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# Visual E-Portfolios:

a Multi-layered Model to Develop Students' Professional Identity



University of  
HUDDERSFIELD

Inspiring tomorrow's professionals

Association for Learning Development in Higher Education Conference

21-23 March 2016

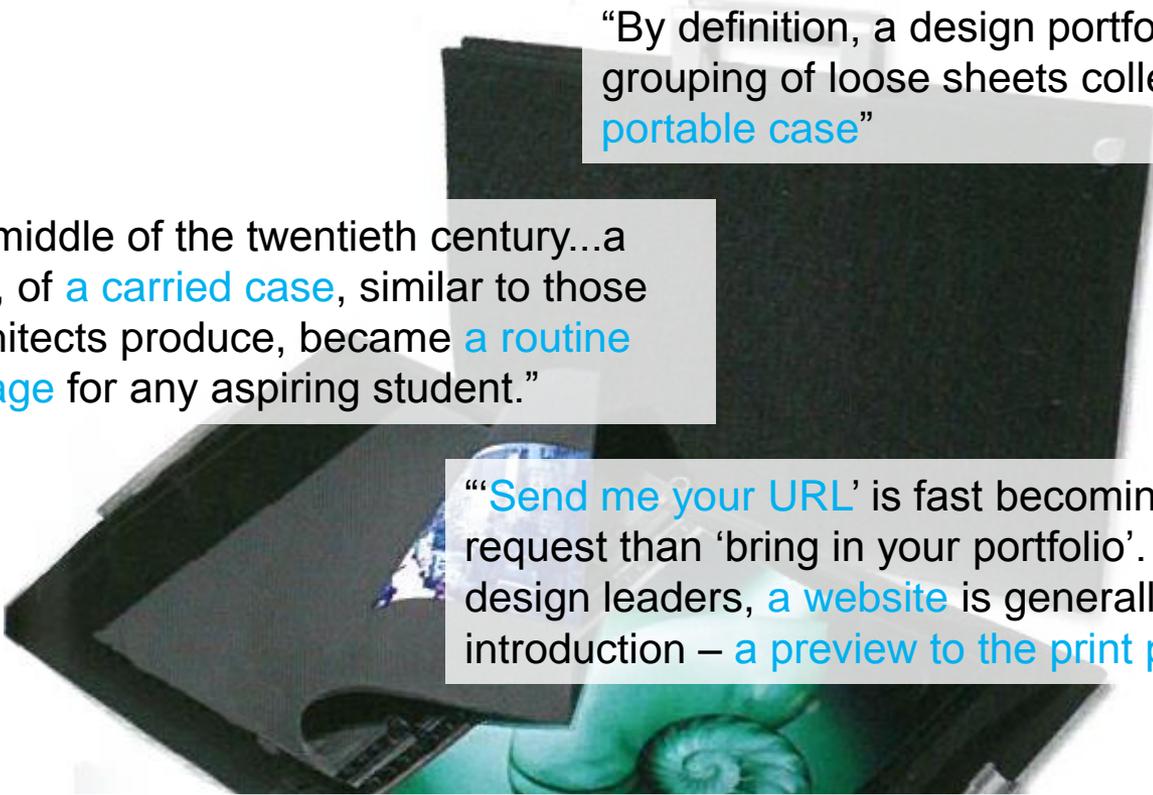
Dr Amanda Tinker and Vidya Kannara  
School of Art, Design and Architecture

- 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)

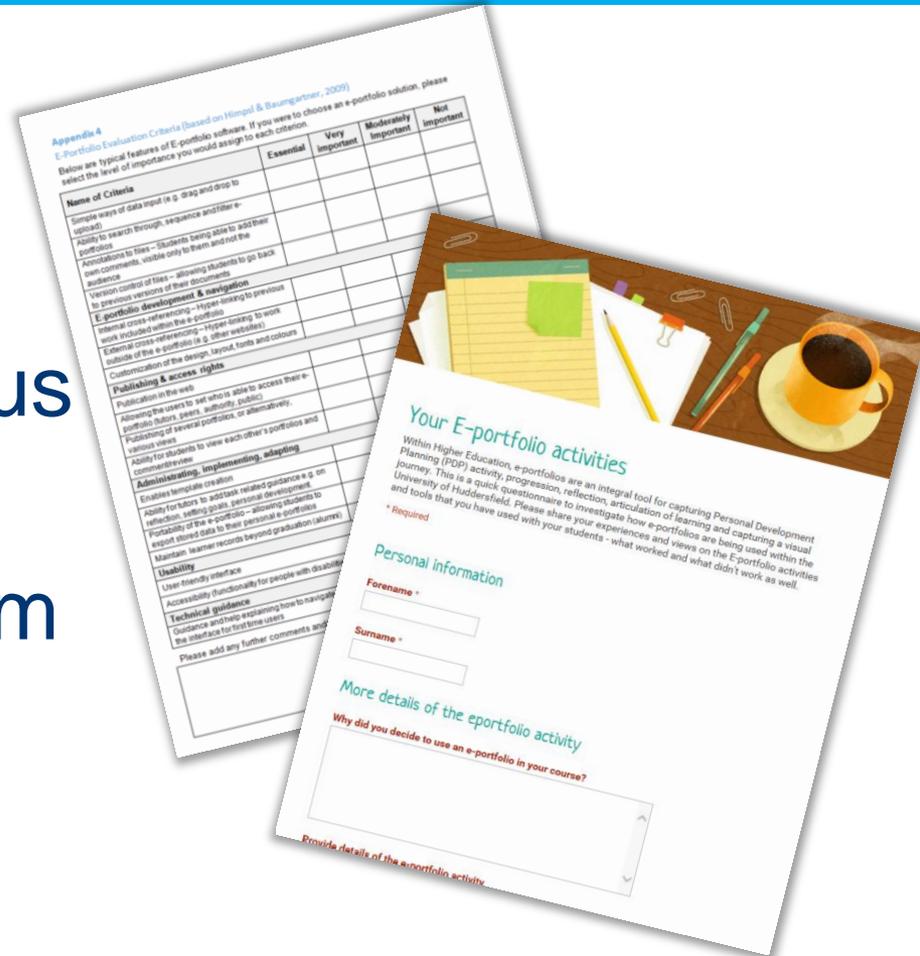
# Project Aim and Objectives

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

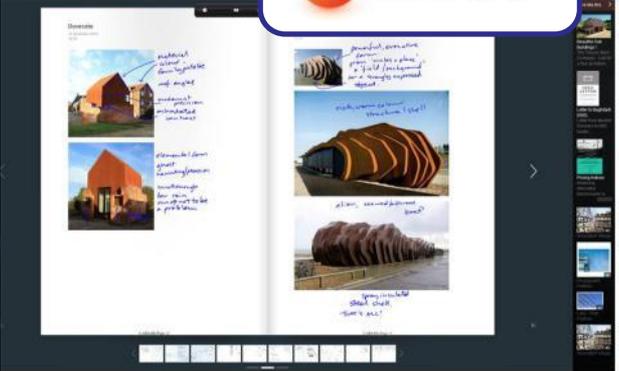
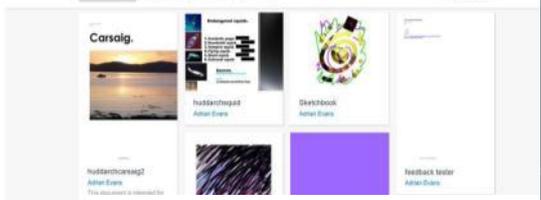
- To **investigate** staff/student perceptions and **share** current good practice within the School.
- To **map** current e-portfolio activity within the School and its relationship to the institutional VLE.
- To **review** current e-portfolio technology, including open source tools and e-portfolio 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







**Nan Newman - z1409121**

**Profile**

Name: Nan Newman  
Where you teach: HMP Badbury  
Mobile: 070600 45679  
Daytime tel: 0122 567890  
email: me@bakalot.com

**Major Assignments**

1. Initial Teaching
2. EAL
3. Personal Skills

**Records**

- Mentor meetings
- Observations
- Targets
- Teaching Log

**Reflections**

- Year One

**Prof standards**

- Values / attributes
- Know / understand
- Skills
- Grade summary

**Progress**

- Final Feedback
- Tracker
- Module Handbooks
- Help
- Recent site activity

**Profile**

Highest Subject Qualification: BA Drama  
Literacy / Numeracy (Level 2 qualifications): O-level English, Level 2 Numeracy  
IPDP Tutor: Heather Lister, Cheryl Reynolds



**Overview**

I began teaching Literacy in the inner city areas of Bradley in 1986, but left after 3 years in order to follow a different career path in cooking, and helped to run a restaurant for several years; however, after a career break, during which I completed my Master's, I decided to return to teaching, and am now working in a men's prison. This is a completely different experience and I'm only just starting to get used to the routine and the prison environment. I'm working with Entry-Level 2 students. I have 4 regular classes, but also support students in various vocational workshops on a 1:1 basis. I completed a literacy teaching qualification in 1997, but was advised by my managers to complete a PGCE. I have also been advised to complete a Level 5 Literacy qualification because my original one is no longer recognised. **I'm pretty miffed** about this! I'm aiming to do the literacy one on an intensive course that I've heard about from colleagues.

**Comments**

- Cheryl Reynolds: Add a comment
- z1409121: Sigh. Hate doing CV's. I'll make some amends. Thanks for the feedback. Reply
- Cheryl Reynolds: Like: It might be helpful to get into a naming convension e.g. 'CV first draft'

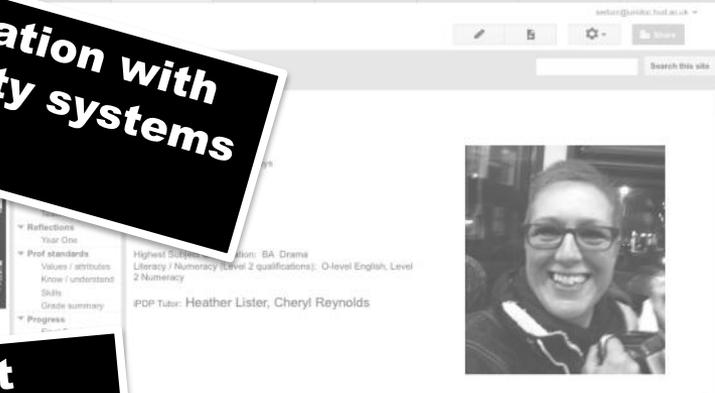
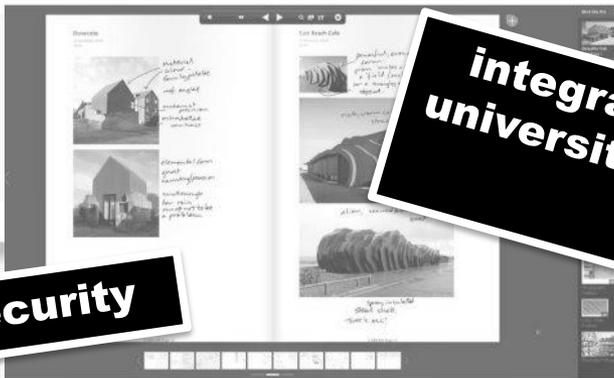
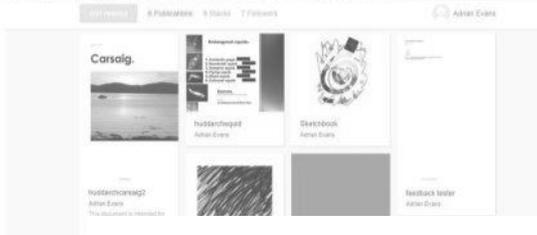


**LIZ KIDNER** Home About Gallery Contact  
knitted textiles

**Texture of Memory.**

Texture of Memory is work that I created on my Foundation year at Warwickshire College School of Art. Ever since my secondary school education I have been interested in History as a subject and more specifically the history of the World Wars. It was no surprise to me that my continued interest in this subject area began to span into my artistic and creative work at college. As part of this collection I researched and picked apart different aspects of the World Wars, from the 'kilt your bit' socks and jumpers of World War One, to the atrocities of the Holocaust during the 1930's.





**Privacy/security**

**integration with university systems**

**Copyright**

**Multiple purposes**

**External or Internally facing**

**ease of use**

**Creative Expression**

LIZ KIDNER

Texture of Memory.

Texture of Memory is work that I created as my Foundation year at Warwickshire College School of Art. Ever since my secondary school education I have been interested in history as a subject and more specifically the history of the World Wars. It was no surprise to me that my continued interest in the subject area began to span into my artistic and creative work at college. As part of this collection I researched and picked apart different aspects of the World Wars, from the 'kiss your ball' socks and jumpers of World War One, to the atrocities of the Holocaust during the 1930's.



# 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

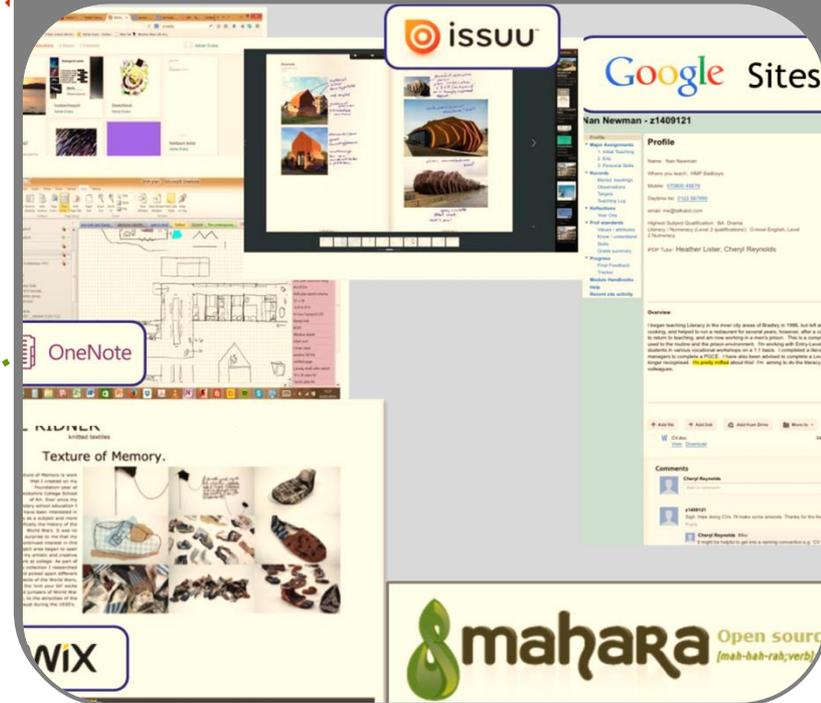
## Tensions

- 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

## Motivation

- Feedback (Student ↔ Staff)
- Assessment
- Audience (Tutor, Peer, Industry)

## E-portfolios



# Focus Group – Final Year Students

Showing off at the end

**Expected**

Reluctant to share early work

Getting that job

Keeps improving

Takes time and effort

Certain version of yourself

Stepping stone

Gets you through the door

*Exit Portfolio  
&  
Professional  
Identity*

An introduction

As fresh as possible, keep it moving

Portrays attitude

Selling yourself

**Slick**



Interview

Commercial

- ✓ Professional
- ✓ Focus on skills and level of ability

LinkedIn

Clients

Freelance (Designer Maker)

- ✓ Personal
- ✓ Character
- ✓ Focus on the person and product

ISSUU

Ideas

"Refined"

Transferrable skills  
Extra curricular activities

Techniques

Research Journal

Progression

Timeline

Technical File

Physical Portfolio

CV

Press Pack

Vision statement  
Physical and/or  
electronic

E-Portfolio

Evidence

Snapshot of  
"the best of the best."



Pinterest

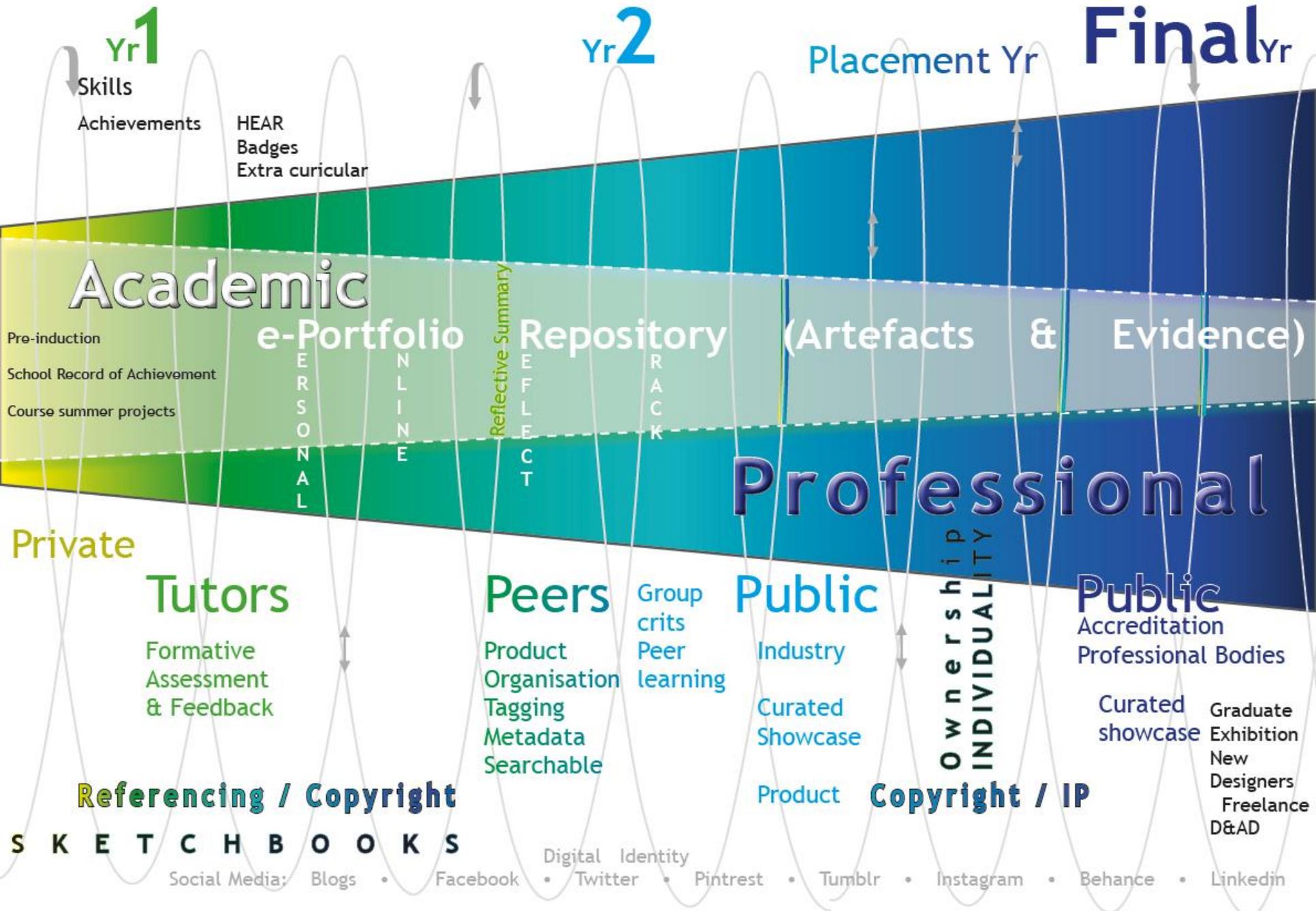
Sketchbooks

Blogs

Learning Log /  
Reflection



Instagram



# Conclusion and Future Directions

## *E-Portfolios*

individuality  
creative-expression  
developmental  
audiences  
flexible  
curation  
holistic  
progressive  
professional-identity

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

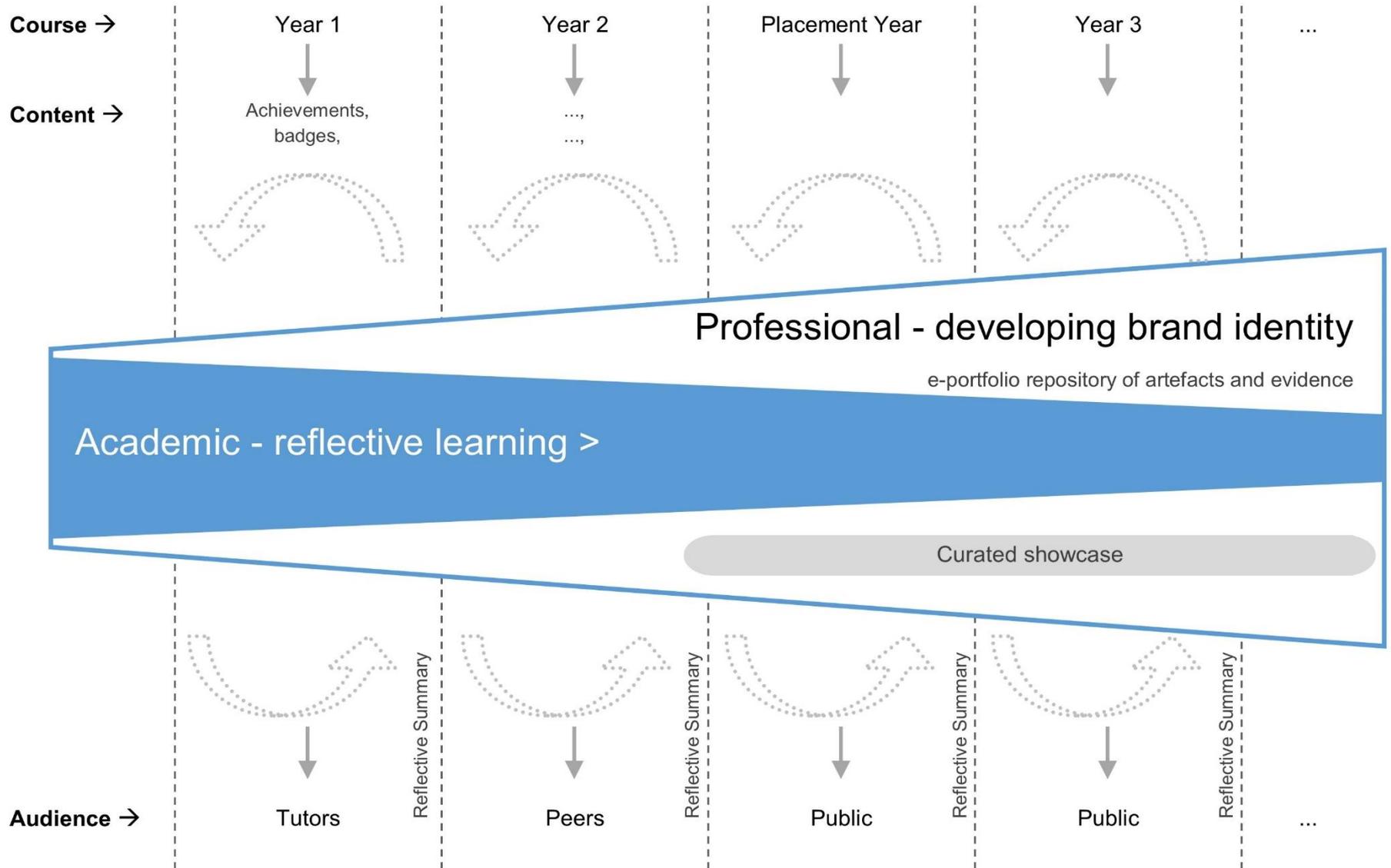
- Raise awareness of e-portfolio potential amongst staff
- Capture perceptions of first year students
- Identification of an 'institutional e-portfolio solution' project
- Pilot model and e-portfolio tool with three courses

- 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



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