

Critical creativity: melding, exploding, blending

Brendan McCormack^{a*} and Angie Titchen^b

^a*Institute for Nursing Research, University of Ulster/Royal Hospitals Trust, UK; Monash University, Melbourne, Australia; School of Health, Community & Education Studies, Northumbria University, UK;* ^b*Royal College of Nursing Institute, London, UK; Knowledge Centre for Evidence-based Practice, Fontys University, Eindhoven, Netherlands*

In this article, the authors expose, for critical review and public scrutiny, their challenge to the critical paradigm as an adequate location for the transformational practice development and research approaches that they are developing in healthcare. Whilst they accept the fundamental assumptions of the critical paradigm, in their view it does not recognise the creativity required in their approaches. Neither does it explicitly acknowledge that creativity often requires moral and sacred dimensions as people push out the boundaries of the known within their own practices. In particular, the authors expose these gaps within Fay's eight critical theories for practice. Over the last decade, the authors have addressed these gaps by combining the assumptions of the critical paradigm with their experiences of using creative imagination and expression in their practice development (PD) and action research work. Then through a critical review of their work, they have created a new paradigmatic synthesis to add to the critical paradigm. They call this synthesis 'critical creativity'. In this article, the authors set out their reflexive journey that has led to the articulation of 'critical creativity' as a paradigmatic synthesis for action-oriented development and research.

Keywords: *Critical Creativity; Practice Development; Action Research; Reflexivity; Critical Paradigm; Praxis*

Introduction

Over recent years, we have been working at the margins of mainstream thinking in healthcare development and research. The ultimate purpose of our work is to enable

*Corresponding author. Nursing Development Centre, 3rd Floor, Bostock House, Royal Hospitals Trust, Grosvenor Road, Belfast BT12 6PA, UK. Email: Brendan.mccormack@royalhospitals.n-i.nhs.uk

individuals, teams, organisations and communities to deliver and to co-construct new knowledge about person-centred, evidence-based healthcare, and to move towards human flourishing for all involved in the endeavour. We have experimented, in our practice development (PD) and action research, with ideas and theories from fields of practice such as creative arts therapy, arts facilitation in healthcare and diverse spiritual traditions that are concerned with creativity and the use of creative imagination and expression to promote human flourishing (for example, Higgs & Titchen, 2001; *Seizing the Fire*, 2001; Coats *et al.*, 2004). Practice development is becoming established in nursing as a recognised field of practice. It is concerned with creating transformational cultures of effectiveness, for the purposes of delivering person-centred, evidence-based healthcare. It uses systematic approaches and skilled facilitation to develop practitioners, teams, practices, workplaces, organisations and communities. In this work, we have questioned whether the critical paradigm provides sufficient epistemological and ontological support for such work and have found it wanting.

In this article we set out the dimensions of our inquiry thus far. We explore philosophical assumptions underpinning the dominant discourse of PD as it currently exists. We present the processes we have used in our inquiry in order to challenge these dominant assumptions and a particular outcome emerging from that work, i.e. a theoretical framework of 'critical creativity' situated within the critical paradigm. The framework could be used to underpin any kind of PD or research (including action research). It is derived from our critique of Fay's (1987) eight practice theories of being critical, in which we conclude that the creative nature of the work in which we are engaged is missed within these theories. The critical approach as elaborated by Fay does not sufficiently explain or direct attention to the issue of how a critical theory can be translated into actual practice. Even sub-theory 10 of Fay's model (a plan of action that indicates how people are to carry out a social transformation) leaves the impression that the movement from the level of theory to the level of practice is nothing more than the application of an abstract theory. But this is mistaken: practical activity involves skills, sensitivities and capacities that require a practical wisdom that involves far more than knowing the contents of a theory. Practical activity is a form of praxis in which practitioners learn how to pick out salient features of their environment, develop perspicacious responses to these features, and adjust and adapt themselves to the particularities of a given situation. Of course, praxis can be informed by a theory, but genuine praxis requires that practitioners go well beyond learning this theory in order to be effective practitioners. In particular, in trying to act as a critical theory would recommend, practitioners need to employ a kind of creative activity whereby they render themselves able to perform in particular situations. Practising this creative activity will give to practitioners a professional artistry without which their interventions in the practical world would be clumsy or routine or unresponsive. What is needed to augment Fay's critical model, then, is a 'praxis spiral' that focuses attention on the important creative work in which practitioners must engage if they are to be effective.¹

Therefore, we propose the augmentation of Fay's theory of 'transformative action' by proposing a significant alteration and elaboration of sub-theory 10 by particularly

focusing on ways in which practice can be transformed through a critically creative engagement with practice. We name this addition, ‘creativity’, and set it out in the context of holistic engagement that is at the heart of critical social science.

Critical creativity centres on the basic concepts of praxis and human flourishing, the former a concept associated with the critical paradigm and meaning thoughtful, intentional action. Within critical creativity, the concept of praxis is extended to include action that is also creative. Praxis is thus achieved through creative thinking, ‘thinking about thinking’ (metacognition) and critique *blended* with creative imagination and expression. This blending occurs through professional artistry (Titchen, 2000b; Titchen & Higgs, 2001). This new understanding of praxis is the means through which human flourishing is brought about, and further understood. Human flourishing (as we understand it) focuses on maximising the potential for individuals to achieve their potential for growth and development. We will discuss this concept in more depth later in this article. Within critical creativity, it is intended that human flourishing should be the outcome, not only for those for whom the development or research is intended, but also for those who carry out the work. Thus human flourishing is seen as both end and means of development and research. In this last respect, critical creativity bears similarities to the ideas of a few qualitative researchers, such as Reason (1993) and Lincoln and Denzin (2000).

In relation to Fay’s critical theories it is beyond the scope of this article to address each dimension of the theory in detail—this is the focus of ongoing and future inquiries. However, in presenting our work at this stage of its development, we hope to raise the issue of ‘creativity’ in readers’ consciousnesses and open up our inquiry for public scrutiny, contestation and debate. Whilst our ultimate intention is to engage in meaningful dialogue with others who are interested in facilitating transformative practice, we are well aware that this article cannot achieve this purpose in itself. In particular, we are conscious of the need for greater articulation of the practical application of the principles set out in this article. Table 1 (see pp. 245–248) provides a summary of examples that we have been working with in our practice development work. These and other examples will be analysed in greater depth in our ongoing publications. The framework presented here offers new theoretical understandings of the ways in which practitioners, activists, practice developers, educators and researchers can transform themselves, individuals, teams/groups, organisations, communities, cultures and practices and, if desired, generate theory. Further papers in progress will articulate the particular details of the theoretical framework as it unfolds and its practical application through a framework for transformative practice development.

Beginning our journey of discovery

Alone on the edge
 Melding, exploding, blending
 Critical creativity
 (Haiku created by Brendan McCormack and Angie Titchen, 2003)

If we think of the critical paradigm as a flowing river, then critical questioning is like the turbulence that small feeder streams create when their waters confront the main flow of the river. At this confluence, the waters eddy and spiral to blend with those of the mainstream and thus form a new synthesis (melding). This new mix of waters flows alongside the mainstream and may eventually blend with it. One example of this melding is 'The International Colloquium on Theory Development in PD'. This colloquium is a cooperative inquiry (Heron & Reason, 2001) of practice developers, practitioner researchers and educators from healthcare who share and critique work dedicated to deepening our understandings of practice development through critically creative practice, learning and research. The key output from the work of the colloquium is the publication of a series of practice development theoretical and methodological papers. As members of this colloquium the two of us have created such turbulence and blending through our deconstruction (*exploding*) of the critical paradigm, as an underpinning for our PD and research work, and have begun to construct a new synthesis within the critical paradigm to support it (*blending*). In the work of the international PD colloquium, we have used critical dialogue, contestation and debate in combination with the use of creative imagination, artistic expression and thematic analysis to develop a theoretical framework of critical creativity.

This synthesis we have called 'critical creativity'. Our inquiry processes are informed by our experiences of engaging in emancipatory action research as described by Grundy (1982) and Carr and Kemmis (1986) with nurses and other healthcare workers, wherein barriers to improvements in healthcare practice are overcome (see for example Binnie & Titchen, 1999). These barriers are both internal, that is, within ourselves, and external in relation to the contexts and cultures in which improvements are sought. Such experiences have broadened and deepened our understanding of the philosophical, theoretical and methodological perspectives in action research and enabled this work to happen. As our inquiry develops, we are locating our action research within the critical creativity paradigm, in a 'yes and' relationship to emancipatory action research to encompass the inherent and broader notions of transformation within critical creativity.

Philosophical and theoretical critique

Practice development is a well-established movement in United Kingdom healthcare and is increasingly becoming an international movement. Over the past 10 years significant conceptual, theoretical and methodological advances have been made in the development of frameworks to guide PD activities. Of most significance has been our increased understanding of key concepts underpinning PD work irrespective of the methodological perspective being adopted. For example, workplace culture (Manley, 2004), person-centredness (Titchen, 2000b; Dewing, 2004; McCormack, 2004; Nolan *et al.*, 2004), practice context (McCormack *et al.*, 2002), evidence (Rycroft-Malone *et al.*, 2003), values (Manley, 2001; Wilson, 2005; Wilson *et al.*, 2005) and approaches to action learning for sustainable practice (Hockley *et al.*,

2004). A number of researchers have explored the meaning of PD through conceptual analysis (Unsworth, 2000; Garbett & McCormack, 2002, 2004), action inquiry (Manley, 1997a; Binnie & Titchen, 1999; Clarke & Wilcockson, 2001; Gerrish, 2001; Clarke *et al.*, 2004) and evaluation (Tolson, 1999; McCormack *et al.*, 2004; Wilson & McCormack, 2006).

In a concept analysis of PD, Garbett and McCormack (2004) articulated the interconnected and synergistic relationships between the development of knowledge and skills, enablement strategies, facilitation and systematic, rigorous and continuous processes of emancipatory change in order to achieve the ultimate purpose of evidence-based person-centred care. Manley and McCormack (2004) articulate these elements of PD in a model called ‘emancipatory PD’, drawing on previous theoretical developments in action research (Grundy, 1982). The similarities between emancipatory PD (EPD) and emancipatory action research (EAR) are recognised and acknowledged, in that both are concerned with overcoming obstacles and with generating new understandings about context, culture and how to overcome barriers within them. However, whilst both EPD and EAR are concerned with generating knowledge that is particular to, and helpful in, the specific situation, in EAR only, work is done by the action researchers to offer findings to others that are potentially transferable to other settings. Whilst this distinction is evident in much EPD activity, an increasing PD literature is emerging that also articulates transferable principles for action (Manley, 1997a, b; Binnie & Titchen, 1999; Manley & McCormack, 2004; Wilson *et al.*, 2005). Emancipatory PD explicitly uses critical social scientific concepts on the basis that the emphasis on the development of individual practitioners, cultures and contexts within which they work will result in sustainable change.

Critical social science is derived from critical theory. Critical theory may be distinguished from other forms of theory in its explicit intent towards emancipation. With its roots in a Western European Marxist tradition, the aim of emancipation is ‘to liberate human beings from the circumstances that enslave them’ (Horkheimer, 1982, p. 244). Thus critical theory goes beyond *practical* theory in the sense that it does not just set out to explain and understand social contexts but instead aims to free people from circumstances of domination and oppression. Emancipation arises from critique undertaken by individuals or groups concerned with exposing contradictions in the rationality or justice of social actions. Such theories can result from practical interest (understanding and clarification), but they do not in themselves result in action (in the context of PD, ‘action’ is concerned with changing practice) (Carr & Kemmis, 1986). Critical social science is concerned with the kind of action that arises from raised awareness or increased understanding that leads to a desire by individuals or groups to redress contradictions, oppressions or domination, rather than action resulting from power or coercion. PD from a critical social science perspective, therefore, is concerned with challenging and reframing established practices, as well as opening up and showing tensions in language use. These processes encourage productive dissension rather than taking surface consensus as a point for departure (Garbett, 2005). The intention is to contribute to emancipation—to encourage new ways of thinking and acting.

In the context of PD, the work of Brian Fay has been used most often in the articulation of a critical social science perspective underpinning emancipatory PD (Fay, 1987). Through inductive retrospective analysis of PD activities, we have begun to make explicit the links between Fay's theories of critical social science and the methodological perspectives of emancipatory PD (Table 1).

Fay undertook a critique of critical social science and concluded that the epistemological underpinnings of critical social science are valid (i.e. that a rigorous scientific theory can be at the same time politically engaged through practical and critical intent), but that its ontological basis was limited. Fay argued that these limitations arose because of epistemological limits (to the capacity of individuals to achieve self-actualisation), therapeutic limits (to the extent by which systems of domination can be overcome by action arising from rational reflection), ethical limits (the emancipation of one group can oppress another) and power limits (constraints on human power that restrict the ability of humans to be self-determining and therefore autonomous). As a result, Fay suggests that any social scientific theory that tries to be scientific, critical, practical and non-idealistic all at once must consist of a complex of theories which are systematically related to one another. Fay therefore suggested that a comprehensive critical social scientific theory is necessarily comprised of a complex of eight theories and 20 sub-theories (Table 2).

However, in our critique of Fay's work as the epistemological foundation for PD, we identified a number of limitations. Action-oriented models of research and development (including participatory action research and emancipatory PD) reject interpretive methods because of the naive assumption that having an understanding of a situation leads to action. Habermas (1972) articulates such approaches as knowledge that is focused on 'practical interest', i.e. knowledge that is concerned with understanding and clarifying how others see their worlds. Practical interest generates practical understanding which can inform and guide practical judgement. It is concerned with the medium of language and the hermeneutic or interpretive sciences such as phenomenology. Although greater understanding of patients' and users' experiences may be achieved this does not necessarily result in a change in the way nurses (for example) practise. It is the action component that is addressed by critical social science, i.e. emancipatory interest. Critical social science argues that achieving understanding is necessary in order to identify possibilities for action, but it is only through the processes of taking action and the learning that results that true enlightenment (i.e. freedom from previous forces of domination that hinder effective action) can be achieved.

Dunne (1993) argues that despite the intention of emancipatory interest it is impossible to make previous understandings or ways of being 'disappear'. Thus it is argued that no matter how hard we try to bring about a perspective transformation, prior understandings cannot be made to disappear because human beings are not that rational. Individual pieces of our lives cannot be picked off and subjected to change. These limits to rationality are further reinforced by too much weight being placed on the clarity, and rationality potential, of language and human interaction (Alvesson & Deetz, 2000). Habermas suggests that reaching consensus and 'stable' understanding

Table 1. Fay's (1987) critical practice theories and methodological perspectives of PD

Critical Practice Theories (after Fay 1987)	Practice Development Principles	Practice Development Methods	Exemplars from PD Work
False Consciousness: <i>Shows how our understandings are false, how these came about and potential alternatives</i>	<ul style="list-style-type: none"> • Consciousness-raising • Particularity • Critique • Self-reflection 	<ul style="list-style-type: none"> • Observing • Listening • Questioning • Critiquing • Reflective conversations • Critical dialogue 	<p>Exemplar 1: In a programme of PD work in a rehabilitation setting for older people, the collecting of 'naturally occurring conversations' between nurses and patients is an integrated component of the development activities. The transcribed tapes and the original audio accounts are provided to staff to enable them to ask critical questions of their own and others' practice. Through critical dialogue, contradictions are exposed and understood in the context of the changing nature of gerontological nursing.</p> <p>Exemplar 2: A healthcare team engaged in a Trust-wide PD programme had difficulty identifying a focus for their development work. The staff did not believe that there were any significant difficulties with their practice and thus could not see the need for the PD work. Through processes of observing, listening, storytelling (with individual staff and patients) and high challenge/high support, the team began to see the contradiction that existed between what they perceived to be good about their practice and the reality of practice as experienced by others. This represented a point of crisis for the team.</p>
Education: <i>Learning processes to help us become enlightened</i>	<ul style="list-style-type: none"> • Problematisation • Critique • Temporality • Sympathetic presence 	<ul style="list-style-type: none"> • Observing • High challenge/high support • Listening • Questioning • Critiquing • Focused conversations • Storytelling • Appreciative inquiry 	<p>Exemplar 3: An experienced cancer nurse (Ann) established a learning set for cancer nurse specialists in her area. Over an 18-month period Ann acted as the facilitator of the group using a variety of critically creative reflective strategies to highlight various 'crises' in practice. Through the systematic analysis of their own practice using a variety of creative and artistic media set within a culture of high challenge/high support, participants in the learning set came to know their own practice more fully. They were able to articulate their own craft knowledge, analyse their practice creatively (e.g. through the use of paint, clay, metaphor) and derive a set of themes about their practice that influenced local policy developments re nurse specialist roles. They developed new theories about their practice drawing upon a humanistic-existentialist lens to frame their work.</p>

Table 1. *Continued*

Critical Practice Theories (after Fay 1987)	Practice Development Principles	Practice Development Methods	Exemplars from PD Work
Transformative Action: <i>Identifies those 'crisis elements' that need to be changed and a plan of action for doing so</i>	<ul style="list-style-type: none"> • Saliency • Particularity • Problematisation • Negotiation • Transparency 	<ul style="list-style-type: none"> • Action planning • Critique • Objective setting • Engaging multiple discourses • Feedback • Listening • Practice change 	<p>Exemplar 4: A psychologist (Jenny) embarked on a facilitator development programme with 12 other multidisciplinary staff from a primary healthcare team. The programme was set within a model of cooperative inquiry using principles of critical creativity. Over a period of 10 months and with the use of creative reflective inquiry processes a number of 'crisis' elements in Jenny's practice were identified. Group members engaged Jenny in ways that recognised her unique experiences and facilitated a variety of discourses in order to shape their collective understanding of these crises and to help Jenny prioritise her actions. Jenny identified a single significant change she needed to make in order to address the key focus of many of these crises, i.e. the behaviour of a senior manager colleague. She explored how she would deal with the situation based on her own 'person-centred' values and developed an action plan to address the issues.</p>
The Body: <i>Understanding of how we inherit roles and how these limit our freedom</i>	<ul style="list-style-type: none"> • Consciousness-raising • Temporality • Self-reflection • Saliency • Facilitative use of self 	<ul style="list-style-type: none"> • Values clarification • Role clarification • Critical dialogue • High challenge/high support • Observing • Listening • Questioning • Role-modelling • 360° feedback • Creative expression and analysis 	<p>Exemplar 5: A PD programme was established to develop the roles of ward/department nurse leaders as practice developers. During the programme, participants engaged in role clarification exercises, 360° feedback and peer observation, set within a framework of high challenge and high support. These activities were supported by creative expression through the use of creative arts. Through these activities, participants began to unfold their embodied understandings of their roles, reasons for existing behaviours and attitudes and how these limited their capacity to be effective in a way that matched their vision for their leadership roles.</p>

Table 1. Continued

Critical Practice Theories (after Fay 1987)	Practice Development Principles	Practice Development Methods	Exemplars from PD Work
Tradition: <i>Identifies which parts of a particular tradition are changeable/not changeable</i>	<ul style="list-style-type: none"> • Temporality • Evaluation • Saliency • Critical dialogue • Negotiating 	<ul style="list-style-type: none"> • Cultural analysis • High challenge/high support • Audit • Questioning • Storytelling • Reflective questioning 	<p>Exemplar 6: As part of a larger PD programme, vision action groups were established to help staff from three cancer treatment areas plan towards service amalgamation on one site. Cultural analyses undertaken had illustrated busy, ritualised systems with a predominant treatment and task-orientated focus. Whilst all expressed a desire to change to a more person-centred service, and appreciated the opportunity afforded by this fresh start, the realities of workload, traditional out-patient clinic processes and clinician preference mitigated strongly against change. Reflective questions were posed around whose needs were being met by the current arrangements and through a challenge/support framework, staff facilitated to question their own practice. An audit of waiting times across the patients' pathway and service evaluation via patient focus groups clearly illustrated such improvements were needed. Planned changes were subsequently negotiated with the multi-professional team supported by patient stories.</p>
Power: <i>The nature and limits of power in a given context</i>	<ul style="list-style-type: none"> • Interpreting • Self-reflection • Mutuality • Reciprocity • Graceful care • Informed flexibility 	<ul style="list-style-type: none"> • Development of transformational leaders • Self-reflection • Feedback on performance • Critical dialogue 	<p>Exemplar 7: A newly appointed ward leader (Joan) aspired to a transformational style of leadership, but feedback from the nursing team revealed her to be somewhat authoritative and controlling. After much self-reflection and subsequent critical dialogue with her critical companion, Joan began to understand that she was acting out a preconceived role rather than being herself and using an enabling approach consistent with transformational leadership. She met with staff, thanked them for the feedback and said she would endeavour to learn from it. They clarified expectations of each others' roles, and negotiated ground rules for effective team functioning which included openness, supporting each other and sharing responsibility for learning together. Joan showed her appreciation a lot more and worked with staff to develop a shared vision for practice.</p>

Table 1. *Continued*

Critical Practice Theories (after Fay 1987)	Practice Development Principles	Practice Development Methods	Exemplars from PD Work
<p>Reflexivity: <i>Explains the past, accounts for the present and plans for liberation whilst paying attention to context and limits</i></p>	<ul style="list-style-type: none"> • Temporality • Saliency • Consciousness-raising • Critique • Facilitating theorisation of practice • Facilitative use of self 	<ul style="list-style-type: none"> • Critical reflection • Critical dialogue • Evaluation • Analysing, interpreting and evaluating shared experiences • Taking action • High challenge/high support • Facilitating theorisation of practice • Identifying how craft knowledge is developed • Critique 	<p>Exemplar 8: Throughout an e-learning facilitation course learners were encouraged to critically reflect on their facilitation practice and to subsequently engage in critical dialogue online in a 'chat room' setting. Experiences were shared, and through strategies of high challenge/high support, questions asked enabled individuals to analyse, interpret and evaluate their experiences, thus generating personal theories of practice. Explicit probing, to identify knowledge sources used in practice, often stimulated further reflection in the midst of the online dialogue and new insights developed. Learners report that such consciousness-raising enabled them not only to understand how their craft knowledge developed, but whilst facilitating others in the workplace, made them more aware of reflecting-in-action, in order to then use self and facilitative interventions more effectively thus transforming the situation in a reflexive spiral.</p>

Table 2. The theories and sub-theories of critical social science (adapted from Fay, 1987)

Theory	Sub-theory
1. <i>False consciousness</i>	1. Demonstrates the ways in which the self-understandings of a group of people are false or incoherent or both.
	2. Explains how the members of this group came to have these self-misunderstandings and how they are maintained.
	3. Contrasts them with an alternative self-understanding, showing how this understanding is superior.
2. <i>Crisis</i>	4. Spells out what a 'crisis' is.
	5. Indicates why the particular crisis exists.
	6. Provides a historical account of the development of this crisis in terms of structures and processes.
3. <i>Education</i>	7. Offers an account of the conditions necessary and sufficient for enlightenment to happen.
	8. Shows how these conditions are satisfied in a given context.
4. <i>Transformative action</i>	9. Isolates those aspects of a society that must be altered if the dissatisfaction of a group's members is to be lessened.
	10. Details a plan of action indicating how people who are to carry out social transformation are to do this.
5. <i>The body</i>	11. Develops an explicit account of the nature and role of inherited dispositions and the ways in which knowledge is embodied.
	12. Points out how embodied knowledge is created without reaching consciousness.
	13. Spells out the limits which inherited dispositions and embodied knowledge place on transformative action.
6. <i>Tradition</i>	14. Identifies which parts of a particular tradition are, at any given time, changeable.
	15. Identifies which parts of a particular tradition are, at any given time, not changeable or worthy of change.
7. <i>Power</i> ²	16. Develops an account of the conditions and use of power in a particular situation.
	17. Explicitly recognises the limits and effectiveness of critical theory in certain situations of power.
8. <i>Reflexivity</i>	18. Explains one's own historical tradition and makes explicit one's own biases and prejudices in particular contexts.
	19. Does not pretend that any one change is able to capture the essence of emancipation.
	20. Offers an account of the ways in which any change is contextual and incomplete.

are the exception in everyday life and that a more realistic picture is that of 'a diffuse, fragile, continuously revised and only momentarily successful communication' (1972, p. 100), where people 'feel their way' from one occasional consensus to the next. When agreement about change does occur it cannot be verified by rational processes of verification, but instead, agreement can only be reached by the replacement of barriers with motivating reasons for change. However, no change occurs in isolation and thus constraining factors (such as organisational hierarchies, power

relationships with managers or national policies) which are often outside the power of the individual to change, act as limitations to emancipation.

The limits of consensus in the making of rational judgements when deciding on the choice of methods to effect change in a given context are largely reified in reports of emancipatory change (Gore, 1992; Orner, 1992). Rather than focus on consensus, Fay argues for the centrality of reflection in emancipatory processes. He suggests that reflection is important not as a means of learning *about* theory but as a means of learning about oneself *in terms of* the theory. Fay's theory of 'the body' is central to being reflective, i.e. understanding how we inherit ways of being and the limits imposed by these inherited dispositions on our freedom. Dunne (1993) argues that our life-world is not freely available for thematic reflection and van Manen (2002) argues that to make such an assumption denies the existence of and access to our pre-consciousness. Critiques of critical social science argue that little consideration is given to problematising mechanisms of empowerment such as critical reflection (Manias & Street, 2000). This critique is evident in the PD literature, where reflective learning strategies are actively encouraged but few critiques of the effectiveness of the models used (such as action learning) are evident.

To overcome many of these limitations of critical social science, Fay argues that all eight theories (Table 2) need to be kept in balance in order to achieve emancipation because 'our world is marked by continual tension in human life between illumination and activity on the one hand, and concealment and dependency on the other' (p. 215). He suggests that it is a mistake to focus on one side of the tension at the exclusion of the other and that by integrating the eight theories into the critical social science project, a balance can be achieved:

A proper critical social theory is one which possesses a stereoscopic vision which recognizes every situation as one of both gain and loss, of change and stasis, of possibility and limit. The amended scheme [eight theories] is meant to incorporate this dual vision. (p. 215)

However, the methodological complexity in operationalising eight theories and 20 sub-theories in any one project is not addressed and thus, whilst Fay clearly articulates a comprehensive theory of critical social science, little consideration of methodological approaches is proffered. Given the tensions that exist between ad hoc and systematic development activities, the complexity of PD roles and the lack of preparation for practice developers (Garbett & McCormack, 2001), then the expectation of 'holding' these theories and sub-theories in balance would appear to be unrealistic. Thus far, despite the claims for critical social science as the underpinning framework for emancipatory PD (e.g. Manley & McCormack, 2004), there is no evidence, in the literature, of Fay's theoretical framework being used explicitly to frame PD projects.

This critique of critical social science led us to question its sufficiency as a comprehensive theory for PD that adequately captures and informs the creativity required in operationalising PD methodologies. Increasingly, the importance of creativity in development activities is explicitly recognised (Angus, 2001; Philipp, 2002; Titchen, 2004). The use of creative imagination and expression has recently been explored in

health and social care PD, education, evaluation and research (e.g. Payne, 1993; Cotter *et al.*, 2001; Spouse, 2000; Titchen & Higgs, 2001; Seizing the Fire, 2002; Simons & McCormack, 2002; Coats *et al.*, 2004; Manley *et al.*, 2004).

The development of a new paradigmatic synthesis—critical creativity

Three phases of development were undertaken.³ In Phase 1 we undertook artwork (collage and painting) expressing how we experienced PD. Through these processes we articulated our embodied knowing as practice developers exploring questions of ‘What is it like being a practice developer?’, ‘What does it feel like to be a practice developer?’, ‘How do we articulate ways of knowing in our emancipatory activities?’, ‘What models and frameworks help or hinder our intentions as practice developers?’ The use of art enabled us to explore pre-conscious understandings and the placing of these in the context of worldviews that guide our practice (such as critical social theory, interpretive science). We used collage to map our individual and collective journeys as researchers in the world of PD and to articulate key PD concepts such as culture, context, evidence and reflection. In this work we tested our presuppositions and espoused values in order to shed light on what Dunne (1993) describes as ‘the shadow side’ of emancipatory action (i.e. presuppositions). However, recognising Fay’s (1987) challenge of embodiment and the need to understand how we inherit roles and ways of being through the lived body, we recognised the need to go beyond the interpretation of our artistic expression through words. This work led to Phase 2 of our methodological development—embodiment of the attributes and processes. We did this through the use of movement and dance in order to ‘feel them’. Having danced with these attributes we interpreted our movements through paintings and, through critical conversation, facilitated each other to articulate the key concepts embedded in our ‘embodied artwork’. The critical conversations were tape-recorded. Figures 1–3 present embodied artworks developed by Brendan, Angie and Maeve with the key words/phrases highlighted that are representative of the concepts embedded in the paintings.

Finally, in Phase 3, we listened to the tape-recordings of our critical conversations and identified common words and phrases that articulated the key concepts embedded in each of our embodied artworks. We generated lists of keywords and dialogued meanings until metaphors representative of our collective meanings emerged. Metaphors that were common across each of our paintings were:

- spiralling through turbulence;
- circles of connections;
- creative effectiveness;
- movement in the stillness;
- embodied knowing;
- energising forces;
- openness to all ways of being;
- flowing with turbulence.

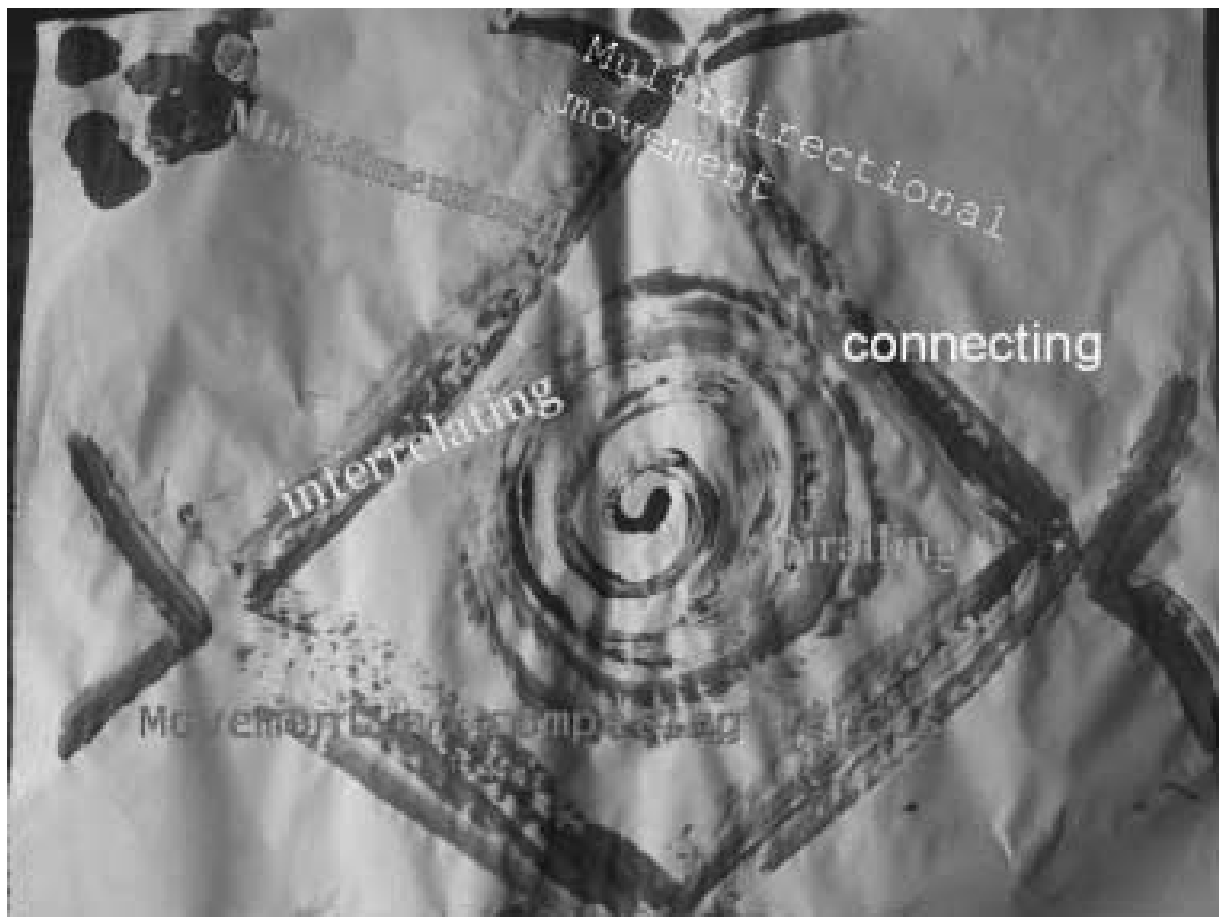


Figure 1. Maeve's painting

We discussed each of these metaphors and derived a shared understanding of the meanings embedded in each metaphor (Table 3). This dialogue led us to consider the conceptual basis of critical creativity as a paradigm that synthesises other ways of knowing within the critical paradigm.

Critical creativity as a paradigmatic synthesis for emancipatory practice development and action research

The limitations of the interpretive and critical paradigms for providing philosophical, theoretical and methodological justifications for emancipatory PD and action research have been set out. Our work requires a new set of assumptions to underpin our discovery that the use of creative imagination and expression enables people to go beyond the limits that critique critical thinking and that being systematic can place on potential visions and on the actions to achieve them. Titchen (in preparation) lays out the current assumptions of creative inquiry that is undertaken through body senses, emotions, spirituality, creative imagination and artistic expression influenced, for example, by Gibran (1926), Merleau-Ponty (1962), Jung (1979), Eisner (1985), Arrien (1993), Allen (1995), Osho International Foundation (1995), Goleman

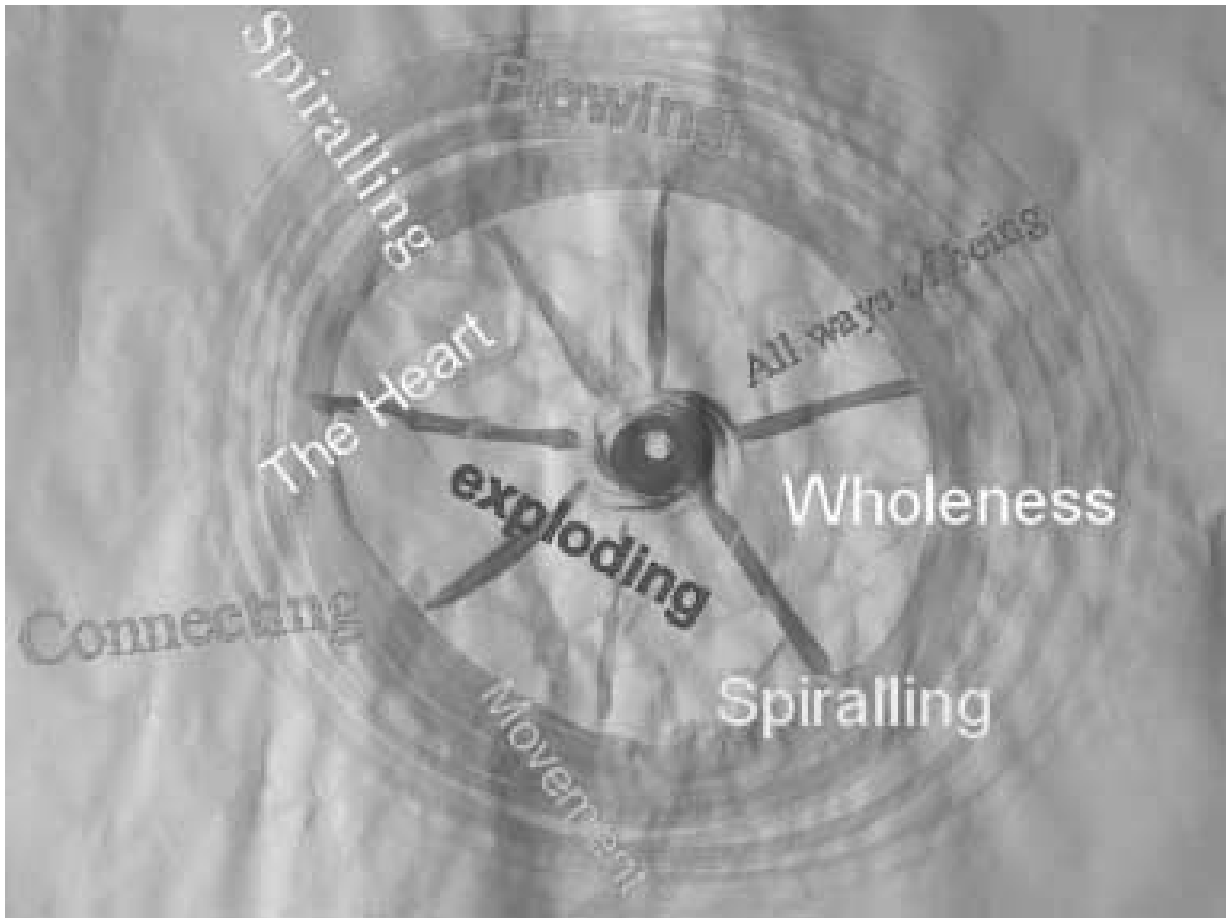


Figure 2. Brendan's painting

(1996), O'Donohue (1997), McNiff (1998), Zohar and Marshall (2000), *Seizing the Fire* (2002) and Simons and McCormack (2002). In that analysis, creative inquiry, within the interpretive paradigm, is seen as located in the philosophical stance of idealism and/or hermeneutics/existentialism/aesthetics and/or a range of spiritual traditions and artistic ways of knowing. These philosophical assumptions shape and colour emancipatory practice development and action research by influencing strategies for change, the nature of action, the simultaneous creation of new understandings and insights and how they are then used to inform subsequent action. So, what is missing from this melding of idealism, existentialism, aesthetics, spirituality and realism in existing notions of creative inquiry is the explicit notion of human flourishing, both inner and outer, not only as an end to the project, but also as the means and all that this entails. Whilst we know that a few researchers, such as Reason (1993) and Denzin and Lincoln (2000), are working with, and promoting, the potential of such human flourishing, we are unaware of any thorough paradigmatic, theoretical and methodological exploration into achieving this potential in development and research.

Whilst there is recognition within the interpretive and critical paradigms of the use of creative imagination and expression as means of gathering, analysing and

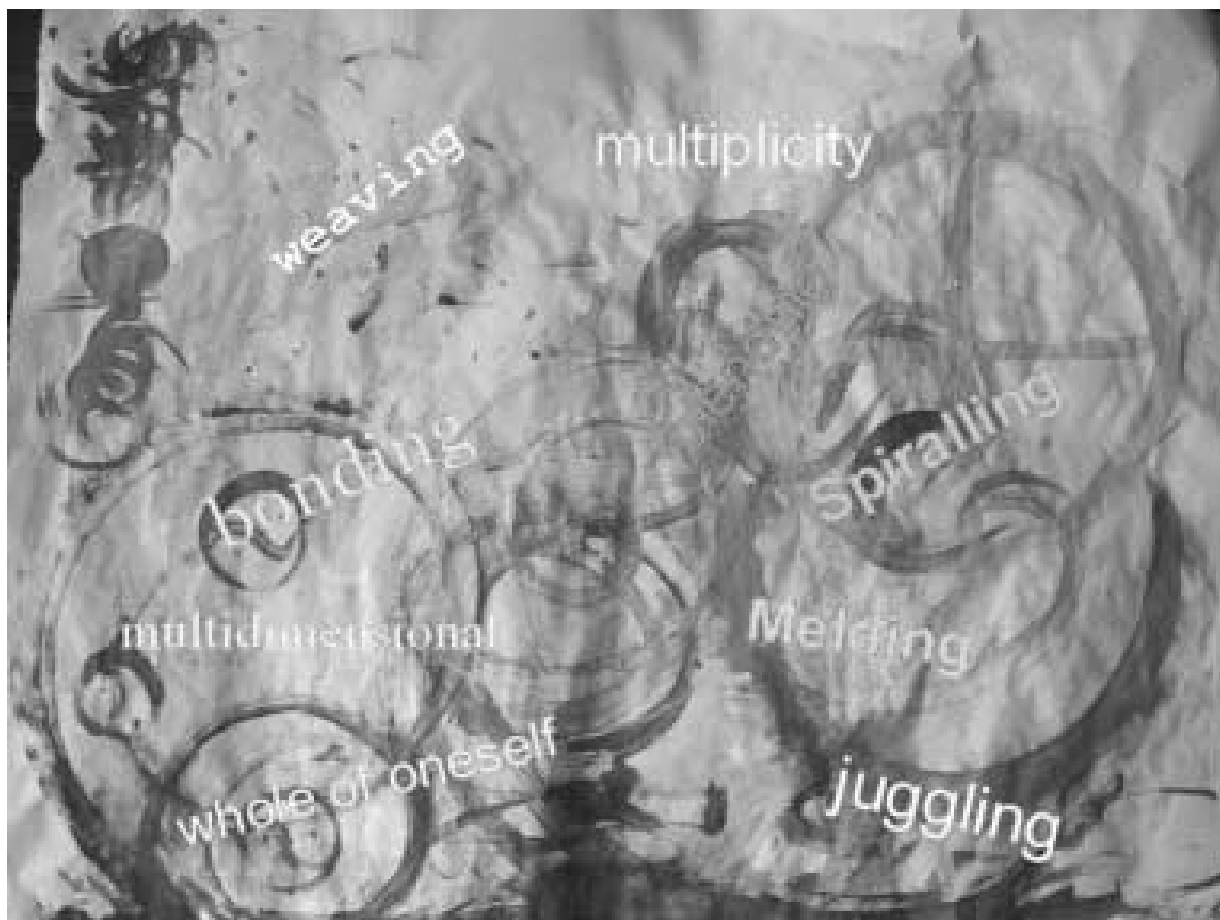


Figure 3. Angie's painting

interpreting data and presenting findings, their intentional use for the above purposes has not been justified philosophically, theoretically or methodologically. Whilst critical creativity thus draws from the assumptions of the interpretive and critical paradigms, we have identified assumptions that seem to be unique.

Philosophical assumptions

There are four philosophical assumptions that make critical creativity distinctive:

There is a creative connection and blending of assumptions, if assumptions across different development and research paradigms are combined within a project. In order to answer development, research and evaluation questions, most projects require the blending of assumptions from different paradigms. The use of the creative arts enables a 'pragmatic' approach to the blending of differing worldviews with an attention to embodied meanings, i.e. how it feels and is experienced, rather than getting caught up in the detail of words the way that cognitive approaches often do (our phases of development described earlier is just such an example!). A cognitive approach focuses on acquiring a deep understanding of the assumptions of different paradigms in order

Table 3. Embodied artwork keywords

Metaphor	Metaphorical Meaning
<i>Spiralling through turbulence</i>	Practice development work creates turbulence in a given context through which the practice developer needs to journey in a way that is authentic and consistent with the shared values and beliefs of co-participants and that results in human flourishing.
<i>Circles of connection</i>	The methodology of practice development rejects linear models of personal and professional growth. Through the creation of circles of connection, co-construction of a shared reality is achieved which leads into a spiralling awareness and understanding that has no beginning and no end. Such meanings are evident in many ancient traditions such as the Celtic knot.
<i>Creative effectiveness</i>	Creative effectiveness recognises the creativity embedded in all professional practice and that to enable transformation, creative approaches to the facilitation of increased understanding of effectiveness is required. Through blending, improvisation, synchronicity, attunement and balance of professional artistry, particularised creative approaches are made possible.
<i>Movement in the stillness</i>	Not all PD work requires overt activity in order for movement to occur. The stillness of reflection, contemplation and emptying the mind creates a movement that enables future meaningful, ethical action and understanding to occur.
<i>Embodied knowing</i>	Effective facilitation in practice development requires the embodiment of the practice culture, i.e. a connection with the environment through an internalisation of its culture(s) or the culture is enacted and seen through a person's body/being in the world. Such knowing is usually difficult to put into words and a facilitator helps others to recognise and articulate their own and others' embodied knowing.
<i>Energising forces</i>	Transformation occurs through moments of 'crisis' that trigger a need for change. This crisis creates an energy for growth and flourishing or for the synthesis of opposing or distinct forces, ideas, knowledges or understandings to create something new. Creative expression at moments of crisis generates energy from a new ability to express feelings, experiences, spirituality, ethical concerns, embodied and tacit ways of knowing.
<i>Openness to all ways of being</i>	Facilitators of practice development need to be open to and appreciative of different worldviews.
<i>Flowing with turbulence</i>	Whilst it is recognised that high challenge with high support is a key mechanism for perspective transformation and emancipatory action, the conscious use of turbulence is key to empathising with and facilitating particular developmental journeys. Working with turbulence requires the use of emotional and spiritual intelligences.

to justify the choice and blending of assumptions, philosophically and methodologically, because, for purposes of rigour, there must be coherence or epistemological and ontological authenticity within a project or study. Whilst this cognitive understanding is a vital part of professional artistry in development and research, it is acquired through an often-prolonged scholarly and experiential engagement with epistemological and ontological authenticity. However, this may not be feasible for busy health-care practitioners and people who use health services who, without development or research backgrounds, are involved in the design and carrying out of PD evaluation

or research. We have found that the use of creative arts media can help such people to grasp the blended assumptions of critical creativity and to live them together in their work (see for example Table 1, Exemplar 3).

The use of creative expression to create synergy between cognitive and artistic approaches to critique. This synergy is symbolised in the development processes we used to develop the theory of critical creativity. The approach utilised a movement between creative expression, critical dialogue and contestation in order to develop and understand key concepts. Each stage combined cognitive with artistic critique, creating a synergy through a reiterative, reciprocal dialogue between words and art forms.

Transformational development and research is person centred. Whilst the moral intent of the critical paradigm (i.e. the achievement of social justice, democracy and equity) is accepted in critical creativity, the moral intent of attaining human flourishing for all involved requires further philosophical underpinning. We have found through experience that being person centred is key to human flourishing as ends and means in development and research (e.g. Binnie & Titchen, 1999; McCormack, 2001; McCormack & Titchen, 2001; Manley *et al.*, 2004). Being person centred is linked to beliefs and values about the intrinsic moral good of personhood and to a universal moral principle that extends beyond politics, religion, wealth, privilege, cognition or rationality. McCormack (2004) described four dimensions of person-centred nursing—Being in relation; Being in a social world; Being in Place and Being with self. These four dimensions of ‘being’ in a therapeutic relationship locate person-centredness within the philosophical framework of humanistic existentialism with its concern about the value of being human, of existence and of the quality of that existence. Three main characteristics, therefore, in this respect shape critical creativity: (1) the uniqueness of the human individual; (2) a concern with the meaning and purpose of human life; and (3) the individual’s freedom to choose.

Emancipatory PD and research facilitators in this tradition are, therefore, concerned with facilitating human potential and growth of the whole person. This means finding out what people’s whole being needs are, from their own perspectives. By seeking an understanding of people’s perspectives about their own experiences, facilitators can help them to focus on their unique experiential journeys of learning, critique, creativity and transformation. Within critical creativity, therefore, there is a blending of the moral intent of the critical paradigm, with its focus on improvement and transformation within the social world, with the moral intent of attaining improvement and transformation of the individual life-worlds of persons (see for example Table 1, Exemplar 4).

The three philosophical assumptions above are blended with spiritual intelligence. If emancipatory development and research is ultimately concerned with human flourishing in its myriads of ways, then it is likely to involve the human spirit. Whilst recognising

that human flourishing may be understood and conceptualised in a variety of ways, for us, the work of Lincoln and Denzin (2000) proved to be a useful starting point in understanding 'human flourishing' and is consistent with our current understandings:

We may ... be entering an age of greater spirituality within research efforts. The emphasis on inquiry that reflects ecological values, on inquiry that respects communal forms of living that are not Western, on inquiry involving intense reflexivity regarding how our inquiries are shaped by our own historical and gendered locations, and on inquiry into 'human flourishing' as Heron and Reason (1997) call it, may yet reintegrate the sacred with the secular in ways that promote freedom and self-determination ... We may be in a period of exploring the ways in which ... we can both be and promote others' being, as whole human beings. (Lincoln & Denzin, 2000, p. 185)

Critical creativity is underpinned by an honouring of all forms of spirituality and recognition that particular spiritual beliefs may imbue and shape knowing, doing, being and becoming within a project. It is likely that people will hold a variety of spiritual beliefs, but that commonalities can be found. Within critical creativity, the two commonalities of significance are spiritual intelligence and helping relationships imbued with moderated love.

Spiritual intelligence refers to what human beings do with their deepest-held spiritual beliefs and values, whatever the doctrine, wisdom or tradition. According to Zohar and Marshall (2000), and Titchen and Higgs (2001), spiritual intelligence enables people to address and solve problems of meaning and value and place their actions, lives and pathways in wider, richer meaning-giving contexts. It gives human beings their moral sense and allows them to discriminate, to aspire, to dream and to uplift and energise themselves. Spiritual intelligence lets people work with the boundaries and shape and transform the situation. They call upon it when they are creative and in moving into the unknown. They use their deep, intuitive sense of meaning and value to guide them when they are at the boundary of order and chaos, that is, at the very edge of their comfort zones. The idea of a moderated love within professional relationships was first described by Campbell (1984). Since then, the importance of such love in person-centred nursing (e.g. Bradshaw, 1996; Ersser, 1997; Binnie & Titchen, 1999) and person-centred facilitation (e.g. Titchen, 2000a; Henderson, 2004) has been expressed, particularly through the process of graceful care. In our experience, enabling the human flourishing of others requires a generosity of heart, mind, body and spirit.

Theoretical assumptions

Four theoretical assumptions, located within the previous philosophical assumptions, underpin critical creativity.

Conscious to unconscious blending of assumptions. Critique of assumptions begins consciously through individual and group processes in order to link new ideas with what people already know and also to blend different worldviews (epistemological concerns). This work begins as a conscious blending process, but as people begin to

genuinely live the assumptions in their practices, there may be a move from conscious to unconscious blending. In other words, the blending becomes embodied and part of human being in the world (ontological concern). This theoretical assumption builds on research into how nurses transform knowledge within their practice (e.g. Benner, 1984; MacLeod, 1994; Titchen, 2000b; McCormack, 2002).

Connecting worldviews. As demonstrated above, in the context of different spiritual traditions, the connecting of different worldviews can occur cognitively if commonalities are found and distinctions honoured and acknowledged. Although this way of connecting worldviews can occur in any paradigm, within critical creativity it can also happen by seeking the archetypal wisdom between traditions or, in Jungian terms, ‘the collective unconscious’.

Human flourishing is an intentional means as well as the ultimate end. This principle makes explicit the integrated process and outcome intent of critical creativity. Human flourishing is both a means and an end of transformative PD and research.

Human becoming. This assumption sees human becoming as the development of mind, heart, body and spirit through approaches to learning and facilitation that draw upon a variety of perspectives and traditions.

Methodological assumptions

Critical creativity assumes a critically creative approach to reflective action as the key methodological approach. Professional artistry provides the synergy and power to blend the philosophical and theoretical assumptions and convert them into action in transformative development and research. Professional artistry is a blending of personal qualities (e.g. bodily, emotional and spiritual intelligences, passion, courage, connoisseurship), practice skills (e.g. critical appreciation, metacognitive skills), creative imagination processes (e.g. emptying the mind, going with the unexpected or bizarre without knowing where it is going), creative and practice wisdom with authentic use of self (Titchen & Higgs, 2001). This blend is used to mediate science in professional practice, i.e. particularising propositional knowledge to make it useful to the particular situation and people. Blending and particularisation seem to involve artistic processes, such as appreciation, attunement, harmonisation, synthesis, being able to see the whole and the parts of some aspect of professional practice or experience and moving between them and getting the balance and form right.

Whilst professional artistry itself is not unique to critical creativity, its focus on a critically, creative approach to reflective action is. This approach is concerned with:

- Learning through intellectual, aesthetic and expressive creativity.

- Releasing energy for creative practice through the use of creative arts media (Coats *et al.*, 2004) and intellectually creative thinking and problem solving.
- Practising creatively as a practitioner, facilitator/educator, developer or researcher.

Methods

There are no differences in the actual methods for data gathering, analysis, interpretation and presentation used within transformational development and research with those utilised in the interpretive and critical paradigms. It is, of course, their intent and the philosophical and theoretical assumptions above that differ. However, research methods set within a critically creative methodological framework exist in a dynamic state and in a constant state of movement. Roth's (1990) '5 rhythms' (flowing, staccato, chaotic, lyrical and still) is a useful framework for understanding the dynamic movement that takes place in methods in order to achieve the intent of transformation.

Having articulated the assumptions underpinning critical creativity, we move now to present a theoretical framework for transformational PD and action research located in the critical paradigm.

Creativity—a framework for transformative action

In our journey so far, we have critiqued critical social science in the context of transformational PD and action research through philosophical, theoretical and methodological analysis. Fundamentally, we argue that whilst Fay's eight theories of critical social science provide an appropriate underpinning for transformational action, they fail to capture the creativity that underpins much PD and action research work. We therefore propose a significant elaboration and alteration of sub-theory 10 by focusing on ways in which practice can be transformed through a critically creative engagement with practice. We name this addition, 'creativity', and set it out in the context of holistic engagement that is at the heart of critical social science. In the context of Fay's model, creativity blends and melds the 20 sub-theories and we define it as:

the blending and weaving of art forms and reflexivity (critical consciousness) located in the critical paradigm. Blending and weaving occur through professional artistry in order to achieve the ultimate outcome of human flourishing. Thus this theory has critical, moral and sacred dimensions.

Figure 4 presents the theoretical framework for human flourishing within a critical creativity worldview.

The imagery (i.e. the spirals, movement in stillness at the centre, energising forces, flowing with turbulence, etc.) represented in the framework was derived from the co-construction through the creation of a sculpture with fellow inquirers and critical dialogue. The co-construction followed the integration of creative and cognitive processes as described earlier. Reflecting on the processes of construction further enabled the philosophical, theoretical and methodological principles of critical

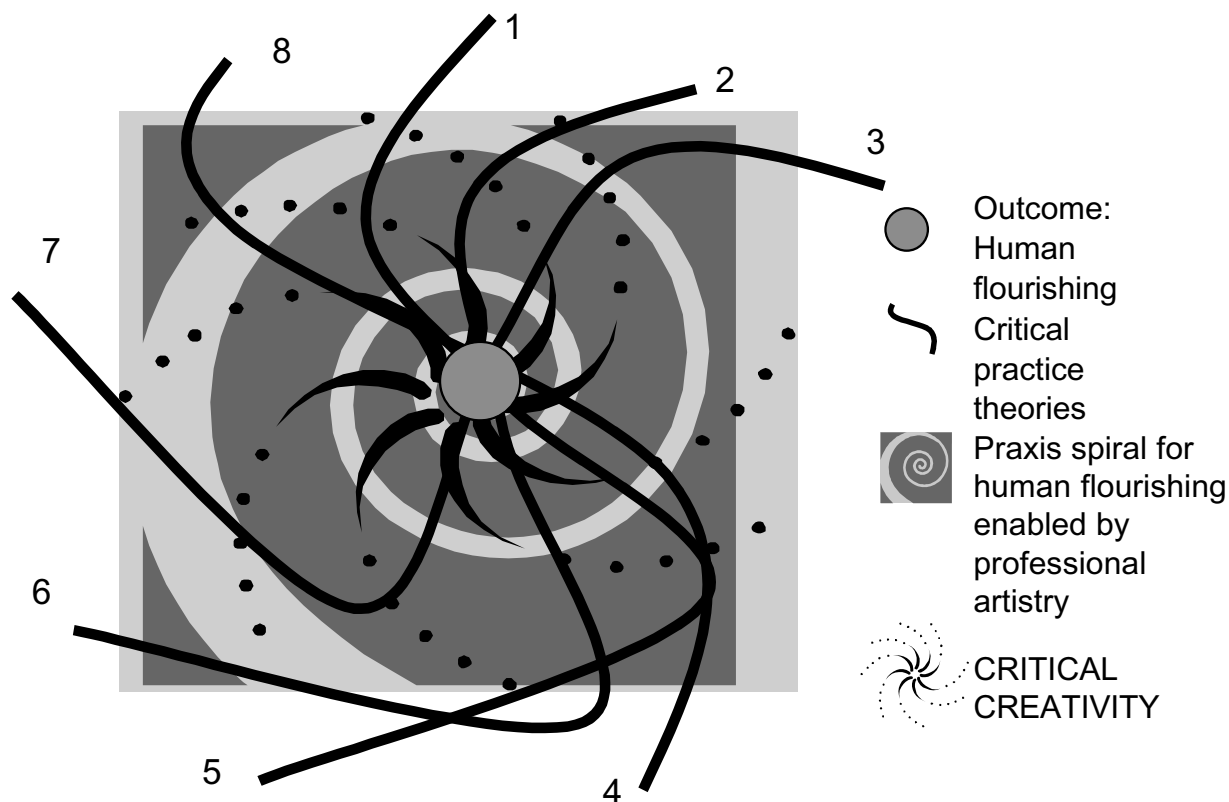


Figure 4. A theoretical framework for human flourishing located in the critical creativity dimension

creativity to be articulated, affirmed and confirmed through embodiment, debate, discussion and contestation.

The praxis spiral is the central spiral of the framework. It represents the journey from wherever we are now towards human flourishing as the ends and means of transformational development and action research. The journey is facilitated through the processes of blending, connecting, energising, reflecting, practising, learning and becoming.

The concept of praxis or practice wisdom/thoughtful doing with a moral intent has been around for millennia (Aristotle created the term). Known as the practical discourse in philosophy, it has been influenced, over time, by the dominant philosophical thinking of the age. This means that different theories, values and beliefs have influenced deliberative human action. Relevant here are the notions of emancipatory praxis and hermeneutic praxis. (The terms emancipatory and hermeneutic refer to the intent and philosophical roots of particular kinds of praxis, that is, emancipation from obstacles and understanding/transformation, respectively, as discussed above.) Emancipatory praxis, for us, emerges from the philosophical underpinnings of critical social science as critiqued above. Thus praxis and the praxiological knowledge that accrues from it is about seeking to overcome the external and internal barriers to achieving, in our case, human flourishing for all, through the delivery and receipt of person-centred, evidence-based care. Hermeneutic praxis, on the other

hand, is concerned with reflexivity and transformation of understanding and thus transformation of self, teams, organisations and communities. It emerges from the philosophical tradition of hermeneutics.

As we are concerned with overcoming barriers and transformation, the praxis spiral in our framework is influenced by a blending of emancipatory and hermeneutic praxis, undertaken by transformational practice developers and action researchers. We have highlighted in the figure the recurring processes that surfaced through our use of creative arts media within the PD colloquium and previous scholarly inquiries.

Both the emancipatory and hermeneutic traditions use the spiral as imagery: the recurring spirals of planning, action, observation, reflection, in relation to emancipatory praxis, and the spiral of reflexivity and increasing understanding, in relation to hermeneutic praxis. In our cooperative inquiry, the spiral also keeps emerging as a significant symbol of the practice ontology of transformational practice developers and researchers (see Figures 1–3). It is for these reasons that we have chosen to represent praxis as a spiral. And because we engage in praxis when we are working with the nine critical practice theories, we have also represented those theories as spirals. We have placed praxis centrally because it is through this spiral that we tap our paradigmatic foundation, that is, critical creativity, shown in Figure 4 as dynamic energy or Catherine Wheel. This spiral then connects with the theory spirals at the centre of the figure when we engage in praxis. Thus critical creativity flows throughout our framework.

Professional artistry enabling the praxis spiral

Professional artistry is the meaningful expression of a uniquely individual view within a shared tradition and involves the blending of practitioner qualities, practice skills and creative imagination processes (Higgs *et al.*, 2001). The blending of these qualities, skills and processes is referred to as ‘practice wisdom’. But exactly what practice wisdom is and how theory and practice become one are rarely articulated. This is where we believe that the philosophical tradition of pragmatism has something to offer to our blend of philosophical perspectives. Building on the ideas of pragmatist and educationist John Dewey (1933), Donald Schön (1983), based on a scholarly approach to his own and others’ practice, proposed that professional practice requires professional artistry to mediate science within, and use generalisable, propositional knowledge for, the particularity of professional practice. Within healthcare, Schön’s ideas were elaborated and refined by Titchen and Higgs (2001) by combining previous hermeneutical nursing research (e.g. Benner, 1984; MacLeod, 1994; Titchen, 2000b) with their own scholarship (e.g. Higgs *et al.*, 2001). They proposed that professional artistry, as described above, encompasses practice wisdom. According to Titchen and Higgs, the qualities, skills and processes of professional artistry and their blending are built up through extensive introspective and critical reflection upon, and review of, practice. This view supports our notion of reflecting, practising, learning and becoming within the praxis spiral. Through a blend of cognitive and artistic critique, transformational action researchers are able to turn the eight critical practice

theory spirals (Figure 4) into informed, transformed and transforming action with the moral intent of social justice, equity and human flourishing for all stakeholders. Professional artistry enables the continual reconstruction of theory in and on practice. This is an area ripe for research to test and elaborate.

Resting place

In this article we have articulated an emerging paradigmatic synthesis of critical creativity. We have proposed an elaboration and alteration of sub-theory 10 through the theory of creativity as the blending of art forms and reflexivity, facilitated through the blending and weaving that is evident in professional artistry in order to achieve the outcome of human flourishing. We have outlined the background to this work including our philosophical and methodological journeys with critical social science and the creative arts that have enabled the articulation of critical creativity. Whilst recognising the need to undertake further work clarifying the concepts underpinning the proposed theory of creativity in Fay's framework in order to make explicit the relationship between it and the other theories, this article provides a framework for those interested in the integration of action-oriented methods of research and development with the creative arts. Our challenge is to ensure that the theory of creativity possesses what Fay describes as a 'stereoscopic vision' for the integration of art forms with reflexivity in order to enable human flourishing. Little work has been undertaken to develop theoretical frameworks that integrate creative expression with systematic approaches to research and development. The use of critical creativity as philosophical, theoretical and methodological bases enables traditional paradigms and research methods to be challenged and explored. We propose here that the new theoretical framework presented in this article underpins action research and offers direction for action researchers who are interested in working with a creative methodology through the integration of cognitive and artistic methods. The philosophical and theoretical principles articulated here offer a basis for the co-construction of methodologies in action research and PD. This journey of theoretical construction and methodological development is far from over! We welcome further dialogue to assist us on our way.

Notes

1. We are grateful to Professor Brian Fay, who, through the process of peer review, provided us with a form of words to help articulate the central message of our article when we were struggling to do this in a way that captured the essence of our message. Professor Fay's critique enabled us to achieve a greater theoretical clarity in our work.
2. In Fay's (1987) original work, he used the word 'force' instead of power. For the purposes of this article and our understanding of critical social science in the context of the development of practice in health and social care contexts, we understand Fay to mean 'power' when he uses the word 'force'.
3. The development processes were undertaken with some other members of the practice development colloquium, namely: Maeve McGinley, Liz Henderson, Carolyn Kerr and Cathy O'Connell. We wish to acknowledge their contribution to the development of our understanding

of critical creativity and the articulation of key attributes and processes. We also wish to acknowledge the critique offered by other members of the colloquium.

References

- Allen, P. (1995) *Art is a way of knowing: a guide to self-knowledge and spiritual fulfillment through creativity* (London, Shambhala).
- Alvesson, M. & Deetz, S. (2000) *Doing critical management research* (London, Sage).
- Angus, J. (2001) *A review of evaluation in community-based art for health activity in the UK* (Durham, Centre for Arts and Humanities in Health and Medicine).
- Arrien, A. (1993) *The four-fold way* (San Francisco, CA, Harper).
- Benner, P. (1984) *From novice to expert: excellence and power in clinical nursing practice* (London, Addison-Wesley).
- Binnie, A. & Titchen, A. (1999) *Freedom to practise: the development of patient-centred nursing* (Oxford, Butterworth Heinemann).
- Bradshaw, A. (1996) Recovering the covenant tradition of patient-centred nursing, in: K. W. M. Fulford, S. Ersser & T. Hope (Eds) *Essential practice in patient-centred care* (Oxford, Blackwell Science), 22–35.
- Campbell, A. V. (1984) *Moderated love* (London, Society for Promoting Christian Knowledge).
- Carr, W. & Kemmis, S. (1986) *Becoming critical: education, knowledge and action research* (London, Falmer Press).
- Clarke, C. & Wilcockson, J. (2001) Professional and organizational learning: analysing the relationship with the development of practice, *Journal of Advanced Nursing*, 34(2), 264–272.
- Clarke, C., Reed, J., Wainwright, D., McClelland, S., Swallow, V., Harden, J., Walton, G. & Walsh, A. (2004) The discipline of improvement: something old, something new?, *Journal of Nursing Management*, 12(2), 85–96.
- Coats, E. (Ed.), Stephens, G., Titchen, A. et al. (2004) *Creative arts and humanities in healthcare: swallows to other continents* (London, The Nuffield Trust).
- Cotter, A., Fraser, F., Langford, S., Rose, L. & Ruddock, V. (2001) 'Getting everybody involved'. *Report on a Magic Me action research project including people with dementia and those who work with them* (London, Magic Me).
- Denzin, N. & Lincoln, Y. S. (Eds) (2000) *Handbook of qualitative research* (2nd edn) (London, Sage).
- Dewey, J. (1933) *How we think* (Boston, MA, D. C. Heath).
- Dewing, J. (2004) Concerns relating to the application of frameworks to promote person-centredness in nursing with older people, *International Journal of Older People Nursing*, 13(3a), 39–44.
- Dunne, J. (1993) *Back to the rough ground: 'phronesis' and 'techne' in modern philosophy and in Aristotle* (London, University of Notre Dame Press).
- Ersser, S. J. (1997) *Nursing as a therapeutic activity: an ethnography*. *Developments in Nursing and Health Care* 14 (Aldershot, Avebury).
- Eisner, E. (1985) *The art of educational evaluation: a personal view* (London, Falmer Press).
- Fay, B. (1987) *Critical social science* (Cambridge, Polity Press).
- Garbett, R. (2005) *Governmentality and practice change: using Foucault to critique practice development*. Unpublished doctoral thesis, University of Ulster.
- Garbett, R. & McCormack, B. (2001) The experience of practice development: an exploratory telephone interview study, *Journal of Clinical Nursing*, 10, 94–102.
- Garbett, R. & McCormack, B. (2002) A concept analysis of practice development, *NT Research*, 7(2), 87–100.
- Garbett, R. & McCormack, B. (2004) A concept analysis of practice development, in: B. McCormack, K. Manley & R. Garbett, *Practice development in nursing* (Oxford, Blackwell), 10–32.
- Gerrish, K. (2001) A pluralistic evaluation of nursing/practice development units, *Journal of Clinical Nursing*, 10(1), 109–118.

- Gibran, K. (1926) *The prophet* (London, Heinemann).
- Goleman, D. (1996) *Emotional intelligence: why it can matter more than IQ* (London, Bloomsbury).
- Gore, J. (1992) What we can do for you! What can 'we' do for 'you?': struggling over empowerment in critical and feminist pedagogy, in: C. Luke & J. Gore (Eds) *Feminisms and critical pedagogy* (New York, Routledge), 54–73.
- Grundy, S. (1982) Three modes of action research, *Curriculum Perspectives*, 2(3), 23–34.
- Habermas, J. (1972) *Knowledge and human interests* (J. J. Shapiro, Trans.) (London, Heinemann).
- Henderson, E. (2004) *Critical application of Johari Window in the development of clinical nurse specialists' practice, utilising narrative inquiry*. Unpublished Masters degree dissertation, University of Ulster, Northern Ireland.
- Heron, J. & Reason, P. (1997) A participatory inquiry paradigm, *Qualitative Inquiry*, 3, 274–294.
- Heron, J. & Reason, P. (2001) The practice of co-operative inquiry: research 'with' rather than 'on' people, in: P. Reason & H. Bradbury (Eds) *Handbook of action research* (London, Sage).
- Higgs, J. & Titchen, A. (Eds) (2001) *Professional practice in health, education and the creative arts* (Oxford, Blackwell Science).
- Higgs, J., Titchen, A. & Neville, V. (2001) Professional practice and knowledge, in: J. Higgs & A. Titchen (Eds) *Professional practice in health, education and the creative arts* (Oxford, Blackwell Science).
- Horkheimer, M. (1982) *Critical theory* (New York, Seabury Press).
- Jung, C. (1979) *Word and image* (Princeton, NJ, Princeton University Press).
- Lincoln, Y. S. & Denzin, N. (2000) Paradigmatic controversies, contradictions, and emerging confluences, in: N. Denzin & Y. S. Lincoln (Eds) *Handbook of qualitative research* (2nd edn) (London, Sage), 163–188.
- McCormack, B. (2001) *Negotiating partnerships with older people—a person-centred approach* (Basingstoke, Ashgate).
- McCormack, B. (2002) In search of the bull—excellence through enquiry, *The All Ireland Journal of Nursing & Midwifery*, 2(4), 36–41.
- McCormack, B. (2004) Person-centredness in gerontological nursing: an overview of the literature, *International Journal of Older People Nursing*, 13(3a), 31–38.
- McCormack, B. & Titchen, A. (2001) Patient-centred practice: an emerging focus for nursing expertise, in: J. Higgs & A. Titchen (Eds) *Practice knowledge and expertise in the health professions* (Oxford, Butterworth-Heinemann).
- McCormack, B., Kitson, A., Harvey, G., Rycroft-Malone, J., Titchen, A. & Seers, K. (2002) Getting evidence into practice: the meaning of 'context', *Journal of Advanced Nursing*, 38(1), 94–104.
- McCormack, B., Manley, K. & Wilson, V. (2004) Evaluating practice developments, in: B. McCormack, K. Manley & R. Garbett, *Practice development in nursing* (Oxford, Blackwell), 83–117.
- MacLeod, M. (1994) It's the little things that count: the hidden complexity of everyday clinical nursing practice, *Journal of Clinical Nursing*, 3, 361–368.
- McNiff, S. (1998) *Art-based research* (London, Jessica Kingsley Publishers).
- Manias, E. & Street, A. (2000) Possibilities for critical social theory and Foucault's work: a toolbox approach, *Nursing Inquiry*, 7(1), 50–60.
- Manley, K. (1997a) A conceptual framework for advanced practice: an action research project operationalizing an advanced practitioner/consultant nurse role, *Journal of Clinical Nursing*, 6(3), 179–190.
- Manley, K. (1997b) Editorial: Practice development: a growing and significant movement, *Nurs Crit Care*, 2(1), 5.
- Manley, K. (2001) *Consultant nurse: concept, processes, outcomes* (London, University of Manchester/RCN Institute).
- Manley, K. (2004) Transformational culture: a culture of effectiveness, in: B. McCormack, K. Manley & R. Garbett, *Practice development in nursing* (Oxford, Blackwell), 51–82.

- Manley, K. & McCormack, B. (2004) Practice development: purpose, methodology, facilitation and evaluation, in: B. McCormack, K. Manley & R. Garbett, *Practice development in nursing* (Oxford, Blackwell), 33–50.
- Manley, K., Hardy, S., Titchen, A., Garbett, R. & McCormack, B. (2004) *Changing patients' worlds through nursing practice expertise: a research report* (London, Royal College of Nursing).
- Merleau-Ponty, M. (1962) *Phenomenology of perception* (London, Routledge).
- Nolan, M., Davies, S., Brown, J., Keady, J. & Nolan, J. (2004) Beyond 'person-centred' care: a new vision for gerontological nursing, *International Journal of Older People Nursing*, 13(3a), 45–53.
- O'Donohue, J. (1997) *Anam cara: spiritual wisdom from the Celtic world* (London, Bantam Press).
- Orner, M. (1992) Interrupting the calls for student voice in liberatory education: a feminist post-structuralist perspective, in: C. Luke & J. Gore (Eds) *Feminisms and critical pedagogy* (New York, Routledge), 74–89.
- Osho International Foundation (1995) *Returning to the source: talks on Zen* (Shaftesbury, Element Books).
- Payne, H. (1993) *Handbook of inquiry in the arts therapies: one river many currents* (London, Jessica Kingsley).
- Philipp, R. (Ed.) (2002) *Arts, health and well-being: from the Windsor 1 Conference to a Nuffield Forum for the Medical Humanities* (London, The Nuffield Trust).
- Reason, P. (1993) Sacred experience and sacred science, *Journal of Management Inquiry*, 2, 10–27.
- Roth, G. (1990) *Maps to ecstasy: teachings of an urban shaman* (San Rafael, CA, Mandala).
- Rycroft-Malone, J., Seers, K., Titchen, A., Harvey, G., Kitson, A. & McCormack, B. (2003) What counts as evidence in evidence-based practice, *Journal of Advanced Nursing*, 47(1), 81–90.
- Schön, D. A. (1983) *The reflective practitioner: how professionals think in action* (London, Temple Smith).
- Seizing the Fire (2001) A collaborative inquiry into using creative arts in health & social care and education, presentation at *Enhancing Practice, 1st Annual Joint Conference*, RCN Institute, RCN Research Society, Collaborative Action Research Network and Foundation of Nursing Studies, University of Keele.
- Seizing the Fire (2002) Using the arts in research work—philosophical twists and methodological turns, presentation at *Enhancing Practice, 2nd Annual Joint Conference*, RCN Institute, RCN Research Society, Collaborative Action Research Network and Foundation of Nursing Studies, University of Keele.
- Simons, H. & McCormack, B. (2002) Arts-based inquiry: the challenges for evaluation, paper presented to *Annual Conference, The Art of Evaluation*, United Kingdom Evaluation Society Conference, South Bank Centre, London.
- Spouse, J. (2000) Talking pictures: investigating personal knowledge through illuminative artwork, *Nursing Times Research*, 5(4), 253–261.
- Titchen, A. (2000a) *Growing a new species of research and researchers: new directions for research in the interpretive and critical paradigms using the creative arts*. Centre for Professional Education Advancement, University of Sydney.
- Titchen, A. (2000b) *Professional craft knowledge in patient-centred nursing and the facilitation of its development*. D.Phil., Linacre College Oxford (Tackley, Ashdale Press).
- Titchen, A. (2004) Helping relationships for practice development: critical companionship, in: B. McCormack, K. Manley & R. Garbett (Eds) *Practice development in nursing* (Oxford, Blackwell Publishing), 148–174.
- Titchen, A. (in preparation) *Qualitative research: philosophical starting points*.
- Titchen, A. & Higgs, J. (2001) Towards professional artistry and creativity in practice, in: J. Higgs & A. Titchen (Eds) *Professional practice in health, education and the creative arts* (Oxford, Blackwell Science), 273–290.
- Tolson, D. (1999) Practice innovation: a methodological maze, *Journal of Advanced Nursing*, 30(2), 381–390.

- Unsworth, J. (2000) Practice development: a concept analysis, *Journal of Nursing Management*, 6, 317–322.
- van Manen, M. (2002) *Researching lived experience: human science for an action sensitive pedagogy* (London, The Althouse Press).
- Wilson, V. (2005) Developing a vision for teamwork, *Practice Development in Health Care*, 4(1), 40–48.
- Wilson, V. & McCormack, B. (2006) Critical realism as emancipatory action: the case for realistic evaluation in practice development, *Nursing Philosophy*, 7, 45–57.
- Wilson, V., McCormack, B. & Ives, G. (2005) Understanding the workplace culture of a special care nursery, *Journal of Advanced Nursing*, 50(1), 27–38.
- Zohar, D. & Marshall, I. (2000) *SQ: spiritual intelligence the ultimate intelligence* (London, Bloomsbury).