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Visual E-Portfolios: a Multi-layered Model to Develop Students’ Professional Identity

Association for Learning Development in Higher Education Conference
21-23 March 2016
Dr Amanda Tinker and Vidya Kannara
School of Art, Design and Architecture
Outline

• Introduction, rationale and background
• Focus group analysis and case study findings
• Presentation of the e-portfolio model
• Discussion, application of model and questions
Tradition of the Design Portfolio
Tradition of the Design Portfolio

“By definition, a design portfolio is a grouping of loose sheets collected in a portable case.”

“By the middle of the twentieth century...a portfolio, of a carried case, similar to those that architects produce, became a routine appendage for any aspiring student.”

“Send me your URL’ is fast becoming a more common request than ‘bring in your portfolio’. But according to many design leaders, a website is generally considered an introduction – a preview to the print portfolio that will follow.”

Eisenman (2006, pp.9-10)

“The ‘Exit Portfolio’ - ....the portfolio you [the student] will use when you complete your education and are stepping into the workforce full time...you are exiting the educational phase of your life as an architect, interior designer, or landscape architect. This is when your portfolio will receive the most scrutiny by several, if not many, practitioners”.

Bender (2012, p.28)
Project Aim and Objectives

To share, map and review current e-portfolio practice, with a view to developing a School Strategy.

– To investigate staff/student perceptions and share current good practice within the School.
– To map current e-portfolio activity within the School and its relationship to the institutional VLE.
– To review current e-portfolio technology, including open source tools and e-portfolio tools/activity in other arts-based universities.
– To develop a School strategy/approach and make recommendations to inform university e-portfolio initiatives.
Method

- Questionnaire
- School event
- Staff and Student focus groups
- Evaluation criteria form
Perceptions and Practices
What, When, Why and How?

- Different ‘definitions’
- Reflection (PDP, blogs)
- Visual showcase (outward facing, exit portfolios)
- Module vs. course level
- Open source solutions
LIZ KIDNER  Home  About  Gallery  Contact

Texture of Memory.

Texture of Memory is work that I created as my Foundation year project at Wandsworth College of Art & Design. I have been interested in History as a subject and more specifically the History of the World Wars. It was no surprise to me when my history subject area began to span into my art and creative work in college. As part of this collection I researched and collected artefacts and different aspects of the World War era, to the lives of the inhabitants of the Holswade during the 1930s.

Cheryl Reynolds

Open source eportfolios (mah-hah-rah/verb): to think, thinking, thought
Privacy/security

Multiple purposes

ease of use

Copyright

Integration with university systems

External or Internally facing

Creative Expression

LIZ KIDNER

Texture of Memory.

Creative Expression
Focus Group - Staff

**Characteristics**
- Developmental
- Progressive
- Holistic
- Reflective
- Story/Narrative
- PDP
- Digital Identity
- Repository
- Record of Achievement
- Curation
- Collaboration
- Moderation
- Integration (Course, Institutional systems)
- Flexible
- Creative expression
- Sustainable/Portable

**Differentiation**
- Purpose
- Audience
- Subject discipline
- Time
- Learning log vs. Exit portfolio
- Formative vs. Summative Assessment
- Content vs. Presentation
- Flexible vs. Rigid
- Creative vs. Standardised
- Tactile vs. Virtual
- Supplement vs. Replacement
- Free tools vs. Institutional

**Tensions**
- Feedback (Student ↔ Staff)
- Assessment
- Audience (Tutor, Peer, Industry)
Focus Group – Final Year Students

Showing off at the end

Getting that job

Takes time and effort

Stepping stone

An introduction

As fresh as possible, keep it moving

Portrays attitude

Selling yourself

Expected

Reluctant to share early work

Keeps improving

Certain version of yourself

Gets you through the door

Exit Portfolio & Professional Identity

Carolyn Louise Barron

Material Library

Expected
Ideas

Sketchbooks

Commercial
- Professional
- Focus on skills and level of ability

Freelance (Designer Maker)
- Personal
- Character
- Focus on the person and product

LinkedIn

Interview

Clients

“Refined”
Transferrable skills
Extra curricular activities

Pinterest

Physical and/or electronic

E-Portfolio

Press Pack

Vision statement
Physical and/or electronic

Physical Portfolio

Techniques
Research Journal
Progression
Timeline
Technical File

Evidence

Snapshot of “the best of the best.”
Conclusion and Future Directions

Yet, in **transition** and in **tandem**....
Currently viewed as a welcome addition (not replacement) to the tactile, physical portfolio.

**Students → A means to an end**
- Connection to curriculum
- Motivation changes as sense of professional identity develops
- ‘Package’ of different tools

**Staff → Holistic view**
- Raise awareness of e-portfolio potential amongst staff
- Capture perceptions of first year students
- Identification of an ‘institutional e-portfolio solution’ project
- Pilot model and e-portfolio tool with three courses
Discussion

• How do your students develop their professional identity?

• Which tools/mechanisms are used and what support is needed?

• What would be the main focus of an e-portfolio in your discipline (e.g. reflective learning, PDP, professional practice/exit portfolio etc.)?

Feedback and discussion of our model:
– How might this apply (or be adapted) to your context?
Visual e-portfolio in creative disciplines

**Course →**  
- Year 1: Achievements, badges,
- Year 2: ..., ...
- Placement Year
- Year 3

**Content →**

**Audience →**
- Tutors
- Peers
- Public

**Professional - developing brand identity**

**Academic - reflective learning**

**Curated showcase**

Dr Amanda Tinker & Vidya Kannara — University of Huddersfield, 2016


