

Contents

Proposal Title	3
What influence is there between using visual notetaking as a means of developing creative thinking, enhancing critical reflection and increasing reflexivity in work-based learners in higher education?	3
Background and Context.....	4
Aims and Objectives	6
Indicative Review of Literature	7
Impact of reflective practice for coach professionals and WBL students.....	7
Critical assessment of developing creativity in adults.....	9
Proposed Methodology	11
Ethical Considerations	13
Bibliography.....	15

Proposal Title

What influence is there between using visual notetaking as a means of developing creative thinking, enhancing critical reflection and increasing reflexivity in work-based learners in higher education?

Background and Context

This research proposal focusses on investigating opportunities to enhance critical reflection and reflexivity of postgraduate work-based learning (WBL) students in higher education by exercising creative agency.

Since its initial Future of Jobs Survey in 2016, the World Economic Forum (WEF) has consistently evidenced the need for creative thinking as one of the cognitive abilities required in the changing workplace of the future. Skills required have been analysed and reported upon by the WEF to prepare all industries for the Fourth Industrial Revolution (Industry 4.0).

In its most recent report, they have identified a focus on reskilling the workforce for the next four years as follows (Figure 1):



Figure 1. Extract from the top ten results, *Reskilling and upskilling, 2023-2027, Future of Jobs Report 2023* (World Economic Forum, 2023:42)

Of significance to this proposal is that the cognitive skills recorded in the highest positions above include creative thinking. This need for growing talent and fostering a culture of creativity and innovation is further advocated by academics (Higgins, (1996); Vint, (2006); Land, (1992)). Indeed, Land (1992) conducted a longitudinal study from 1968 assessing divergent creative thinking in children as part of a Head Start programme where he employed the same test he had devised for the National Aeronautics and Space Administration's (NASA) selection processes. Results from his studies are illustrated, below (Figure 2):

Age	Imaginative
4-5 years	98%
10 years	30%
15 years	12%
Adults – average age of 31 years (over 1,000,000 tested)	2%

Figure 2: *Imaginative Thinking NASA Test. Study of 1600 children – Office of Economic Opportunity (Land, (2011))*

Land and Jarman (1992) concluded that we unlearn creative behaviour as we progress through the education system where we are taught to be productive and efficient workers (Robinson, (2006); Vint (2006)).

As a qualified executive coach and mentor working as a lecturer in Higher Education (HE), I recognise the imperative for critical self-reflection as being fundamental to the work required by WBL students. By nurturing increasing levels of self-awareness, students can design meaningful personal development plans (Hardingham, Brearly, Moorhouse and Venter (2004)) that identify and address adverse behaviour patterns, acknowledge the impact their conduct and actions have on others and provide insight into how they intend to negate unhelpful approaches previously used. This is aligned with the requirements of professional coach practitioners, where reflecting on own practice and seeking feedback from clients is fundamental to developing self-efficacy, reflexivity and personal and professional development (Cox, Bachkirova and Clutterbuck (2010), Kets de Vries, Korotov and Florent-Treacy (2007)).

Having begun my career as a freelance artist I fully appreciate that my thinking and learning preferences lie in the visual realm. As such, I am motivated by creative and unstructured activities, driven very much by my personal values of integrity, challenge, trust, respect and consideration. To maintain integrity and full commitment with this proposal, my research is centred around a meaningful topic; dual passions of art and of supporting adults to achieve self-confidence in their abilities.

In my experience, the majority of WBL students initially treat the reflective practice aspect of the programme cursorily and this results in repeated feedback requesting rework. This can be demotivating for students and potentially impacting on student health, wellbeing and attainment, notwithstanding the additional time is then required from both parties in remedial work. I recognise that in our WBL programmes we do not consciously foster creativity, however, I have had some

success at introducing creative activities that support divergent learning capabilities in the process of critical reflection. One example is presenting activities using visual notetaking. Nevertheless, I also appreciate the potential barriers to encouraging a more creative approach to reflection, particularly when considering only 2% of the adult population to be highly creative (Land (1992). Conversely, I am excited by the challenge and referring back to the significance of the skills needed for the workforce of the future (WEF (2023)) and Land's study (1992), it is important to remember that every single student I support has been a 5 year old!

Aims and Objectives

The key aim is to investigate whether employing visual notetaking as a means of critical reflection can influence the development of reflexivity in WBL students. The premise behind studying qualifications in the WBL pathway concerns the complimentary processes of reflection and experiential learning in a professional context, thus developing self-awareness, self-knowledge and engaging in transformational learning (Nikolou-Walker and Garnett, (2004); Mezirow and Taylor (2009)). The power of reflection in WBL is in the link between theoretical study and making sense of experiential learning. This then promotes ongoing critical reflection that influences decision-making (Helyer (2015); (Siebert and Walsh (2013)). The impact of this being felt positively in terms of personal performance and changing practices in the workplace (Helyer (2015)).

The main aim of the proposed study is to undertake research into whether there is an influence between visual notetaking as a creative means of reflection that enhances critical reflection and reflexivity of WBL learners, specifically in HE Professional Practice and Coaching and Mentoring programmes.

To supplement the work, objectives are incorporated that include:

- explore the concept of employing creative pedagogy with adults to investigate different means of supporting their development;
- investigate the benefits and barriers of engaging creatively with adults;
- critically assess the value of employing visual notetaking to support reflective practice;

To address the above research aims and objectives it is intended that the following questions are answered:

- What are the outcomes in terms of reflection and reflexivity from employing visual notetaking with adults?
- What are the associated benefits and barriers to adult creativity?

- Are there associated health and wellbeing development opportunities to be gained from using creative means to develop reflection and reflexivity?

Indicative Review of Literature

Although there has been research interest around employing creative methods to connect with clients in coaching relationships (Watts (2023); Quinn, Sok-ho and Passmore (2022); Calvo (2017)), there are gaps in the literature relating to WBL students. Specifically, there is a dearth of research activity around employing visual notetaking per se as a means of developing reflective practice and reflexivity.

This research proposal's indicative literature review presents two main areas of focus in respect of developing reflexivity in adult WBL students:

- Impact of reflective practice for coach professionals and WBL students
- Critical assessment of developing creativity in adults

Impact of reflective practice for coach professionals and WBL students

Studies exist that relate to art therapy, counselling and coaching (Watts (2023); Quinn, Sok-ho and Passmore (2022); Finlay, (2022); Malchiodi, (2007)) which support the advantages for adults in terms of developing critical reflection and reflexivity (Turner (2023)). This provides a rich opportunity to research alternative and creative methods to support the development of WBL students that evidences constructive outcomes reflecting the investment made by individuals and their organisations in their professional development (Passmore and Fillery-Travis (2011)). This research proposal aligns with aspects of the WEF's skills needed to meet Industry 4.0 (WEF (2023)), and enhance the evidence base for employing an alternative to coaching models institutionally taught to coaching and mentoring students (Rajasinghe (2020)). It is recognised that coaching is viewed as a practitioner-led intervention where practice seems to advance quicker than theory, hence, "wider research and more critical diverse approaches are needed to investigate and provide evidence for the positive claims made by practitioners", (Rajasinghe, (2020:178)).

Archer's work (2007, 2008) identified four components of reflexivity: autonomous, communicative, meta, and fractured, and HE provision being designed for the 'ideal type' of student that appears to be synonymous with components of *autonomous reflexivity* (Bovill (2012)). Archer (2008) determined that these individuals engage with inner dialogue alone and the associated courses of action are identified and developed internally before action is taken, that this action is likely to be concerned with business and economic concerns. This is contrary to the focus on family and community of the

communicative reflexives. I would argue that it is the latter reflexivity we experience within our WBL provision, and, due to the social nature of the coaching and mentoring provision and leadership programmes, our modules are centred around appreciating the impact an individual's behaviour can have on others. If deemed to be negative by the individual upon reflection then personal development opportunities are considered and devised that intend to change behaviours and develop professional practice.

The aims to develop WBL students is to enable and improve aptitude in self-reflection to appreciate own experience, skills, knowledge and behaviours with the further intention of informing ongoing personal and professional development (Helyer (2015); Siebert and Walsh (2022)) and students are encouraged to develop competence and reflexivity in their practice (Cunliffe (2016)). In addition to continuous development being a fundamental expectation of coaching and mentoring students and coach professionals (Cox, Bachkirova and Clutterbuck (2010)), WBL students gain greater awareness and understanding of integrating theories studied into their area of professional practice (Siebert and Walsh (2013)). Reflection can potentially enhance and hasten the metacognitive processes involved in experiential learning and Mezirow (1991) recognises self-reflective learning as one of three forms of work-based learning. Its benefits are that it promotes self-learning, helps students appreciate the need for individual change and involves transformation of self and how relationships are viewed.

Some of the difficulties noted in my earlier declaration that WBL students often treat reflection in a cursory manner may in part be due to the term 'action' being 75 per cent more appealing to managers than 'reflection' when asked, as this is what they see they are paid to undertake; to make decisions and ensure these are acted upon (Hardingham, Brearley, Moorhouse and Venter (2004)). As most of my students are leaders and managers, I accept this to be my experience also. However, the impact of employing reflective practice into one's professional life can have a direct impact on creative abilities and the presentation of far more choices on which to act than had we acted impulsively, as is often the case due to demands on our time (Hardingham, Brearley, Moorhouse and Venter (2004)). Also of note is the vulnerability students experience when exposing their candid reflections to the university (Siebert and Walsh (2022)) and the professionalism, emotional intelligence and interpersonal skills of the staff can make a huge difference here (Helyer 2015)). This relates very keenly to my background and qualifications in coaching and mentoring and is fundamental to ethical practice in the professional arena of coaching; to 'do no harm' (Cox, Bachkiriva and Clutterbuck (2010)).

As self-efficacy is crucial for behavioural change ((Cox, Bachkirova and Clutterbuck (2010); Kets de Vries, Korotov and Florent-Treacy (2007)), then research into developing skills in reflection and reflexivity are appropriate and fitting to support personal and professional development and

transformation (Kimberley (2021); Kets de Vries, Korotov and Florent-Treacy (2007); Hardingham, Brearly, Moorhouse and Venter (2004)). Reflection is considered as a focussed consideration of all aspects of an individual's life and committing to planned actions and "characterised by openness and creativity: new perspectives and new information are welcomed and spontaneously generated", (Hardingham, Brearly, Moorhouse and Venter (2004:123)).

Critical assessment of developing creativity in adults

Reflecting on the WEF findings (2023), the top ten skills illustrated (Figure 1) are largely aligned with the development opportunities afforded to our students. However, in terms of the imperative to develop creative thinking skills in the working population, and bearing in mind the speed of progress and technological advances in mankind, Land determines that society has "turned success into failure" and all institutions across the world are "facing profound, turbulent, unpredictable change" (Land (2011)). Currently, as we do not actively facilitate the development of creative behaviour within our WBL provision, there remains scope to explore what the influences are on this current landscape and how creativity can be developed more consciously with our students.

The 'genius' view is synonymous with what modern psychologists consider creativity; that it is Godsent and the privileged realm of the likes of artistic geniuses such as Leonardo da Vinci (Sullivan and Dooley, (2009)) and Picasso (Weisberg (2010)). Conversely, Maslow (1962:167) adopted a behaviourist stance and stressed that creativity is "the universal heritage of every human being" which can evolve like any other skill.

Reflection can act as a powerful way to challenge individuals in terms of thoughts, behaviours and practice with the use of more creative and abstract means to facilitate this being recognised by Watts (2023), below (Figure 3):

 1. Gathering 	 2. Creating 	 3. Storytelling 
Accessing the Unconscious Mind	Meaning - Making	Consolidating Learning
Without distraction, judgement, and editing the unconscious mind expresses itself visually through the language of images as visual metaphors and symbols.	Through the creative process and internal dialogue, these images form patterns and connections which offer new perspectives and insight as a narrative emerges in collage form.	Personal storytelling, enquiry, and the coaching conversation increase self-awareness; tacit knowledge becomes explicit allowing clarity, focus, and improved decision making.

Figure 3: The Collage Coaching Technique™ flow chart (Watts (2023:19))

Watts (2023) is referring to her use of collage as a creative means of coaching individuals and it is of note that in the first of the three stages she identifies the unconscious mind expressing itself visually

through the language of metaphors in addition to other means. This is of particular relevance to my academic and coach practice where listening attentively and actively to the language an individual uses is crucial; to recognise what is being said and what is not, to gauge whether body language and words spoken are congruent (Kets de Vries, Korotov and Florent-Treacy 2007), all of which can open up potentially interesting areas for discussion with the individual.

Turner (2023) recognises other and new ways of thinking that can help adult learners see situations and experiences in new and different ways and are important from an efficacy perspective. These other modes of engaging with clients include using art, walking in nature and the use of metaphors as these speak to us in a different ways (Turner (2023); (Cox, Bachkirova and Clutterbuck (2010); (Quinn, Trinh and Passmore (2022)). Geary (2011) emphasises the relevance and importance of engaging clients in metaphorical language as it can alter the course of usual thought patterns by repositioning the abstract and tangible into providing previously unconsidered arrangements. Self-efficacy and behavioural change are synonymous with one another (Cox, Bachkirova and Clutterbuck (2010:166)) and linked to health, wellbeing and resilience (Brann (2017)). This directly relates to student health and wellbeing regarding my earlier argument around WBL students completing insufficient depth of reflection in their academic work, and the potential impact that repeated feedback can have on motivation levels and wellbeing.

In my area of professional practice I listen carefully to students and attune to any metaphorical language used, accepting that it is a form of language arts (Tseng and Chuang (2022)). Any conceptual meaning that stimulates individuals to derive meaning from their internal and verbal dialogue can provide rich sources from which to engage with the more creative aspect of the unconscious thought processes (Tseng and Chuang (2022)) and help circumvent our usual reticence to change where we notice things we have never contemplated previously (Peltier (2017)). “Creative techniques and a multiplicity of art-based approaches allow the coach to change tactics and apply methods (both spontaneously and intuitively) to both challenge and support the client’s journey of discovery and development” (Turner (2023:7)).

Ultimately, the skill of the coach lies in facilitating new understandings in clients that develop deeper and more meaningful reflection on their behaviour which helps initiate contemplation in a safe environment. In my experience this is aligned with the requirements of the skills of a HE lecturer in WBL provision. Land and Jarman (1992)) record how important it is to recognise that the unconscious mind is where our really original ideas are derived from which Maslow (1962) called *primary creativeness*. “Few have unleashed their primary creativeness because of the repression our society

erects around what it means to be a mature adult... Not developing this area means giving up a huge portion of our deeper selves", (Land and Jarman, (1992:155)).

I fully understand and have experience of WBL students displaying a natural reserve when they are required to participate in creative activities in academia and I have referred to this earlier. I also agree with Kimberley (2021) who identifies the usual methods of engaging WBL students in the process of reflection are largely ineffective, as my experience concurs with this. The reflection that students undertake using learning diaries evidences these are too prescriptive (Kimberley (2021) and established models of reflection introduced are often treated superficially (Boud and Walker (1998)), hence my desire to incorporate creative methods that seek to promote divergent thinking. Concerning reflection, reflexivity and creativity and referring back to my earlier concerns regarding WBL students being more attuned to the word 'action' as opposed to 'reflection' (Hardingham, Brearley, Moorhouse and Venter (2004)) and the notion that education teaches creative behaviour out of children (Land and Jarman (1992)), Vint (2006) argues that we need to teach students creative ways to think, rather to *unlearn* what non-creative behaviour.

The five year olds from Land's studies (1992) experienced the world through untainted eyes, whereas we start to filter everything we see and experience as we mature (Vint (2006)). To pursue the notion of developing adult creativity can bring huge gains, to individuals and organisations, where individuals can start linking their experiences and synthesising this to form new ideas, make more innovative and creative ideas (Vent (2006); Higgins (1996); WEF (2023); O'Sullivan and Dooley (2009)). To enable a culture of innovation in organisations it is imperative that cultures that promote fear of failure are reduced (Swart, Chisholm and Brown (2015)) and individual creativity is positively encouraged to facilitate the use of intuition and a 'can-do' attitude prevailing (Higgins (1996)).

Proposed Methodology

In this proposed study the intention is to coach WBL students toward augmented creative behaviour and skills from the start of a three to four year Master's programme, and support this behaviour throughout the duration of their studies, thus it is intended to be a longitudinal area of study. Student numbers within the department are small in number, ranging from ten to twenty per cohort, ordinarily. This will be a voluntary study and so I anticipate numbers as few as four to six taking part in the study. The students will be studying for an MA in either Professional Practice or Coaching and Mentoring, and the modules are duplicated across these two awards. Consequently, classes involve students from both disciplines. Proposed research methods include the following, as illustrated in Figure 4:

- Unstructured interviews due to the nature of coaching conversations evolving as they progress. The very nature of coaching is not to lead the client and to allow them the space and time to make meaning from their reflections.
- Analysis of artifacts, include multi-modal approaches (Smith, Flowers and Larkin (2022)) including:
 - Student written feedback: this will follow the use of a reflective framework or model evaluated and chosen by each WBL student. Students will be required to complete the written reflection and alternate with visual notetaking as a method of reflecting; the expectation is that these reflections will take place each month and so, at the end of each year there will be six written reflections and six visual reflections from each student.
 - The unstructured interviews will focus around the reflections completed by each student participant throughout the duration of study, incorporating both written and visual artifacts. I plan to undertake coaching sessions to ensure each student is fully supported in a safe and trusting environment and will record meetings in written format when coaching each student to glean individual meaning from their artifacts. The unstructured nature will match the evolving and holistic nature of the discussion and aligns with my experience of questioning, particularly as a professional coach (Smith, Flowers and Larkin (2022)).
 - Separate semi-structured interviews will seek to critically analyse the comparative value to individuals of written and visual reflections, and to identify any impact on their professional practice since developing their reflective practice, reflexivity and self-efficacy. True to IPA studies my questions will be quite abstract, replicating the nature of student reflections, thus facilitating open discussions around topics pertinent to the participant and enabling my interpretation of the event during the analysis stage to respond to the research question (Smith, Flowers and Larkin (2022)).
 - Through my coaching skills I will be observing participants to gain a deeper appreciation of their worldview and experiences, and ensuring they are challenged but not uncomfortable with these emerging skills.

Figure 4: Research Methodology Palette (Crossman (2020))

Interpretive Phenomenological Analysis (IPA) is a qualitative research methodology that seeks to draw out subjective interpretation of a phenomenon (Rajasinghe (2020)). It is a methodology that is compatible as a coaching research methodology (Rajasinghe (2020); Passmore and Fillery-Travis (2011)) as is Action Research. However, I do not wish to confuse the main area of study and believe this will overcomplicate the research study unnecessarily. Nor do I have time or resources needed to undertake Action Research and wish to focus my attention

on the development of the students.

The intended IPA study will be underpinned by an interpretive hermeneutic phenomenological study. Like Heidegger, I am intrigued by an ontological focus and of how individuals make meaning in their world, and “concerned in part with examining something which may be latent, or disguised, as it emerges into the light”, (Smith, Flowers and Larkin (2022:19)). This may become apparent through the various methods of reflecting on experience the students will employ, both written and visual, and it is hoped that the visual reflections will develop this heightened sense of creativity, reflexivity and self-efficacy. The epistemological lens assumes the researcher is part of the world and recognises we are not bias free (Neubauer, Witkop and Varpio (2019)) and this affords me the opportunity to blend my coaching skills and “hermeneutics of empathy with the hermeneutics of questioning”, (Rajasinghe (2020:182)).

Ethical Considerations

Due to the nature of the research methodology, I recognise that I bring my *lifeworld* into this area of study, and will use this as a worthy guide to the inquiry (Neubauer, Witkop and Varpio (2019)). Fundamentally, my experiences as both coach and educator are important parts of my personal identity and will be utilised to actively support student participants.

Watts (2023) emphasises clear and important distinctions between art therapy, psychotherapy and her Collage Coaching Technique™ (CCT) and I also recognise the importance of doing no harm to the student participants. This aligns with ethical coaching practice where I always inform coaching clients during the contracting stage that there is a boundary between being a coach and therapist, one that I

will never cross. Subsequently, I will bring this experience into the proposed research and will invite students to choose to participate only if they feel robust enough to contemplate participating in the study. We do have strong support services for students in the university should any possible negative memories resurface, however, to mitigate this risk, I intend to focus their attention on only positive learning experiences from their past. It is important to remember that “coaching is more akin to assisted problem-solving, and therapy is more akin to healing”, (Hardingham, Brearly, Moorhouse and Venter (2004)) and it is imperative to consider and conduct my professional practice with this in mind (Smith, Flowers and Larkin (2022)).

As a reflexive coach practitioner, moral and ethical responsibilities are at the forefront of my practice (Cunliffe (2016)) and this is also true of my professional practice in HE. Consequently, there some areas of focus to ensure due diligence and confidentiality:

- Written and verbal consent from participants involved will be sought.
- Participation will be optional, and I will disclose all processes involved in the study for clarity purposes, academic and personal integrity.
- Confidentiality for participants will be supported by anonymity of data stored on secure university systems requiring two-factor authentication.
- All ethical considerations will be encompassed within the university’s ethical protocols before embarking on the research.

I further recognise that my role as a lecturer on the programmes being studies may be perceived as a power imbalance, however, all my students are professionals and with this being an optional activity I will reinforce this during the initial discussion stages and record this in the written consent documentation.

To summarise, throughout this Practitioner Research Proposal I have sought to present an achievable and meaningful title for the area of study, outlining relevant background and context to support the ensuing narrative. A main aim and associated objectives help narrow the focus for this brief Proposal, and main lines of questioning are used to frame an indicative review of available literature, whilst ~I recognise the lack of research around the specific study proposed. There follows suggested methodology, research methods and ethical considerations to help frame the robust and moral nature of my intentions for this proposed research.

Bibliography

- Archer, M.S. (2007). *Making Our Way Through the world*. Cambridge: Cambridge University Press
- Archer, M.S. (2008). *The Internal Conversation: Mediating Between Structure and Agency*. Full Research Report. ESRC End of Award Report, RES-000-23-0349. Swindon: ESRC.
- Baff, D., (2020). Using Sketchnotes in PhD Research and Academic Practice. *International Journal of Management and Applied Research*, 7(3), pp. 370-381.
- Barker, M. (2014). *Doing a Literature Review*. Open University.
- Beckett-McInroy, C. and Baba, S.A., (2022). *Creative Reflective Practice*. 2nd ed. s.l.:Beckett McInroy Publishing.
- Boud, D. and Walker, D. (1998). "Promoting Reflection in Professional Courses: The Challenge of Context". *Studies in Higher Education*, Vol 23 (2).
- Bovill, H., (2012). The importance of internal conversations and reflexivity for work-based students in higher education: valuing contextual continuity and 'giving something back'. *International Journal of Lifelong Education*, 31(6), pp. 687-703.
- Brann, A., (2017). *Neuroscience for Coaches*. 2nd ed. London: Kogan Page.
- Busetto, L., Wick, W. And Gumbinger, C., (2020). How to use and assess qualitative research methods. *Neurological Research and Practice*, 2(1), p. 14.
- Cox, E., Bachkirova. T. and Clutterbuck. D., (2010). *The Complete Handbook of Coaching*. London: SAGE Publications Ltd..
- Creswell, J., (1998). *Qualitative inquiry and research design: choosing among five traditions..* London: SAGE Publications Ltd..
- Cunliffe, A., (2016). "On Becoming a Critically Reflexive Practitioner" Redux: What Does it Mean to Be Reflexive?. *Journal of Management Education*, 40(6), pp. 740-746.
- Dawadi, S., Shrestha, S. and Giri, R.A. (2021). Mixed-Methods Research: A Discussion on its Types, Challenges, and Criticisms. *Journal of Practical Studies in Education*, 2(2), pp. 25-36
- Finlay, L. (2022). *The Therapeutic Use of Self in Counselling and Psychotherapy*. London: SAGE Publications Ltd.
- Gilkey, L. (1984). Can Art fill the Vacuum? In Art, Creativity and the Sacred. *An Anthology in Religion and Art*, 189-190
- Gray, D., (2018). *Doing Research in the Real World*. 4th ed. London: SAGE Publications Ltd.
- Grønmo, S., (2016). *Social Research Methods*. 2nd ed. London: SAGE Publications Ltd..
- Gummesson, E., (2000). *Qualitative Methods in Management Research*. London: SAGE Publications Ltd.
- Hardingham, A., Brearley, M, Moorhouse, A. and Venter, B., (2004). *The Coach's Coach: Personal Development for Personal Developers*. London: Chartered Institute of Personnel and Development.
- Helyer, R., (2015). Learning through reflection: the critical role of reflection in work-based learning (WBL). *Journal of Work-Applied Management*, 7(1), pp. 15-27.

- Higgins, J., (1996). Innovate or Evaporate: Creative Techniques for Strategists. *Long Range Planning*, 29(2), pp. 370-380.
- Irving-Bell, D. and Hartley, P., (2022). Visual Thinking: Exploring current practices and perspectives re student notetaking. *Journal of learning development in higher education*, Issue 25.
- Kets de Vries, M. Korotov, K. and Florent-Treacy, E., (2007). *Coach and the Couch*. Basingstoke: Palgrave Macmillan.
- Kimberley, A., (2021). Reflexivity as a Vital Skill for Future Researchers and Professionals. *Electronic Journal of Business Research Methods*, 19(1), pp. 14-26.
- Kolb, D., (1984). *Experiential learning: experience as the source of learning and development..* London: Prentice-Hall.
- Land, G., (2011). *The Failure of Success*. [Online]
Available at: <https://www.youtube.com/watch?v=ZfKMq-rYtnc&t=4s>
[Accessed 2nd June 2023].
- Land, G. and Jarmin, B., (1992). *Breakpoint and Beyond: Mastering the Future - Today*. s.l.:Harper Business .
- Luse, A., Mennecke, B. and Townsend, A., (2012). Selecting a Research Topic: A Framework for Doctoral Students. *International journal of doctoral studies*, Volume 7, pp. 143-152.
- Maslow, A., (1962). *Towards the Psychology of Being*. New York: McGraw-Hill.
- Mezirow, J. (1991). *Transformative Dimensions of Adult Learning*. San Francisco: Jossey-Bass
- Mills, E., (2019). *The Art of Visual Notetaking*. Mission Viejo, California: Walter Foster Publishing, an imprint of the Quarto Group.
- Moustakas, C., (1994). *Phenomenological Research Methods*. London: SAGE Publications Ltd.
- Murphy, F. and Timmins, F., (2009). Experience Based Learning (EBL): Exploring professional teaching through critical reflection and reflexivity. *Nurse Education in Practice*; 9(1), pp. 72-80.
- Neubauer, B.E., Witkop, C.T. and Varpio, L., (2019). How Phenomenology Can Help Us Learn from the Experiences of Others. *Perspectives on Medical Education*; 8(2), pp. 90-97.
- Newbigin, J., (2014). *New Skills for a New Economy*. [Online]
Available at: <https://creativeconomy.britishcouncil.org/guide/new-skills-new-economy/>
[Accessed 30th September 2023].
- Nikolou-Walker, E. and Garnett, J., (2004). Work-based Learning, a new imperative: Developing reflective practice in professional life. *Reflective Practice*, 3(3), pp. 297-312.
- Oades, L.G., Siokou, C.L. and Slep, G.R., (2019). *Coaching and Mentoring Research*. London: SAGE Publications Ltd.
- O'Sullivan, D. and Dooley, L., (2009). *Applying Innovation*. London: SAGE Publications Ltd.
- Passmore, J., Brown, H., and Csigas, Z. (2017). *The State of Play in European Coaching and Mentoring*. Henley Business School.

- Passmore, J. and Fillery-Travis, A., (2011). A Critical Review of Executive Coaching Research: A Decade of Progress and What's to Come. *Coaching : An International Journal of Theory, Research & Practice*, 4(2), pp. 70-88.
- Quinn, T., Trinh, S-h and Passmore, J., (2022). An exploration into using LEGO® SERIOUS PLAY® (LSP) within a positive psychology framework in individual coaching: an interpretative phenomenological analysis (IPA). *Coaching: an international journal of theory, research & practice*, 15(1), pp. 102-116.
- Randolph, J. (2009). A Guide to Writing the Dissertation Literature Review. *Practical Assessment, Research, and Evaluation*, 14(1), pp1-13.
- Rajasinghe, D., (2020). Interpretative phenomenological analysis (IPA) as a coaching research methodology. *Coaching: An International Journal of Theory, Research & Practice*, 13(2), pp. 176-190.
- Robinson, K. (2006). *Do Schools Kill Creativity?* [Online] Available at: <https://www.youtube.com/watch?v=iG9CE55wbtY> [Accessed 8th September 2023].
- Schostak, J., (2002). *Understanding, Designing and Conducting Qualitative Research in Education*. Buckingham: Open University Press.
- Siebert, S. and Walsh, A., (2013). Reflection in work-based learning: self-regulation or self-liberation? *Teaching in Higher Education*, 18(2), pp. 167-178.
- Smith J.A., Flowers. P. and Larkin. M., (2022). *Interpretive Phenomenological Analysis: Theory, Method and Research*. London: SAGE Publications Ltd.
- Smith, J.A. and Nizza. I.E., (2022). *Essentials of Interpretive Phenomenological Analysis*. Washington: American Psychological Association.
- Spencer, S., (2011). *Visual research methods in the social sciences: awakening visions*. New York: Routledge.
- Sunavsky, S. and Poppenk, J., (2020). Neuroimaging predictors of creativity in healthy adults. *NeuroImage*, Volume 206, p. 116292.
- Swart, T., Chisholm, K. and Brown, P. (2015). *Neuroscience for Leadership*. London : Palgrave Macmillan
- Tarrant, P., (2013). *Reflective Practice and Professional Development*. London: SAGE Publications Ltd..
- Trafford, V. and Leshem, S., (2008). *Stepping Stones to Achieving your Doctorate*. Maidenhead: Open University Press.
- Turner, A., (2023). *The Theory and Practice of Creative Coaching: Analysis and Methods*. London: Anthem Press.
- Vint, L., (2005). Fresh Thinking Drives Creativity and Innovation. *QUICK - Journal of the Queensland Society for Information Technology in Education*, Issue 94, pp. 20-22.
- Vint, L., (2006). *Creating a culture of creativity*. Dubrovnik, Croatia, s.n., pp. 1275-1284.
- Watts, A., (2023). *Collage as a Creative Coaching Tool*. Abingdon: Routledge.
- Weatherall, R., (2019). Writing the doctoral thesis differently. *Management Learning*, 50(1), pp. 100-113.

Weisberg, R., (2010). The study of creativity: from genius to cognitive science. *International Journal of Cultural Policy*, 16(3), pp. 235-253.

World Economic Forum, (2020). *The Future of Jobs Report 2020*. [Online]
Available at: https://www3.weforum.org/docs/WEF_Future_of_Jobs_2020.pdf
[Accessed 9th September (2023)].

World Economic Forum, 2023. *Future of Jobs Report 2023*. [Online]
Available at: <https://www.weforum.org/reports/the-future-of-jobs-report-2023/>
[Accessed 7th October 2023].