. I feel able now give them what I have had, more space and encouragement." (primary teacher: 8 - 11 year olds)

"the [written and practical] assignments we have been given have been good... you feel quite good after you have done them." (youth worker)
"the idea of keeping a journal and making notes in it is brilliant, absolutely brilliant and it has become a source of self-assessment... it's great." (Creative personal development facilitator)

Relevance to practice

All commented on the relevance of the course to their practice. Most commented on their increased understanding of what can limit people's creativity and what can foster it in an educative environment. Specifically:

"It has provided a focus, a vehicle that I could use and make use of to undertake a piece of work that I have long wanted to be doing locally within the centre." (youth worker)

"I am wanting to create my immediate future particularly with regard to my career... I'm very keen to keep my teaching role in the middle of all this... the course is providing me with a framework... the course is fairly brilliant really." (Drama teacher, 11 - 18 year olds)

"there is definitely a link. Some people don't use the word creativity, nobody did here, but now I hear it all the time in the staff room, it's kind of caught on... it has had a direct effect on our team, with the readings the course has been very very holistic." (primary teacher, 5 - 7 year olds)

"it has helped me understand people better." (primary teacher, special needs support, 5 - 11 year olds)

DISCUSSION

The raw feedback above suggests that the holistic approach to nourishing the educator was well received by this group, and that it was, indeed, enabling. I would like to draw attention to several characteristics which seem unique to this group.

Positive attitude toward personal nourishment. The first feature which distinguishes this group of educators from what others have documented is their positive attitude toward their own personal nourishment in order to help others.

Such a willingness to nourish themselves may be unusual. Hargreaves and Tucker suggest that guilt, rather than self-concern, is a motivating force for many teachers, shaping action in the classroom first and foremost (Hargreaves & Tucker, 1991). Nias describes the culture of primary school staffrooms as supporting compliance rather than individuality, and the primacy of the children rather than a focus on adults' needs (Nias, 1989). Acker, also working in the primary sector, describes a similar culture of care where the adult's needs are not particularly acknowledged; their role is to care for the children (Acker, 1995). Joyce, Bush and McKibbin (1982), writing in the United States, claim that over time, teachers develop a particular pattern of response and attitude toward their own learning and growth. They categorise these into three `types'; the Gourmet Omnivore (people who have learned to scan and exploit their environments successfully) - 20% of their large sample fell in to this type. Passive Consumers formed the second group (people who demonstrate conformity to and dependence on the environment) - 70% of their sample fell in to this type, and finally Reticent Consumers (people who actually go out of their way to avoid growth and development) - 10% of their sample fell in to this type. Thus according

to Joyce and Showers' categories the teachers in our group would have conformed to the 20% gourmet omnivore group.[1]

Commitment to creativity as a good thing. This group seemed less focused on the practical questions of legitimation (within the curriculum structure), resourcing (time, materials, equipment, energy), support (colleagues, critical agent, critical others, receptive pupil culture) and appeared to begin from a position of belief in creativity as a good thing, regardless of these contextual issues. Again there is evidence of commitment to vision described by Fritz as essential to the creative orientation (Fritz, 1943). Again, in comparison with Woods' (1995) research this appears to be unusual.

Commitment to risk provided another contrast with the existing literature. As Hargreaves has predicted, it seems likely that we will see an increasing recognition by educators of the need to take risks, for themselves and for learners with whom they work (Hargreaves, 1994).

Care and gender. The final feature which appears to distinguish this group from those in studies carried out by others was the commitment to care demonstrated by both men and women.

Almost a third of this group were men. Each manifested, in their words and actions a strong orientation toward the care ethic generally ascribed to women (Gilligan, 1986). This may reflect trends toward "feminisation" elsewhere in the physical and social environment, and in light of our attempt to create a gender-balanced course, this might need further investigation.

CONCLUSIONS AND IMPLICATIONS FOR TEACHER DEVELOPMENT

The body of data indicated that these educators saw teaching as a form of personal expression. It also bears out previous studies on educators' strong social, care and "guilt" orientation. It drew out a belief from the group that central to educating effectively is a creative teaching/educating profession, which includes willingness to take risks.

There are a number of practical implications for teacher development, from this project. Five are discussed below.

First, **exploring the nature of relationship in education**. I mean this in three ways. Relationship was not defined in this study solely in terms of teacher/pupil. Teaching and learning were characterised as roles which could be undertaken. Many referred to dynamic interaction, with oneself or others or both, as being essential to creativity. Trying to take on the viewpoint of the learner was viewed as a vital part of professional learning. Emotional and intellectual relationship were often referred to. The notion of exploring relationship in the senses of exploring role, interaction and perspectives, is perhaps not new to teaching and learning.

A second aspect of being in relationship, well on the way to being developed in many parts of education, extends to interaction with all constituencies involved in fostering creative action (i.e., other colleagues, learners, parents, other agencies). A Local Education Authority Adviser talked of her relationship with colleagues thus: "We have a kind of informal contract to both kind of give encouragement but also to challenge each other and that really fascinates me as a process because that's very creative". A governor trainer said: "I need to... make people aware... and not just the teachers and not just the governors and not just the children but the parents, that as a partnership ... [all of those] agencies ... are involved in the education of the person." An aspect of this process is the assumption of partnership in the business of educating. Partners have different roles and expertise, but each offer critical reflection on other perspectives. Thus the Local Education Authority adviser was describing a "critical friend" arrangement which had been set up in her team to facilitate the deepening of professional relationships by access to others' perceptions.

A third aspect, however, which does seem to me to be a new avenue, is one's spiritual and emotional relationship with oneself. Several participants in this project talked of self-acknowledgement as essential to creative action with others – "becoming a connected person" as one participant said, "rather than being disjointed and unconnected". A Local Education Authority adviser and school inspector provided an example of just this: "It's actually getting in touch with your own creativity and the roots of it and the sources of it and trying to work it in, in a vocational sense, into one's job... the creative part of me and the work part of me, they are doing this.... (gestures that they are travelling separate routes and are disconnected)".

Being in relationship, particularly with onself, can also be threatening. Marian Dadds' (1995) work documents starkly some of the challenges which teachers can face when they come face to face with their own attitudes and beliefs through examining their practice. I would argue that facing such challenges is vital to being in relationship with oneself and then with others.

Core to being a creative educator and fostering creativity in learners is willingness to reflect critically on practice, and to adapt plans and practice as appropriate; qualities also called for by Halliwell (1993). This view assumes the job is never done, that there is always something to look at and improve (which has been documented among educators on both sides of the Atlantic: Hargreaves, 1994). The creative educator then is an evolving, extended, professional. Implications for professional development are that continuing professional development needs to provide opportunities for educators to reflect critically, to be reflexive practitioners and to be adaptive. This is not a startling or new suggestion, but I draw it out in the international context of tightening criteria for the funding of continuing professional development, in relation to classroom competence, which I would argue has the potential to undermine the notion of the reflexive practitioner.

The third major implication from this study for teacher development is willingness to take risks. Taking risks, being prepared to put aside judgement and have a go, were powerful themes for educators in the study. This was true for personal development as well as in the educator role. Very important to many was the notion as expressed by a teacher of 11 - 18 year olds: "It's the freedom and open mindedness and the real vastness to be able to do that. Not so much about putting on a very creative performance.... not necessarily a dramatic creativity, but a spontaneity... a willingness to expand and explore." A Local Education Authority adviser and school inspector, toward the end of the course, said, "I will certainly take more risks now in my work... I have not been terribly risky in that respect in certain things that I do play very safe and therefore it has been very dull."

In some ways, the risks which the educators involved in this project were taking, were unusual, in that their development was holistic and thus the risks they took were often about the boundaries between who they felt they were in the workplace and who they felt they were in other contexts. I would argue that as educators we each have a responsibility to maintain authenticity in the contexts in which we exist (personal, work, etc). Doing so may seem risky, as it may involve in part removing or dissolving masks which are worn over habit for protection and support over a substantial period of time.

The fourth major implication for teacher development is about **creating space for professional judgement**. An important aspect of being a potent creative educator for the educators in the study, was being trusted by colleagues. This was expressed particularly strongly by educators in schools. Several described a tension between externally imposed control and pressure, and the capacity to act creatively. One person said that: "under my own terms I create in a situation in which I am under pressure. But if somebody else creates the pressure then I can't do it really." Another described his work on creativity as being rejuvenating, following the experience of feeling "knocked back" from the school's recent inspection.

Within the environment of the school, however, it was still important to know that one was "not going to get slagged off for something if it goes wrong" and also "there not being a real dogma ... about how to do things" (teacher of 8 - 11 year olds). The capacity of the mere presence of fellow professionals to undermine confidence was starkly put by the teacher of 5 - 7 year olds who said: "We are so used to being on our own that there are a lot of things that I wouldn't do in front of other people.... the removal of walls is akin to the removal of trousers".

The theme of wanting personal space in which to be creative also seems similar to Gardner's notion of feeling under siege when being creative. Fostering the educator's self-esteem and self-confidence, and their ownership of the teaching and learning process, is core to creating this space for professional autonomy. When asked what was at the core of creativity in education, comments such as the following were typical of educators in this study: "Self-esteem and imagination," (teacher of 5 - 7 year olds). "It's all about self-confidence and being yourself and standing up for yourself," (teacher of students aged 16+). A typical comment when asked "What blocks you as an educator?" was: "It would be my own lack of self-esteem... really the risks of things going wrong in themselves aren't much, it's the risk of other people's reactions ... it's a permissable environment here... my constraint is .... me," (teacher of 8 - 11 year olds).

The importance of educators having ownership of the art of teaching has been well documented by Woods (1995), and Woods and Jeffrey (1996). It is time now in the face of exhortations to the profession, certainly in the UK, to teach a prescribed curriculum in specified ways, and for the teachers to reclaim some of their professional judgement and to create more, not less space for the approach to teaching which encourages artistry.

Finally, and perhaps most importantly, I would argue that to act creatively, **educators need sufficient space for their conscious and non-conscious selves to find expression together**. As the study has indicated, this may well not be a wholly rational exercise. The notion of teachers drawing on their inner selves in developing their professional priorities is not new. Hunt, for example, working in Canada, has developed a range of strategies to enable teachers to explore their underlying beliefs about human affairs and to use their own inner resources more creatively in teaching (Hunt, 1991). However, what I am proposing is a broader stance on teacher development. From this study, I would suggest that responses to the question of how to enable the conscious and non-conscious self/selves to find expression together in professional practice, are likely to be multiple and holistic rather than singular and/or rational. It will involve time and attention being given to acknowledging the importance of receptivity or openness, to stimuli in oneself and others and possibly beyond. This may include intuitive, unconscious, physical, emotional, spiritual as well as rational, impulses.

CONCLUSION

As global society continues to demand creative and flexible young people, with an attitude of 'futurity', or what Banathey, calls "design literacy" for life (Banathey, 1991), we might expect increasing numbers of teachers to express their own personal/professional development needs in order to support learners. As boundaries between traditional forms and locations of knowledge are breaking down, even scientists are starting to acknowledge the need for a new paradigm of learning which includes trusting the implicate (Bohm & Peat, 1989). Such shifting conceptions of knowledge and of ways of studying and working may also influence teacher attitudes toward holistic courses of the kind explored in this study.

Against such a projected future, I am proposing that the rationalist models which have rather dominated approaches to teacher development since the 1980s, via the thinking of Joyce and Showers (1988) and others, may be increasingly inadequate, both from the perspective of being gender biased (Robertson, 1991) as well as being overly rationalist. In addition, it has been argued (Claxton, 1996) that the social construction of learning is a highly individualised activity for each educator, and that teacher development cannot be neatly boxed into particular `types'. In the same volume Atkinson argues that *mentors* need to understand the student teachers they are responsible for, in a holistic way, to help them understand their own actions in the context of their `belief systems'. Helping learners to find and explore personal meaning implies a capability to imagine the subjective experience of another (Atkinson, 1996). The capability to *imagine* in this way is fundamental to educating, as argued by Warnock (1976). It applies as much to teachers' own learning as it does to pupils'.

I am proposing then, that it may be timely to begin asking what it means for an educator to develop in a holistic way. And in doing so, to consider how the spiritual, social, physical and emotional aspects of the educator's Self can be encompassed within the I.

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NOTE

1. Robertson (1994) has challenged the validity of this model suggesting it has inherent gender bias. I return to Robertson under Next Steps. I refer to the Joyce, Bush & McKibbin (1982) model here merely to flag the issue of educator attitude to personal nourishment insofar as it translates into action.

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