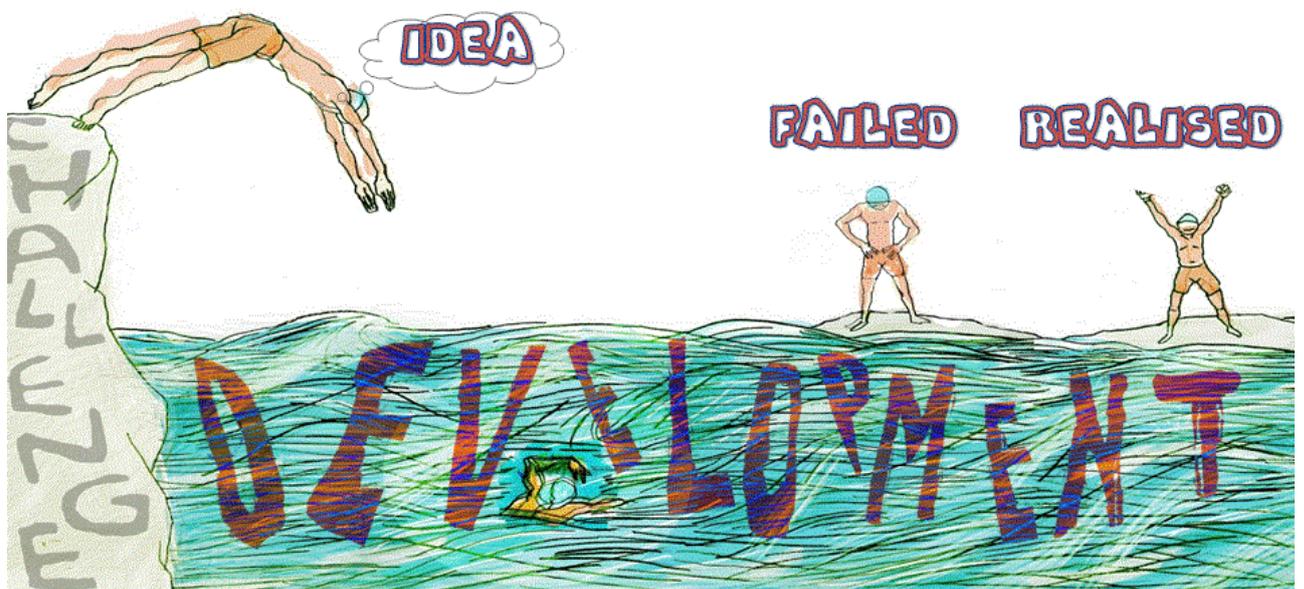


Creativity in Development: A Higher Education Perspective

Norman J Jackson

with contributions from
Jenny Willis & Sarah Campbell



Kiboko Hachiyon

Development never ends its creative work
Lev Vygotsky 'The Problem of Age'

CHAPTER 3

Educational Developer Perspectives on Creativity: Results of an On-line Questionnaire Survey

Jenny Willis and Norman Jackson

SUMMARY

This chapter reports the findings of a survey conducted in late 2013 aimed at gaining perspectives on educational developers' perceptions of personal creativity and the factors that contribute to, or detract from, their ability to be creative at work. Respondents' (n=43) perceptions of creativity are that it is available in every aspect of life, that most people can develop it given the right opportunities, and they are able to develop their creativity through their professional work. Personal disposition and motivation are seen as paramount to creativity; experience is a central learning means; respondents are not deterred by practical constraints such as time or lack of external approval, implying that their own will and values are their prime motivators. The most important ways in which developers can be creative are through looking at new concepts and ideas and putting them together in different but personally meaningful ways; using their imagination; improvising when necessary, and making new things happen. Novelty in their own context is the most significant dimension of creativity for them. Respondents derive least satisfaction from simply recycling ideas and adapting them to new circumstances; they are less interested in fabricating things than in conceiving new ideas. Most respondents believe that their creativity is integrated into their own ongoing development as a professional ie they are mutually interdependent or, as several expressed, 'symbiotic', and for many creativity is an integral part of their identity as a developer.

INTRODUCTION

Background

The importance of creativity both to individual's self-expression and self-realisation and to the workplace is now well established. It has been central to our research for more than a decade (see e.g. Jackson, 2006, *Developing Creativity in Higher Education: An Imaginative Curriculum* and Willis, 2010, *Becoming a Creative Professional*.) As founding members of the Lifewide Education Community, we have continued to study creativity in everyday life



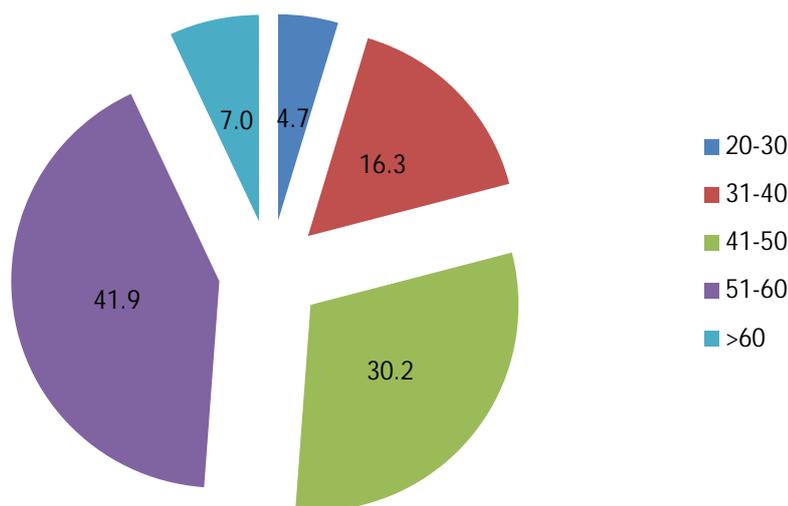
and in the lives of professional educators working in higher education. This book (Jackson 2014a) aims to bring these studies together. In October 2013 in preparation for a talk at the UK's Staff and Educational Development Association (SEDA) Conference, NJ conducted an email inquiry of educational developers aimed at understanding how creativity featured in their own developmental work. The results of this survey comprise chapter 2 of this book (Jackson 2014b) and educational developer responses were used to design an on-line questionnaire which JW administered aimed at extending the survey and gaining more detailed feedback on how educational developers viewed their creativity in their work. The questionnaire was administered using ValuesExchange website <http://lifewide.vxcommunity.com/>.

The survey sought the views of people working in an educational developmental role (anyone who participates in creating and developing educational practices across the disciplinary and other learning contexts of an institution or organisation). Its objectives were:

1. To aid personal reflection on how creativity features in respondents' own developmental practices
2. To enable the community of educational developers to better appreciate the role of creativity in developmental practices within their field.

Initial findings were presented by NJ at the annual conference of the Staff and Educational Developers Association (SEDA) in November 2013. At this stage, 30 valid responses had been received. In order to encourage further respondents, the survey was reopened and publicised e.g. via Linked-in networks, with a revised closure date of 30 November 2013. The scope was expanded to include those not working in an institutional/organisational context. A total of 43 responses was finally achieved.

Figure 1 Percentage of respondents by age group



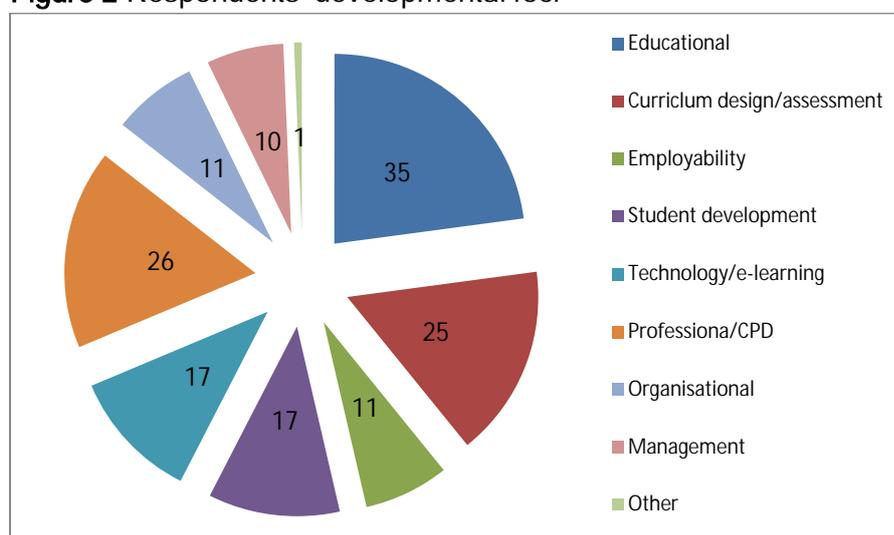
Respondents (n=43)

The balance of female to male respondents was 30:13, giving a significant female bias. The majority (n=23) were from the UK, 7 were from China, 3 from Ireland, 1 each from Australia,

Cyprus and Italy, and 7 people did not declare their nationalities. Respondents' age was skewed towards ages 41-60+ (79.1%) (figure 1), anticipating that they were likely to be in senior stages of their careers.

Most respondents (n=36) were employed by a single organisation, whilst 3 worked for more than one, and 4 were self-employed. They were asked to state the foci of their developmental work, recognising that they might hold more than one role. Figure 2 shows the results. 35 (81%) described their development as educational: this is found to be predominantly related to curriculum planning/assessment (25=58%) and professional development/CPD (26=60%). Student development, including both academic and study skills, and teaching scored equally (17=39%); organisational and employability both scored 11 (25%) and management slightly less (10=23%). One person stated 'other', which was explained as "Reflective supervision of students on placement". The sample is clearly self-selected and heavily biased towards people involved in educational and other forms of development.

Figure 2 Respondents' developmental foci



BELIEFS ABOUT CREATIVITY

Respondents were asked to indicate their level of agreement with each of 11 statements, using the scale strongly disagree, disagree, neutral, agree, strongly agree. The statements were:

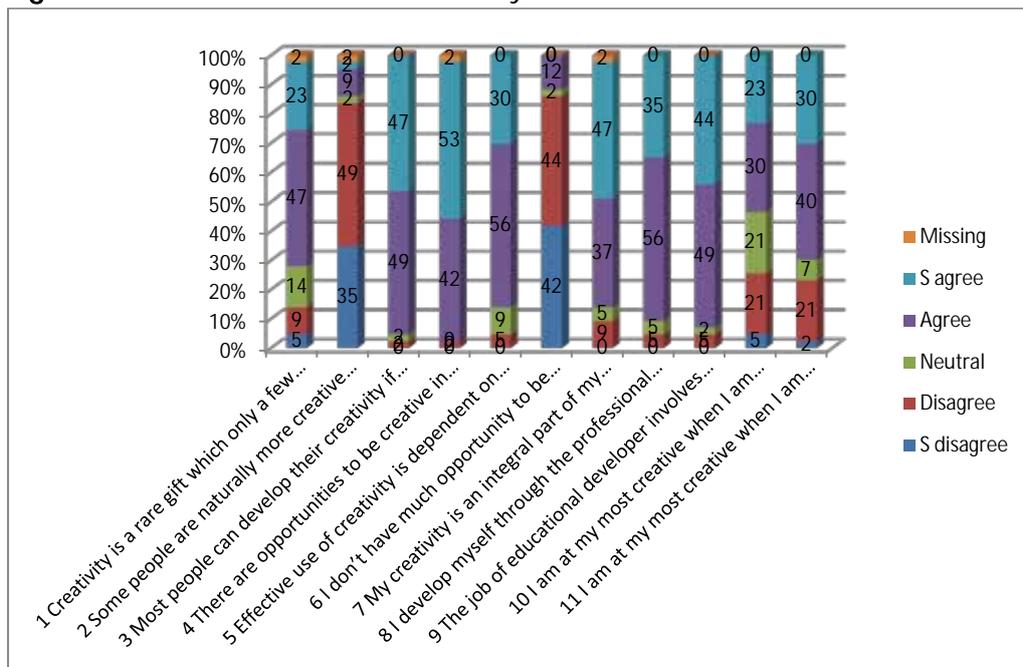
1. Creativity is a rare gift which only a few people have
2. Some people are naturally more creative than others
3. Most people can develop their creativity if they are given the opportunity to do so
4. There are opportunities to be creative in every aspect of life
5. Effective use of creativity is dependent on other factors such as personal agency, disposition and having context relevant knowledge
6. I don't have much opportunity to be creative in my work as an educational developer
7. My creativity is an integral part of my professional identity
8. I develop myself through the professional development work I do
9. The job of educational developer involves considerable creativity

10. I am at my most creative when I am working collaboratively and productively with others
11. I am at my most creative when I am working by myself on something I care deeply about

Figure 3 shows the percentage of respondents who registered at each level of agreement/disagreement. It shows that statement 4, There are opportunities to be creative in every aspect of life, was overwhelmingly the most supported, with 53% strongly agreeing and a further 42% agreeing. Other areas of significant agreement were 3 (Most people can be creative if given the opportunity), 7 (Creativity is integral to the individual's professional identity), 8 (The individual develops themselves through their professional development work, and 9 (Educational developers require considerable creativity).

The statements with which respondents most dissented were 6, I don't have much opportunity to be creative in my work as an educational developer (42% strongly disagree, 44% disagree) and 2, Some people are naturally more creative than others (35% strongly disagree, 49% disagree).

Figure 3 General beliefs about creativity

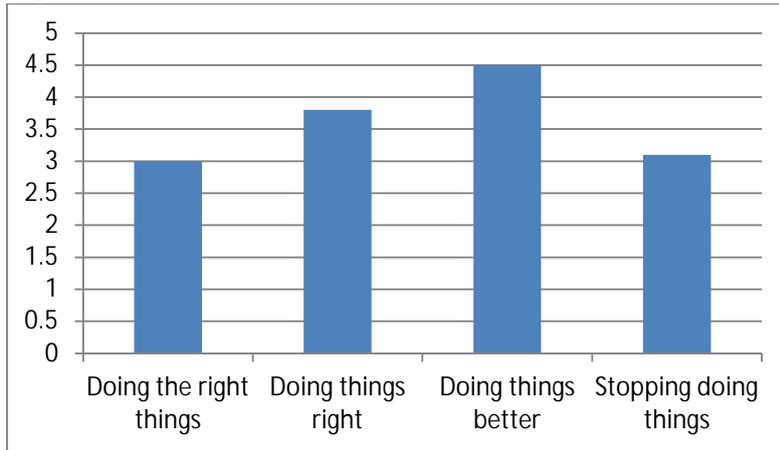


Together, these responses indicate that creativity is seen as potentially present in all aspects of life, and respondents do not see it as a special ability unique to only some people. They appear to be happy with the opportunities they have to be creative in their professional roles.

Beliefs about personal creativity

Next, respondents were asked to rate their opportunities to be creative, using the scale 1 = least to 5 = greatest opportunity, first, for incremental development, then for innovative development. It should be noted that only 18 people replied to these questions. For this reason, we discuss the mean score for each dimension rather than percentages rating each point on the scale.

Figure 4 Mean scores for dimensions of incremental development



Incremental development

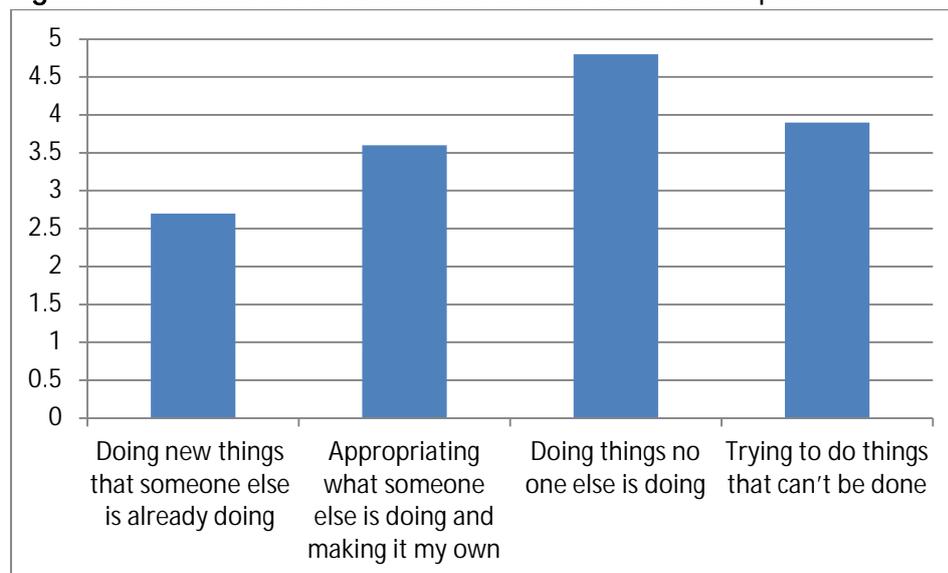
Figure 4 sets out the four dimensions of incremental development proposed, and the mean score achieved by each. The highest is 'Doing things better', with a mean of 4.5. This concern with improvement and achievement is reflected in respondents' rating 'Doing things right' more highly than 'Doing the right thing'.

Innovative development

When asked to rate 4 dimensions of innovative development (Figure 5), the highest mean score is 4.8. This exceeds the highest score for aspects of incremental development, and relates to 'Doing things no one else is doing'. This again suggests that achievement, breaking boundaries, is important to creative developers.

Their enjoyment of a challenge is reflected in the next highest mean (3.9), 'Trying to do things that can't be done.' It is consistent with this drive for innovation that the dimension of least importance is 'Doing things that someone else is already doing.'

Figure 5 Mean scores for dimensions of innovative development

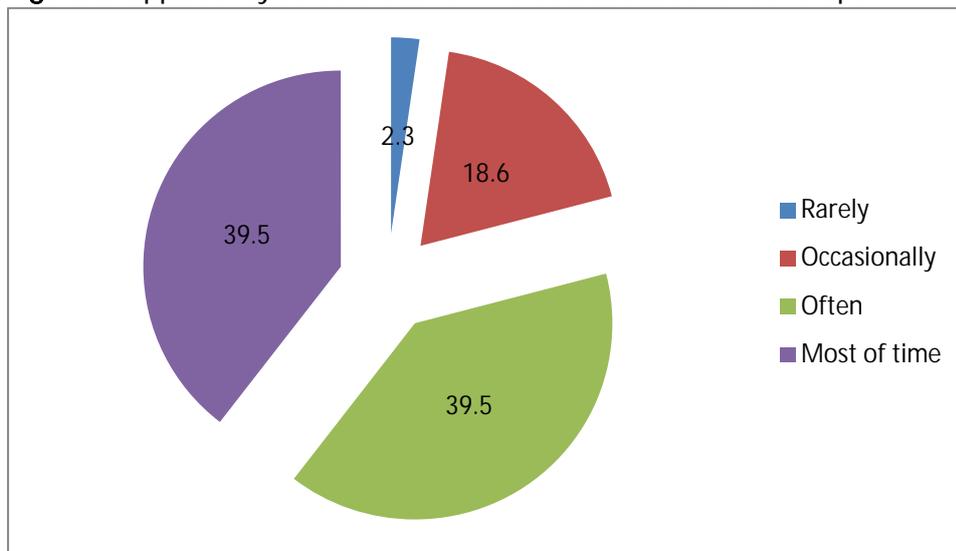


Opportunities to be creative in the educational developer role

The last two questions enable us to draw our own conclusions on respondents' scope for creativity. A final question in this section asks them to give their own evaluation of how creative they can be in their professional role. Figure 6 shows the percentage who opted for each response.

No respondent said they never had an opportunity to be creative, and only 2.3% were rarely able to be creative. The vast majority (79%) felt they can be creative often or most of the time, suggesting that the educational development role contains within abundant creative affordances.

Figure 6 Opportunity to be creative in role as educational developer



Perceptions of what creativity entails

Perceptions of what creativity comprises were explored by offering participants a checklist of 17 possible activities. These were scored according to its personal significance using the scale strongly disagree/ disagree/ neutral/ agree/ strongly agree. The activities were:

1. Using my imagination
2. Having ideas that are new to me
3. Changing my understanding
4. Having ideas that are new to the contexts I am working in
5. Doing things differently
6. Transferring from one context to another
7. Adapting existing ideas for the contexts I am working in
8. Making new things
9. Making new things happen
10. Seeing situations from different perspectives
11. Going beyond what has been done before in a particular context
12. Being able to look at new concepts and ideas and put them together in different but personally meaningful ways
13. Producing solutions that are new to my client
14. Generating something new in response



- 15. Solving problems and overcoming barriers
- 16. Improvising when I have to
- 17. Responding spontaneously to things

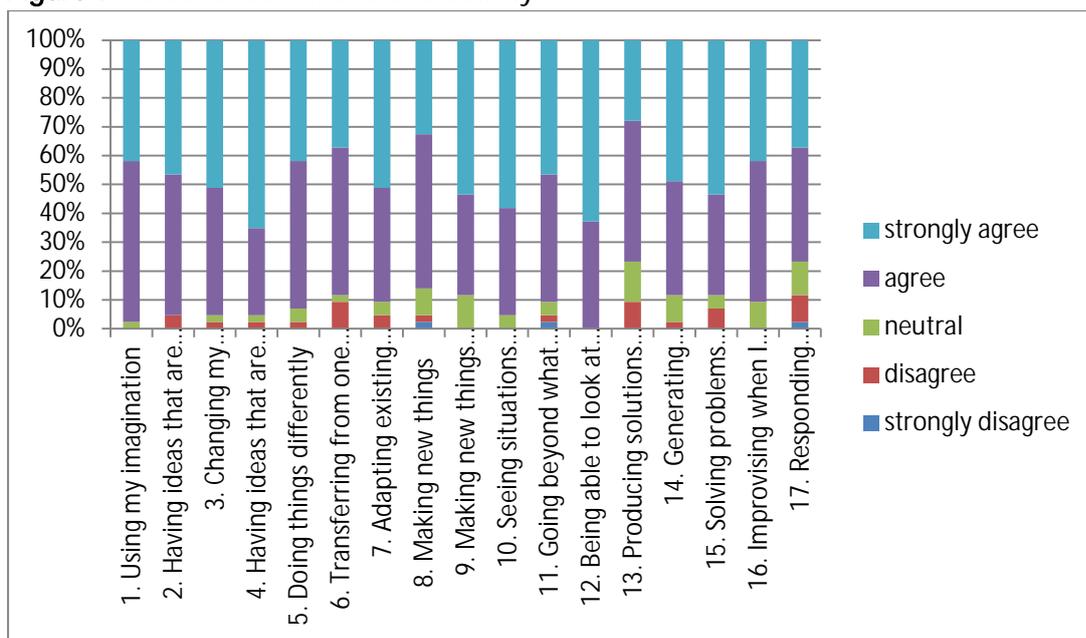
Figure 7 shows responses, by percentage of the whole group who voted for each option. The activities most strongly supported are:

- 12 Putting together new concepts and ideas : 100% agree/strongly agree
- 1 Using imagination: 98% agree/strongly agree
- 2 Having ideas new to oneself: 96% agree/strongly agree
- 3 Changing own understanding: 95% agree/strongly agree
- 7 Adapting existing ideas: 91% agree/strongly agree
- 16 Improvising: 91% agree/strongly agree

No activities were strongly disagreed with, the least support being registered in respect of item 13 Producing new solutions for a client (14% neutral, 9% disagree).

These responses confirm the impression of respondents' characteristics that we drew from the previous set of questions, namely that they thrive on change and are self-directed rather than driven by external expectations.

Figure 7 Personal definitions of creativity



A number of respondents added narrative comments to their answers. The examples below add some more dimensions to those proposed, not least the challenging nature of creativity, and the need, sometimes, to compromise in light of practical constraints:

- As Ken Robinson said recently, 'life is *improvisation*' and I agree with that. Creativity underpins everything and is enabled through being *open to and looking for new possibilities*
- I see my own personal creativity as an opportunity for others (who may well think they are not creative!) to see what engaging in creative thinking looks like. I strongly believe that

colleagues should see themselves (and others who they might interact with) as having *intrinsically creative potential*.

- Facing challenges with *confidence* and being prepared to *experiment and occasionally to make mistakes*
- I think it is about looking at the *possible but also practical* and how this can be made interesting
- I see creativity as more than just a response and reaction to a work context, to me it is *a way of being* and demonstrated through *humour, attitude, skills and adaptability*. I see *catalysis and openness to change* as being part of that creativity.
- *Not sticking to a script*.

CONTEXTUALISING CREATIVITY

Examples of personal creative development

The next section of the questionnaire invited respondents to think of a significant educational development that they had been involved in and to try and match it with one of four types of development:

- Original - their own ideas, inventing new practices
- Adaptive - being inventive with someone else's ideas or practices. Re-creation - adapting things that have been done before in another context. Doing things that have been done before but differently
- Combination - mainly adapted from ideas and practices elsewhere but containing some original features developed in your own context
- Incremental - building on what already exists in your own context perhaps drawing on ideas and practices from elsewhere

In the event, some people misunderstood the question and provided examples for all four types of development.

(a) Original - own ideas, inventing new practices, doing things that no-one has done before

23 comments were made in this category (see Appendix 1 for full text). Figure 8 extrapolates the emergent themes and relates them to comments (NB some comments embrace more than one theme)

Figure 8 Contextualising creativity (a) original

Emergent theme	Illustrative comments
Designed for practical need/purpose	1, 2, 3, 5, 6, 12, 23
Ethical dilemma: personal vs others' expectations	4
General comments	7, 15, 17, 24
Developing students	3, 5, 8, 13, 15, 16, 18, 19, 20, 23
Using technologies	9, 10
Adapting others' ideas	7, 11, 12
Changing attitudes	14, 20, 21

The analysis suggests that most activities cited here were directed towards enhancing students' and teachers' learning. Some of these were specifically related to employability. A small number of respondents were attempting to bring about change in attitudes.

(b) Adaptive - being inventive with someone else's ideas or practices. Re-creation - adapting things that have been done before in another context. Doing things that have been done before but differently

The 27 comments made in this category are listed in Appendix 1. When analysed, 6 themes emerge (Figure 9).

Figure 9 Contextualising creativity, (b) adaptive

Emergent theme	Illustrative comments
Lesson/curriculum design	1, 3, 6, 12, 13, 15, 20, 23, 24
Use of IT and other technologies	4, 10, 21, 26
Management process	5
Research process	7, 14, 27
Educational process/teaching	8, 9, 10, 11, 13, 17, 18, 19, 22, 25
Personal methodology/comments	2, 16

These examples of adaptation relate directly to educational processes, predominantly curriculum/ lesson design and teaching and learning strategies, which is consistent with the professional roles held by these respondents.

(c) Combination - mainly adapted from ideas and practices elsewhere but containing some original features developed in your own context

As would be expected from their professional roles, respondents' examples of adapting ideas relate predominantly to support of their students' learning, curriculum design and use of new resources. A few comments refer to ethical or quality assurance issues, whilst others mention the principles guiding their practice in this area (see Appendix 1 for full text). The suggested categories (Figure 10) are once again iterative and are best understood in the context of relevant examples.

Figure 10 Contextualising creativity, (c) combination

Emergent theme	Illustrative comments
Use of IT & technology resources	1, 9, 10, 19, 20, 22
Quality assurance	2
Ethical issues	16
Student support	3, 10, 13, 21
Curriculum design	4, 6, 7, 9, 12, 23
Procedural	8, 14
General comments	5, 11, 15, 17, 18

(d) Incremental - building on what already exists in your own context perhaps drawing on ideas and practices from elsewhere

The themes for incremental development (Figure 11) are by now familiar: use of new technologies, curriculum design, teaching and other forms of student support and procedural/management issues. A few general comments are also offered on the respondent's approach to such development (see Appendix 1 for detail).

Figure 11 Contextualising creativity, (d) incremental

Emergent theme	Illustrative comments
Use of IT and other technologies	1, 7, 8, 9, 20
Procedural/management	2, 6, 13, 18, 21
Student support/teaching	4, 8, 12
Curriculum design	5, 11, 15, 17
Other/general comments	3, 10, 14, 16, 19

Emergent themes

Figure 12 draws together the emergent themes for the four contexts of creative activity and compares the contexts in which each theme is cited. The shaded cells indicate citation. Nine themes have emerged. These are directly related to teaching and learning (student support, using new resources for curriculum delivery, curriculum design, assessment, staff support) which suggests that creativity is being used for very practical applications. Some ethical issues are raised, and respondents offer comments on their personal criteria and practice.

Figure 12 Comparative contexts for types of creative activity

Emergent theme	a. orig	b. adap	c. comb	d. incr
Designed for practical need/ purpose incl. curriculum design				
Ethical dilemma: personal vs others' expectations				
Personal learning strategies				
Developing students, support, teaching				
Using technologies				
General principles/comment				
Changing attitudes				
Research process				
Management process				

If a comparison is made between the breadth of innovation in each context (by reading down the columns), there appears to be an equal range in categories (b), (c) and (d), though with different emphases, but category (a), originality, is the most wide-ranging. This would imply that respondents prefer to create entirely novel practices and ideas. Considering figure 7

there is consistency with 3 of the top 4 statements of agreement:

- 1 Using my imagination
- 16 Improvising when I have to
- 9 Making new things happen

However, the statement with which greatest level of agreement was:

- 12 Being able to look at new concepts and ideas and put them together in different but personally meaningful ways

Factors conducive to personal creativity in development

The next question invited respondents to score the relevance of each of 34 to their ability to be creative in the experience they had described in the previous question. Since some respondents provided an example for each of sections (a) - (d), the totals for each statement will be larger than anticipated and it is not possible to identify which statement refers to which type of creativity. The scale used was 1 = of least to 5 = of greatest relevance.

The 34 components are listed in Table 1 as a reference for figure 13, where the mean scores for each are shown. The statements with which respondents agreed/strongly agreed most were:

- 4. My will/motivation to succeed with something I cared about (93%)
- 6. My enquiring disposition - curious, willing to explore and experiment (93%)
- 23. Learning through the experience - from problems as well as success (93%)
- 26. My ability to combine, connect, synthesise information, ideas, situations to create new possibilities (93%)
- 25. My ability to improvise as situations required (90.7%)

It is apparent that respondents believed that their personal disposition and motivation are paramount, allowing and encouraging them to be able to improvise and make new uses of existing ideas.

Figure 13 Mean scores for factors conducive to personal creativity

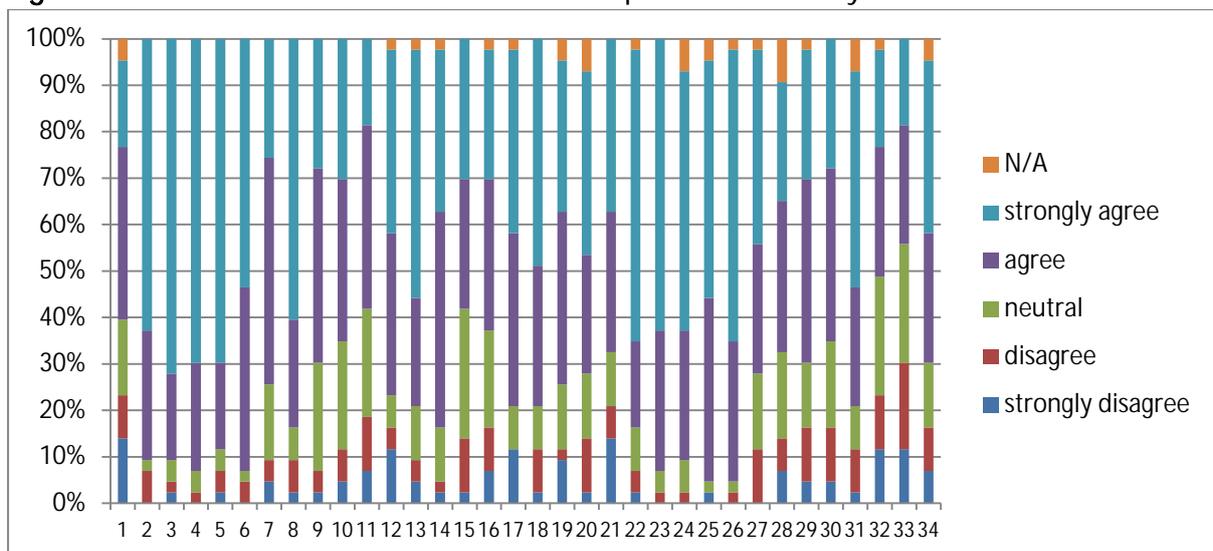


Table 1 Possible factors and conditions involved in an organisational context for creativity

1	A clear vision of how the university/ faculty/ school saw its future and how my developmental project contributed to this	18	Being able to collaborate with other people
2	My vision of what I wanted to achieve	19	Forming new productive relationships with colleagues elsewhere in the university
3	My readiness to get involved in this piece of development work	20	Forming new productive relationships with students to test and gain feedback on ideas
4	My will/motivation to succeed with something I cared about	21	Forming new productive relationships with people outside my university
5	My imagination to see possibilities and generate new ideas	22	Having the determination to complete the project
6	My enquiring disposition - curious, willing to explore and experiment	23	Learning through the experience - from problems as well as success
7	My knowledge and expertise	24	Being open to new opportunities and taking advantage of new situations as they emerged
8	My resourcefulness in overcoming obstacles and meeting challenges	25	My ability to improvise as situations required
9	Having the resources I needed when I needed them	26	My ability to combine, connect, synthesise information, ideas, situations to create new possibilities
10	Having realistic work plans to achieve my objectives	27	My ability to lead and facilitate change
11	Having the time I needed to complete the job	28	Feeling trusted and supported by my manager
12	Being allowed to get on without interference	29	Feeling that I made good progress within the time available
13	Having the autonomy to implement the project as I wanted to	30	Feeling that what I was doing was valued by my colleagues
14	My willingness to take risks	31	Feeling that what I was doing was valued by students
15	Believing I could take risks without feeling I would be unduly criticised if I wasn't completely successful	32	Feeling that what I was doing was valued by my manager(s)
16	Being able to find the help I needed when I needed it	33	Feeling that the environment encouraged and supported me throughout the process especially when things did not go as planned
17	Having good communication with the people I needed to talk to	34	Feeling my contribution to the further development of education at my university/college has been recognised and appreciated

The statements with which respondents disagreed/strongly disagreed most were:

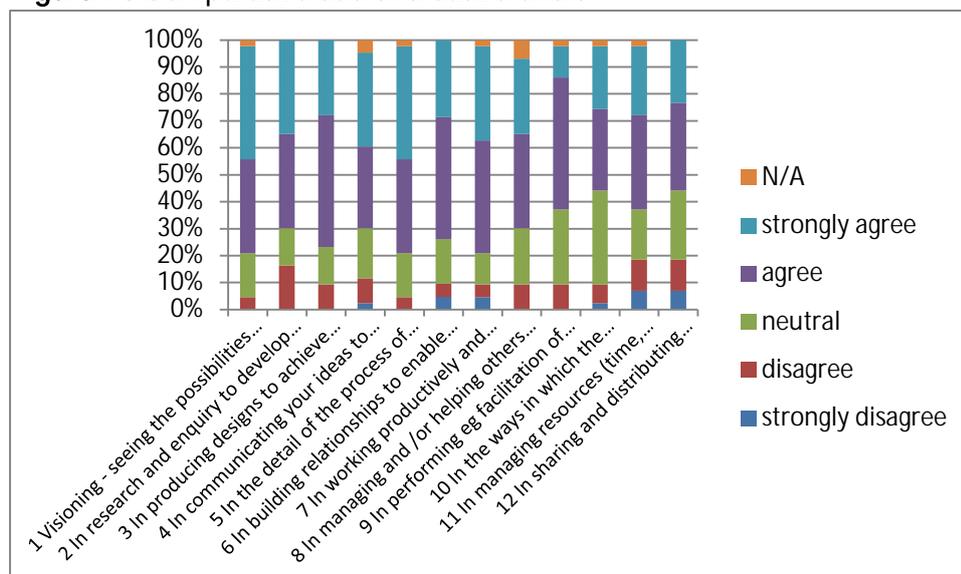
- 33 Feeling that the environment encouraged and supported me throughout the process especially when things did not go as planned (30%)
- 1 A clear vision of how the university/faculty/school saw its future and how my developmental project contributed to that vision (23%)
- 32 Feeling that what I was doing was valued by my manager(s) (23%)
- 11 Having the time I needed to complete the job (18.6%)
- 16 Being able to find the help I needed when I needed it (16%)
- 15 Believing I could take risks without feeling I would be unduly criticised if I wasn't completely successful (14%)

These dimensions indicate independence on the part of respondents: they are not deterred by practical constraints such as time or lack of external approval, implying that their own will and values are their prime motivators.

Distribution of creative effort

Still thinking of the development(s) that they had previously described, respondents were next asked about 12 aspects of creativity on which they may have drawn for that particular development project. They used the same 5-point scale to assess the effort put into each aspect. As in the last question, responses are confused by the fact that most respondents recounted more than one development. This prevents us from linking specific elements to any single type of development. Figure 14 shows the mean scores for effort related to each aspect.

Figure 14 Comparative use of creative effort



The most important dimensions for respondents (as inferred from those who agree/strongly agree most) are:



1. Visioning - seeing the possibilities in the opportunity for development (may involve others) (76.7%)
3. Producing designs to achieve desired objectives (76.7%)
5. Detail of the process of turning ideas into new concrete practices, products and or policies (76.7%)
7. Working productively and collaboratively with others (76.7%)
6. Building relationships to enable change to happen e.g. forming alliances, persuading, negotiating, engaging and enthusing people (72%)

Together, these aspects include a mix of individual creativity and interpersonal collaboration in order to realise ideas. Relationships with others and collaboration are valued.

When the least important factors (as indicated by disagree/strongly disagree) are examined, they emerge as:

11. Managing resources (time, financial, other) to enable the project completion (18.6%)
12. Sharing and distributing information about the development to members of the institution (18.6%)
2. Research and enquiry to develop new knowledge and capability (16.3%)
4. Communicating your ideas to lead thinking and gain buy in and commitment from other people e.g. managers, team members, academics and students, teaching and learning committees etc . (11.6%)

Once again this pattern of responses indicates that respondents are not interested in administrative and management issues, and prefer to meet their own expectations rather than those of others.

CREATIVITY IN EDUCATIONAL DEVELOPMENT

In the final part of the questionnaire, respondents were asked three questions related to their work as educational developers.

What is the relationship between your creativity, your professional development work and your own development as a professional?

The first was this open-ended question, soliciting narrative comments. The 43 responses received are shown in full in Appendix 2, and summarised under emergent themes in Figure 15

The most common response was that creativity in each of these domains is integrated, interdependent or, as several expressed it, 'symbiotic' e.g.

I cannot separate the three. Especially I think because my field is so rapidly changing (technology/computing) I constantly try to find new examples, new practices, new ways of sharing and creating knowledge. (Comment 6)

Other common themes were that creativity is integral to their work and that it is part of individual identities e.g.

Creativity is part of me, not an add-on and as such it is a building block of my identity, personal and professional. Does this make sense? (Comment 7)

Figure 15 Emergent themes, Relationship between creativity, professional development work and individual development as a professional

Theme	Examples
Interlinked/interdependent/symbiotic/same	3, 6, 9, 15, 16, 21, 23, 25, 26, 34, 35, 36, 39
Resources e.g. time, funding	1, 5, 12, 33, 40
Management support	1, 2, 37, 38
Pace of change	3
Critical thinking; learning	4, 8, 9, 19, 31
Integral to personality	7, 11, 18, 22, 26, 29
Varies according to context	13
Aim e.g. improvement	20, 22, 24
Integral to nature of work	27, 28, 32, 41
Empowering	28
Self-belief	42
Rediscovering	30

Several themes relate to the impact of having/not having resources such as time and funding, and the significance of receiving managerial support is raised e.g.

Creativity is important for my professional development work and my own development as a professional. To make great contribute to the development of teachers' ability in educational reform, especially in the field of teaching materials and methods, I must work creatively to get more resources and develop different ways to support teachers. In doing these, I become more and more creative. (Comment 40)

Related to support, the issue of individual empowerment through creativity is posited. Self-belief is also important to some e.g.

'Academic innovation' is the fulcrum that allows me to think and work creatively. It's in my job title (because I made sure it was valued) and this means I 'have permission' and I'm even expected to take risks to ensure the institution is fit for the future. My responsibility for the University's professional development means that I am able to influence creative thinking amongst across the institution. I am told this is quite empowering. (Comment 28)

Other themes refer to circumstances such as the rate of change, the context of a project, and anticipated outcomes such as bringing improvement.

Several comments give examples of how aspects of creativity are linked, predominantly through the learning process e.g.

My creativity enables me to come up with interesting ideas and to persuade others that the ideas have value. It's in the implementation though that I have to exercise my will, use my expertise, capability and develop new knowledge and capability in the process. So it might be argued that imagination leads to creative ideas which drive motivation to



implement them regardless of the cost and its learning through the experience that leads to my continued development as a professional. (Comment 19)

Figure 16 Creativity in the work of Educational Developers and Academic Teachers

Ref	Educational developer	Academic teacher
1,20,21, 41,44,45	Need ability to motivate participants	
2	Have sound knowledge of pedagogical practice	Lack of knowledge can enhance creativity
3	Need to anticipate what is going to happen	Is present at point of creation - can be spontaneous
6	Sees evidence of others' creative collaboration	Explicit referencing of benefits of creativity
8	Focus on <u>how & why</u> learning happens	Focus on <u>what</u> going to teach
10	Step outside discipline, new territory & perspectives	
11	Under critical eye of peers	
11	Engage with many different paradigms	
13	More space and licence to be creative, can impact on curriculum	Restricted by constraints of need to deliver outcomes
14	Has vision of transformation vs	Delivery of vision
16	Finds innovative ways to deliver learning	Subject expert, so focus on knowledge
18	More emotionally involved in students' perception	
19	More rewarding re student experience	
22	Develops new methods of teaching & learning	Implements those new methods
25	Provides ideas & solutions in different contexts	
26	Has more flexible remit, leads to more flexibility & creativity between student & developer	Develops pre-defined skills and behaviours
28	Use of metaphor, no right answer	
29	Puts creations in direct use without knowing whether will be effective	
30	Ahead/apart from others, but this can mean out of touch with pressures of academic colleagues	
31	May not have freedom they want	Should be creative in how they teach, not constrained by need to deliver outcomes
33	Focus more on advancement and uncertainty of knowledge	
34	Must consider appropriateness of new ideas	
37	Works alongside teachers on pedagogical skills	Works on advancing students' skills etc.
38	Less constrained by time and resources, able to think outside the box, take ideas to teachers	
42	Needs to know how to get resources	Needs to know discipline and students' learning process
43	Creates new plan and implementation	Creates new idea

What is distinctive about the way creativity features in the work of an educational developer compared to an academic teacher?

In response to this second open-ended question, many respondents contrasted the two roles. These are paraphrased in figure 16 in order to provide indicative themes, and listed in full in Appendix 3.

Similarity of roles

Several respondents made comments suggesting that both roles are similar:

- Both should be creative (7, 23, 24, 35, 36, 39)
- No difference other than the context in which creativity is applied (5)
- Differs according to the discipline (6), institution (9)
- Relationship of collaboration so not top down process (40)
- Structures stifle agency (17)

Collaboration and being different parts of a *joint enterprise* also emerge as key themes.

Differences between roles

The key differences respondents propose between the two roles are neutral, positive and negative:

Neutral difference

- Developer focuses on how and why (process); academic focuses on what (knowledge)

Negative differences

- Developers may be working with resistant people whereas academics' students have chosen to be there
- Pressure on developer to perform in front of peers
- Developers need to know how to find resources

Positive differences

- Developers have greater freedom and are dealing with wider/more variable paradigms
- Developers get emotionally closer to those working with
- Developers less constrained by resource issues

On balance, respondents seem to believe that there is more opportunity for creativity in the educational development role compared to the role of an academic teachers.

Favourability of working environment to personal creativity

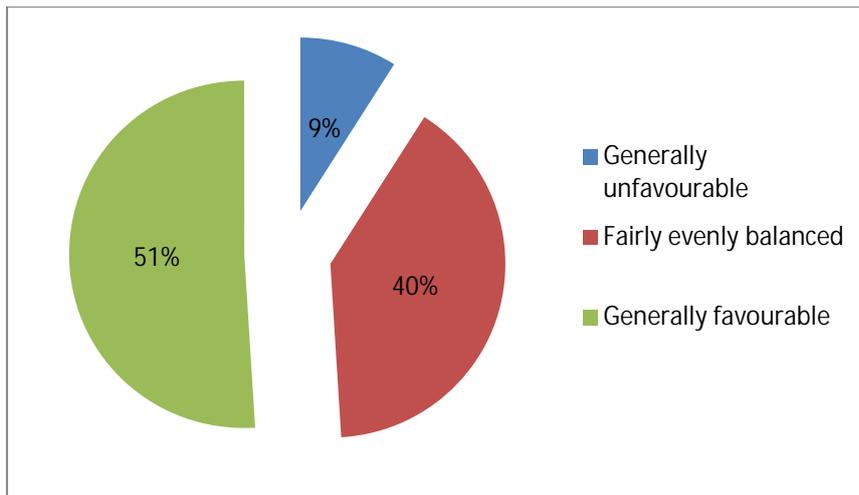
The final question asked respondents to rate, on the scale generally favourable / fairly evenly balanced / generally unfavourable, the degree to which they are able to use their creativity in the ways they would wish. Figure 17 shows the results.

The majority of respondents (51%) are positive about their working environment, with a further 40% being neutral. Four respondents (9%) state that their working environment is generally unfavourable to their creativity. When examined, these four individuals are all working as educational developers. They have indicated in response to earlier questions the probable reasons for this reply e.g. the conflict between their own values and the expectations of others.

It would appear that most respondents find their need for creativity satisfied in their professional role.

Figure 17 Favourability of working environment to creativity





CONCLUSIONS

The creativity of people involved in developing people and/or the practices and systems of an organisation is crucial to the ability of people and organisations to adapt and prosper. This survey was undertaken as part of a programme of work aimed at gaining deeper understandings of what creativity means to people working in developmental roles in higher education. The survey should be seen as an initial step in this process (see also Jackson chapter 2 this volume).

Given the size of the sample (43) any conclusions drawn will need to be tested against a much larger sample. However, assuming our respondents are typical of the educational development community, their responses provide a focus for further enquiry.

General perceptions of creativity

1. Respondents' perceptions of creativity are that it is available in every aspect of life, most people can develop it given the right opportunities, and they are able to develop their creativity through their professional work.
2. Personal disposition and motivation are seen as paramount to creativity; experience is a central learning means; respondents are not deterred by practical constraints such as time or lack of external approval, implying that their own will and values are their prime motivators.
3. Perceptions on when people are at their most creative were divided, with some people preferring to work independently while others see that collaboration is essential to their creativity.

Personal values

4. Quality of performance is more important to respondents than conforming with expectations and 'doing the right thing'.
5. The most important ways in which developers can be creative are through looking at new concepts and ideas and putting them together in different but personally meaningful ways; using their imagination; improvising when necessary, and making new things happen. Novelty in their own context is therefore the most significant dimension for



them.

6. Respondents derive least satisfaction from simply recycling ideas and adapting them to new circumstances; they are less interested in fabricating things than in conceiving new ideas.
7. When asked about their creativity in different domains, most respondents felt it is integrated, interdependent or, as several expressed, 'symbiotic', and for many it is an integral part of their identity
8. Qualitative feedback gives a different perspective on creativity: respondents are more concerned with supporting and developing other people; they are more inclined to seek collaboration; they seek challenge and recognise the need for personal courage in being an innovator; humour and enjoyment are called for, but one person reminds us of the need to be realistic.
9. They are not interested in administrative and management issues, deriving their motivation internally, preferring to meet their own expectations
10. Some respondents achieve empowerment through their creativity, which is dependent on their self-belief.

Creativity at work

11. Respondents' views on how creative they are at work are inconsistent.
12. When asked about their contexts for types of creativity (original, adaptive, combination, incremental), 9 themes emerged. They are directly related to teaching and learning (student support, using new resources for curriculum delivery, curriculum design, assessment, staff support) which suggests that creativity is being used for very practical applications.
13. Data here confirms that respondents prefer to create entirely novel practices and ideas and find least satisfaction in taking existing ideas and refashioning them.
14. Respondents mention the negative impact of not having adequate resources such as time and funding, and the significance of receiving managerial support.

Comparing the roles of teacher and developer

15. When asked to compare the roles of educational developer and academic teacher, several respondents thought they do or should have equal opportunities to be creative.
16. Key differences indicate that developers focus on process and teachers on knowledge/content.
17. On balance, respondents see educational developers as having greater opportunity to be creative than are academic teachers.
18. All but 4 respondents find their need for creativity satisfied in their professional roles; the exceptions are all educational developers and are frustrated by external factors such as differing expectations and level of resourcing.

These findings are consistent with and supplement the findings of an email inquiry in which 21 educational developers offered perspectives on their own creativity (Jackson 2014b:1).

Educational development is rich in affordances for creativity. Creativity has the potential to emerge from every aspect of a developer's work. Developers recognise that creativity takes many forms from bright ideas and states of mind to novel actions and processes that lead to new designs, events, physical or virtual objects and or performances. Ultimately, much creativity is devoted to creating the knowledge that enables new ideas to be



implanted and grown in the particular contexts and with the particular people of the institution.

Emerging from participants' responses is a sense that creativity is embedded in the ways and means developers have for accomplishing what they value and what their institution or clients need them to do. Creativity would seem to be an embodied and enacted process rather than a momentary act as it is so often portrayed. Developers overwhelmingly believe that their creativity, their development work and their own development are intimately related and connected.

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Appendix 1. Contextualising Creativity Full comments

(a) Original - their own ideas, inventing new practices, doing things that no-one has done before

1. Making a 3D compass to demonstrate employability skills, what they mean and how they can be gained.
2. Creating new graphic ways to present important information that others will use.
3. Design new activities to enable learning to happen.
4. The Values Exchange. An enormous project to encourage and support people in deep thinking. The MOST creativity I have had to show however is not the original ideas - eg the Ethical Grid - but being flexible enough to meet people's needs when they are not what I originally intended. The stretches I have had to make are extraordinary but have been very creative and have helped me grow.
5. Develop student evaluation questionnaires for end-of-year (programme level) feedback.
 - Develop group facilitation training around critical review of scientific literature
 - Organise and manage an internal seminar series for education developers akin to departmental seminar series for academic staff.
6. Development of a continuous clinical liaison form for duration of undergraduate training.
7. Developing revision techniques that are best suited to my learning style by combining different methods, I have adopted a method that is best suited to me.
8. Surrey Lifewide Award - trying to establish a new award scheme to encourage, value and recognise learners' development through all their experiences.
9. Capturing the ephemeral - exploiting the potential of ubiquitous digital recording devices to capture important but ephemeral 'learning conversations' e.g. many models of formal and informal audio feedback, audio PDP, personalising alienating VLEs, etc, etc.
10. Developing a framework for digital and information literacy, and mapping it to employability skills. Writing activities to develop people's digital literacy skills, using my own ideas and research.
11. The idea of a learning and teaching research program for 'education focused' academics was mine because I saw a gap. I researched other programs and nothing was exactly similar to what we needed, but I pinched what I thought were the best ideas from similar programs, and blended and adapted them to suit our resources, our needs and our people. I am not sure of anyone has done this before exactly - how would I know?
12. Combining the ideology of lifelong learning with transdisciplinary practice (work based and work-related learning).
13. Introduced and developed a peer coaching Level 6 module at UG level. Was an excellent way to facilitate student autonomy as well as being able to gain learning from supporting others in developing their goals.
14. Turning around negative perceptions of change to positively embracing a new situation and approach to academic development. Shifting mind sets from disappointment to creative and critical thinking. Encouraging a creative response to a significant change.
15. We radically redeveloped our first year curriculum to deconstruct the modular approach to teaching and to emphasise that context is key to our students' understanding of their learning. All our assessments were made to cut across the different topics to force the students to understand context.



16. An idea to inform practice, modeling student development for skills/attributes etc. as three stages - evidence, confidence and articulation and developing a way of measuring this so that students can determine their next developmental steps.
17. I often think about what my own idea is as I face problem in my work, and solve the problem as my own idea indicates.
18. Developing a new model of disseminating good practice (i.e. how new ideas are generated, discussed/examined, rejected or accepted, then shared with others), and trying it out in the workplace.
19. Seeking new methods or strategies that are effective to deal with the educational problems.
20. Encouraging staff and students to think metaphorically around their growing and changing identities as learners and in becoming within professional communities/communities of practice.
21. Developing/delivering an online countdown to Christmas calendar of CPD activities to challenge practitioners' perceptions about the availability of CPD resources while supporting a shift in behaviour/attitude towards CPD, & increasing uptake of existing tools/resources available online.
22. Developing a new leaflet to help students with the writing process using an acronym QUOTE - Question, Understand, Outline, Timeframes and Evaluation to make it easier to remember.
23. Developing a heuristic model to understand the learning experiences of students on a work-based HE course. Identifying inhibitors and enablers for learning; developing strategies to support work-based students learn more effectively.
24. Developing and playing a mixed reality game as part of the core module of the PGCAP. Theme is creative learning and teaching. The game is a mix of Problem-Based Learning and game-based learning and is played in a City Centre. Students, who are teachers are asked to focus on a session they are going to offer in a week or two and identify something that will be difficult to explain. They capture this as a scenario in their social media portfolio and bring it to town when we meet. Students are paired, different gender and different disciplines and have one hour to find a solution together. They can spend up to £3 to get an item that might help them. Through dialogue and exchange they come up with some excellent ideas. When we meet, each double act, presents their ideas. Feedback is provided by the whole group and points are awarded to each team. The team with the most points is the winner of the game and gets two books. When the wheel was still in Manchester, I also managed to get free tickets. During the day, photographs are taken to capture the learning journey and videos too. All are shared online and students then have a task to reflect in their portfolios on the game, their intervention and when they have trialled it they add their evaluation too.

The idea was born about 5 years ago, when I was a teacher trainer for FE. I have found that this type of learning is much harder to do in HE as academics are much more sceptical and not ready to go for something that is very different and playful. Play seems to have a bad name? I have sat through really boring creativity sessions and wanted to offer something that is engaging, has suspense and immerses participants into the learning process. It has worked and more critical voices, there were not that many, have started seeing value in my more playful approach. This was helped through the fact that I started also carrying out research into my own practice. I was actually encouraged by one academic. He said to me, if you want to gain credibility, you need to do research, to get the evidence that it works and recognised by peers.

(b) Adaptive - being inventive with someone else's ideas or practices. Re-creation - adapting things that have been done before in another context. Doing things that have been done before but differently

1. Rewriting lesson plans to make them more interactive in order to better engage students.



2. Finding more effective and efficient ways to carry out important processes.
3. Work on the PgC in LTHE.
4. I have had to adapt conventional databases and code to fit with the VX. I have also had to copy contemporary trends in networking and adapt them to the VX - this has been creative but I think less creative than a).
5. Organise appeals panel for unsuccessful applicants for an institutional CPD award, using past experience of and managing a student appeals panel for academic honesty related offenses - Introduce and manage committees and committee paperwork, paper templates, etc., using past experience from HE context.
6. Development of a pre-existing OSCE design to broaden the scope for learning.
7. In a PBL group setting the methods of clinical analysis of a case study will differ from the analysis of another group that has previously done the same work.
8. Assisting students in seeing essay planning in more holistic manner - drawing a whole view plan rather than writing a plan & discussing this with them.
9. In 2004 I came across screencasting for the first time at an Education conference in Canada. I realised how this could visually and aurally capture the academic's thinking as they work through marking in the form of a 'Director's Cut.'
10. Developing a tutorial on avoiding plagiarism, using the interactive capabilities of Xerte Online Toolkits.
11. My answer above is substantially what I'd repeat here. For example, mentor programs have been done extensively but we needed a peer mentoring scheme to help education focused staff to feel connected to each other, but also needed them to be mentored by those with learning and teaching research experience. So I found senior education focused academics with this research experience to mentor a small group of education focused academics with little experience in learning and teaching research. I haven't found such a program described in the literature.
12. Taking ideas from visual studies into workplace practice.
13. In collaboration with the careers department, I championed PDP within the UG curriculum before it became fashionable as a means to enable students to recognise their values, many skills, and their transferability as well as promoting a sense of agency.
14. Taking the process of peer and self-assessment from a small but highly influential study and applying the research within a large class of students. Presenting the research in the different context was itself significantly influential nationally and internationally.
15. I have been working over the last couple of years to foster a more developmental approach to the process of curriculum development. It has required moving from a process based tick box set of experiences to one that is much more developmentally focused breaking down barriers such as not enough time and too many pressures to get it (programme approval e.g.) done and dusted. Funnily enough examples of more developmental (and creatively focused work) are well received by academic colleagues and considered useful springboards for creative thinking about programmes.
16. I don't exclude other people's experience as I do things, but I will be very careful as I adapt other people's experience.
17. Finding a model that someone else has produced - e.g. a visual model - and then presenting it to others in a workshop and using the workshop to explore how well the model helps us interpret our own local context/issues/ ambitions/challenges etc.



18. Explore the effective components of the strategies so as to get an integrative one.
19. Exploring the use of drawings and model building to explore as above at 5a.
20. Unravelling the UK Professional Standards Framework to make it accessible to all levels of staff. Using my knowledge and understanding to make UK PSF applicable.
21. Developed & produced an online resource aimed at supporting students' transition into University/physiotherapy degree programme. Idea generated from module feedback/conversations with existing students about expectations of University/ physiotherapy profession... & drew on experience of visiting other transitional websites outside healthcare/University setting
22. Adapting the principles of Cognitive Behavioural Therapy -CBT to help students to identify and take action in relation to their academic issues.
23. We have been utilising the resources created by Alan Masson and his team at Ulster university. The Viewpoints resources are based on the REAP principles of good assessment and feedback practices. These resources provide staff with the opportunity to explore their own practice in relation to the principles and develop curriculum that embrace opportunities to adopt the principles. This leads to a more creative curriculum. I have used and adapted these across a whole School development programme as well as in small group workshop.
24. Taking a one-off self-assessment induction activity presented by someone at a conference and using the underlying idea to develop one of the lynch pins for the first semester of a learner development/independent learning course I developed.
25. Using artwork in professional development activities for lecturers.
26. Audio feedback.
27. Drawing upon theories of work-based learning; communities of practice; self-theory and other areas of educational theory. Applying these to a specific case study context and 'testing' their validity for specific learners. Identifying discrepancies between theory and theory-in-practice. Adapting theoretical models accordingly.

(c) Combination - mainly adapted from ideas and practices elsewhere but containing some original features developed in your own context

1. Rewriting PowerPoint presentations and developing them using Camtasia, using words and music.
2. Changing the emphasis on teaching excellence and developing criteria for the award scheme that could be used across the institution as well as the evidence that could be used to assess nominations
3. Coaching - using various models and tools from the field of coaching and from elsewhere, in my own ways
4. Re-design ,of a module
5. I rarely do that preferring to forge my own path.
6. Organise and manage internal seminar series for education developers, drawing on experience of organising departmental seminars, and adding a post-seminar update with the outline of the main talk and a summary of the discussion
7. Lecture development
8. SOP cards that are written by myself contain my own personal style and method of dispensing, although this would be an extension of the original method and format of



dispensing.

9. Developing E-learning resources - Using images and video in presentations to help make ideas more meaningful and tangible
10. I observed students having informal reflective conversations as they transitioned from formal situations (e.g. lectures) into other (sometimes informal) spaces. This was rich learning construction personified. This initiated a Student Audio Notes project in which we encouraged students to capture their thinking together at the end of events using cheap audio devices. It is combination because it brought the informal conversation into the formal domain of learning.
11. See above. I seem to be anticipating your questions and answering them out of order!
12. Recognising ethical concerns about online delivery (Web 2.0 is free but at a cost) and developing sustainable online provision using social media that learners think positively about and share even when the learning experience has ended.
13. Creative supervision: I have used my dramatherapy background within all of my teaching probably most exemplified in my approach to supervision of students. The process is both facilitative and creative in that we work with metaphor and dialogue in order to develop new meanings and perspectives.
14. The above example included new developments because of the size of the class, the preparatory work in terms of informing learners of their responsibilities and supporting students in difficulties in a very different way, communication instead of conflict, developmental rather than punitive. It was a major shift because of the barriers to change within the particular context.
15. I wouldn't just learn from one person as I am trying to do a new thing, I will draw ideas and practices of many people and develop my own way.
16. My model of values-based education: starting with some existing 'values sets' (e.g. the values of the UK PSF) and working through these to come up with my own 'purpose-process-people' model of values-based education.
17. Borrow good ideas from different programs so as to bring about a new one.
18. The above 5a and 5b applies - trying in new contexts eg different discipline areas and professional contexts.
19. Development of online virtual identity to share experiences/offer support to physiotherapists going through CPD audit process. Idea/character evolved from thinking critically about identity/virtual identities/story-telling/shared learning theories & practices.
20. Adapting ideas gleaned from a conference on digital literacies and a second conference on e-learning to establish new practice and e-learning resources which are now being developed by a colleague.
21. Developed a student support scheme across an institution. it was adapted from a support model in one faculty, which we evaluated. However, in creating something for all faculties, new ways of working were developed which made the scheme incrementally better and more effective. Over time it has been adapted further and combined with some other processes to make it highly effective and quite adaptable.
22. E-learning.
23. Using individual student stories to inform (and improve) both theory and practice.

(d) Incremental - building on what already exists in your own context perhaps drawing on ideas and practices from elsewhere

1. Developing an on line self assessment tool to get students to think about and prepare for



placement experience. So- developing the software is not new, but new context. The questions are unique, generate by student collaborators. The resources to accompany the tool are also generated by them, including elements that we did not expect - audio, video, etc. in total, a product that we did not predict.

2. Skills audit.
3. I am doing this sometimes but if there is an external idea rather than copy it I will look to see what it achieves and then see if I can think of a better way.
4. Development of training course on teaching for postgraduates: using past material and structure as basis and building on/adding to them through discussion and debate with co-deliverers
5. Editing and uploading lecture material for a new college in Middle East
6. Research methods and critical appraisal.
7. I ran a conference in 2009 on Audio Feedback because I realised every case study I came across was different in the way the recordings were made and used. Later I ran other events (MELSIG) that steadily built upon the ideas of educational podcasting and audio feedback, spreading into a wider interest of user-generate digital media content involving academics and students.
8. Research into wellbeing. Worked with colleague on devising then uploading questionnaire to VX. Repeated survey in 3 different countries to gather comparative perspectives. Analysed them according to certain paradigms and derived my own model. Written up into 2 chapters for e-book, and data used in several presentations around the world.
9. Digital literacy skills development resources at OU - ongoing - looking at others' work outside the institution, as well as what has already gone before in the institution
10. Yes. and also having enough autonomy to be allowed to do, and being granted the resources by management.
11. Using learner's work to frame newer course materials
12. Taking concepts and exploring them in a creative way to explore meaning. Eg compare Kellerman's 'action insights' where exploring a concept can really be brought alive through action or giving it some shape.
13. Encouraging academic developers to see themselves as part of the big picture, seeing themselves and identifying themselves as leaders in their field. Leadership is not promoted enough, I saw a significant opportunity to make leadership explicit and recognised as leadership, not business as usual, so it was capacity and capability building made explicit .
14. I will have a try to use ways of other people to do things as I have better ideas and ways of my own.
15. A nationwide publication to help universities design programmes in line with the National Framework for Qualifications.
16. Just about everything!
17. To some extent, this is a job to add some new function or feature to the existant program.
18. I enjoy trying to work from authentic examples from practice and linking them to theoretical constructs and conceptions to help us better understand our practices and ways to enhance them.
19. Trying to become more informed about particular research and practices (e.g. self-regulated



learning models) to improve my own professional practice and knowledge.

20. Mobile learning.

21. Testing the heuristic model against different student groups; improving; evaluating; implementing. Constant improvement.



Appendix 2. What is the relationship between your creativity, your professional development work and your own development as a professional?

1. I do not believe I have a great deal of natural creativity. However, there is perhaps some connection at different times dependent on level of autonomy, time allowance, funds available, etc. I try to self-learn some new aspects of LD but this is very time consuming and often not supported by managers.
2. Really not sure... should be a strong connection, but lack of freedom from management to act is a problem.
3. I cannot separate the three. Especially I think because my field is so rapidly changing (technology/computing) I constantly try to find new examples, new practices, new ways of sharing and creating knowledge.
4. Critical thinking
5. Generally I approach things with creativity in mind- looking for opportunities to refresh and to change the way things are done- particularly where a problem is perceived, or where pressure to change is exerted... Eg finding ways of doing things with less resource
6. I am not sure I can see any real differences about my creativity and these aspects. I think that my creativity is manifest in more or less the same way for prof development work I undertake and my own development
7. Creativity is part of me, not an add-on and as such it is a building block of my identity, personal and professional. Does this make sense?
8. The relationship is a learning one. I am learning from those I work with, I am learning with those I work with, and my own professional development provides sparks to enable me to continue to be creative and work effectively with others, and to continue to learn from them.
9. Very much interlinked. Educational development requires learning and facilitating new learning. If I don't reflect on what I have achieved or what my group has achieved, I can't move forward, and I can't help anyone else forward. I can't help learning all the time, it is part of what makes me tick. Engaging in good professional development is critical to my own career development and my learning. I am not the oracle so it is important to access and share with the thinking of others. I am always being faced with new and challenging opportunities so it is important to be broad in my spectrum of learning. I like (albeit sometimes it is terrifying) to be challenged in new ways, to take myself out of my comfort zone. Being a developer is quite a privilege.
10. n/a
11. I see creativity as more of an underpinning value rather than something that is part of my professional development. I have never considered before now that I would develop my creativity, until I read the question 'I develop myself through the professional development work I do this includes my creative development' - this is not because I think I'm very creative and don't have room to improve, I just see it as something deeper than a skill.
12. Time is a factor, lack of admin means that research is done on own time and thus not well organised or produced.
13. It fluctuates with context, circumstance and how well things are going.
14. They nurture each other - my professional development enables me to see new possibilities or apply what others have done to my own situation, and then communicate to those I work with.
15. They are all closely inter-twined - of equal value - movement in one element generating a shift in the other 2.
16. Symbiotic.



17. I feel that it is very important
18. My creativity is an integral part of my professional identity
19. My creativity enables me to come up with interesting ideas and to persuade others that the ideas have value. It's in the implementation though that I have to exercise my will, use my expertise, capability and develop new knowledge and capability in the process. So it might be argued that imagination leads to creative ideas which drive motivation to implement them regardless of the cost and its learning through the experience that leads to my continued development as a professional.
20. By being creative with my approach to situations I will be able to improve my work ethic and therefore benefit my patients in the long term.
21. Symbiotic
22. I think as time has moved on I have become more creative but that is linked to my experience and my need to do things differently
23. Integrated in all I do
24. I always set goals to improve my personal and professional development and a key part of these goals are to find more creative and innovative ways to carry out my work effectively.
25. Interlinked
26. They are all interlinked. My development as a professional has complemented my professional development as it is important to see that these skills and ideas are 'encased' within me as an individual who in turn creates meaning and collaborates with others
27. Part of the routine, as work is both varied and complex, as well as rigorously managed
28. 'Academic innovation' is the fulcrum that allows me to think and work creatively. It's in my job title (because I made sure it was valued) and this means I 'have permission' and I'm even expected to take risks to ensure the institution is fit for the future. My responsibility for the University's professional development means that I am able to influence creative thinking amongst across the institution. I am told this is quite empowering.
29. Although retired from paid employment, creativity of an intellectual nature is vital to my sense of wellbeing and feeling I still have a contribution to make to academic and social contexts. This derives from my self-motivation and need for self-esteem above material rewards.
30. It is a relationship I am discovering anew.
31. The relationship is based on the knowledgement and infomation.
32. My academic performance is essentially associated with my creativity.
33. I see myself as a creative professional. Time and space to think and reflect is crucial for ongoing development and refreshment of creative 'juices'
34. Very close. My own professional development is intimately connected with my professional development work. Every interaction that I experience has an influence on my understanding of my identity as a professional educational developer.
35. There is an intrinsic relationship among the three as creativity is required and applied to most aspects of what I do, and what I do is mostly development work, of academic staff and of the understanding of what academic staff (are expected to) do, and finally, for me the best way to develop professionally is to 'do' the work I do, to reflect on it, and to discuss it with colleagues and superiors.



36. It is all equal.
37. Difficult since the professional environment did not value my vision.
38. Creativity, professional and personal development have a close relationship. Without creativity, professional development has the tendency to become imposed practices that can be meaningless for the individual. Creativity can enhance development, but only if the institutional context allows agency, autonomy and shared responsibility.
39. Totally interconnected
40. Creativity is important for my professional development work and my own development as a professional. To make great contribute to the development of teachers' ability in educational reform, especially in the field of teaching materials and methods, I must work creatively to get more resources and develop different ways to support teachers. In doing these, I becomes more and more creative
41. Creativity is the main factor for me to work on professional projects, and achieve success.
42. Autonomy is key and having self belief in what I am doing
43. Greater than



Appendix 3. What is distinctive about the way creativity features in the work of an educational developer compared to an academic teacher?

1. As a skills adviser we are faced with teaching topics that many students have low levels of interest in. Hence it is helpful to try and make it as engaging as possible but I find this quite difficult apart from creating more colourful/smart art type presentations with images, etc. We do use extracts from subject materials but this too is not exactly enticing!!
2. Creativity in the work of an educational developer should be supported by sound knowledge of pedagogy, policy, practices etc. Academic teacher may try to be creative but lack the background knowledge to know how or why what they are doing can be of benefit or why their ideas may not produce desired results.
3. I'm not sure there should be any difference although for an academic you are usually present at the point of information exchange/creation of new knowledge so there is the ability to be spontaneous which I find central to my way of working. For an educational developer perhaps there is more need to anticipate what is going to happen during the students' creation of new knowledge. (This is actually something that I and my colleagues went through when our physical teaching environment changed so radically that we had to anticipate what would happen in a tutorial while we were delivering a lecture - it does lessen the spontaneity.
4. Critical thinking
5. I'm not sure there is one.. It's just applied in a different setting.
6. I am not sure that they may always be that different but it is actually highly dependent on the discipline context. One way in which they may differ is in the emphasis given to creativity as a set of concepts / topic. As an educational developer I am more interested in seeing evidence of the creative thinking of others (through engagement in e.g. developmental work undertaken in thinking about curriculum design) rather than explicit referencing (by me as an academic teacher) of the benefits of being creative.
7. We all need to be creative. Creative to connect with people, ideas and make learning stimulating, identify problems and solve them.
8. Teachers perhaps focus still too much on the what they are going to teach. Developers spend more time thinking about the how and the why and how learning happens? This might be a generalisation but it is a conclusion from working with academic teachers for a few years now stories they have shared.
9. My responses are all linked to the institution I worked until Sep 13, including 10.
10. I don't know that this works for everyone, but for me it means being creative outside of my discipline. My discipline is important to me, but I have to step out of that frame and move into more unfamiliar territory and in that new territory learn about differences as well as similarities, and to trust the perspective of others who are coming from a different epistemological stance! Scary at times, but key to success!
11. The two are without doubt related but as a developer you are under the critical eye of your peers, this is very challenging. Developers need to engage with a host of different paradigms of curriculum design, development and delivery for example and manage ones way through academic tribes and territories.
12. n/a
13. I see education developers as having more space and license to be creative than an academic teacher. My perception of a teacher is that although they may use their creativity within their role, they are quite restricted by the constraints of what they need to deliver because of the way teaching has become in this country. An education developer can impact the curriculum and also the wider education that is available to students.



14. Vision of goals of transformation versus delivery
15. Perspective
16. Not sure, as I'm not an academic teacher. But I think it's to do with finding new innovative ways to deliver learning, as opposed to being a subject expert focusing on knowledge of a discipline.
17. I'm not sure that there is a difference based on role - think it's more about the space/environment/organisational structures & contexts in which the different roles operate. So structures that stifle agency/contain the autonomy associated with creativity shapes how creativity is enacted. So if I work in an academic environment that gives me freedom to move then my creativity will thrive - through my contact with students/other teaching staff etc.
18. Educational developer probably gets more emotionally involved in students perception of the created feature.
19. Rewarding in terms of improved student experience
20. Sometime you have to work with people who don't want to engage but are undertaking development because they have to
21. There is considerable overlap between teaching and educational development but the forms of educational development I engage in, with outside mainstream thinking about what constitutes learning and development, and outside the infrastructure and requirements of a course require much more creative effort in persuading people of the worth and value of the ideas.
22. An educational developer will develop new methods of teaching and learning that will then be implemented by an academic teacher.
23. Can be valuable for both
24. I am not sure there is always as some really good academic teachers are often creative
25. You need to have the ability to provide ideas and solutions to different contexts
26. Lecturers help students to develop specific academic skills and behaviours which are defined via expressed learning outcomes and assessed via exams, assignments and continuous assessment. Educational developers have more flexible remit in that the student sets the goal, which may be academic, behavioural, emotional, social or personal. This allows for more flexibility and creativity in the interaction between the student and the Educational Developer than the student and the academic teacher.
27. More space
28. Dialogue, facilitation of student learning, experiential learning and reflection. Use of metaphor to enable students to gain variety of perspectives, promote curiosity, recognise there is no one right answer and that teacher does not know best
29. Putting creations into direct use, with immediate knowledge of effectiveness or otherwise
30. In my role I am often several steps ahead or perhaps to the side of others. This is actually quite double-edged because it often means that I can be quite disconnected from the real pressures and needs of academic colleagues so I have to be vigilant about this and ask colleagues to tell me when to get real.
31. A good academic teacher can still be (and still should be!) creative in how they teach, adapting their resources and methods to each unique situation. They should not be constrained by the need to achieve certain learning outcomes. An educational developer may not have the freedom they would wish, depending upon the context in which they are working.
32. I am not sure. I have not been an academic teacher.



33. The way creativity in the work of an educational developer features is more based on the advanced and uncertainty of knowledge.
34. The most important things for the educational developer is to consider the appropriateness of his/her new ideas.
35. I am not sure there is a distinction. When I was a mainstream lecturer I still saw myself as creative
36. I think (aspirationally perhaps) that there is not much distinction - or that there shouldn't be. Teachers, like educational developers, are there to support, guide, challenge and share, and creativity plays a role in all of these.
37. The main distinction is in that as education developer I work creatively with and alongside academic teachers on the enhancement of (their) teaching skills, whilst academic teachers work creatively on enhancing (their students') skills, knowledge and understanding in their own academic subject.
38. We are less constrained by time and resources and able to think outside of the box more and then bring the ideas to the teachers.
39. All forms of creativity are essentially the same - it does not matter what you do.
40. I think both cohorts need to use creativity in their practice and collaborate among themselves to enhance positive change and progress. This way it will not be a top down approach where teachers feel that they are forced to change their individual styles.
41. I feel it is important to inspire and engage people through my role at all times
42. Being a academic teacher, you need to know the discipline knowledge and understand students' learning process, and master necessary techniques of teaching. As an educational developer, you need to know the ways to get more resources ,to know more and use different knowledge more creatively ,to work with people of different field and be capable of excellent cooperation.
43. For an educational developer, new plan and its implementation is the direct result of creativity, but new idea is more important for an academic teacher.
44. Will it be credible with a sceptic academic? How will this impact on an academics practice and workload?
45. encouragement