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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](#)”.

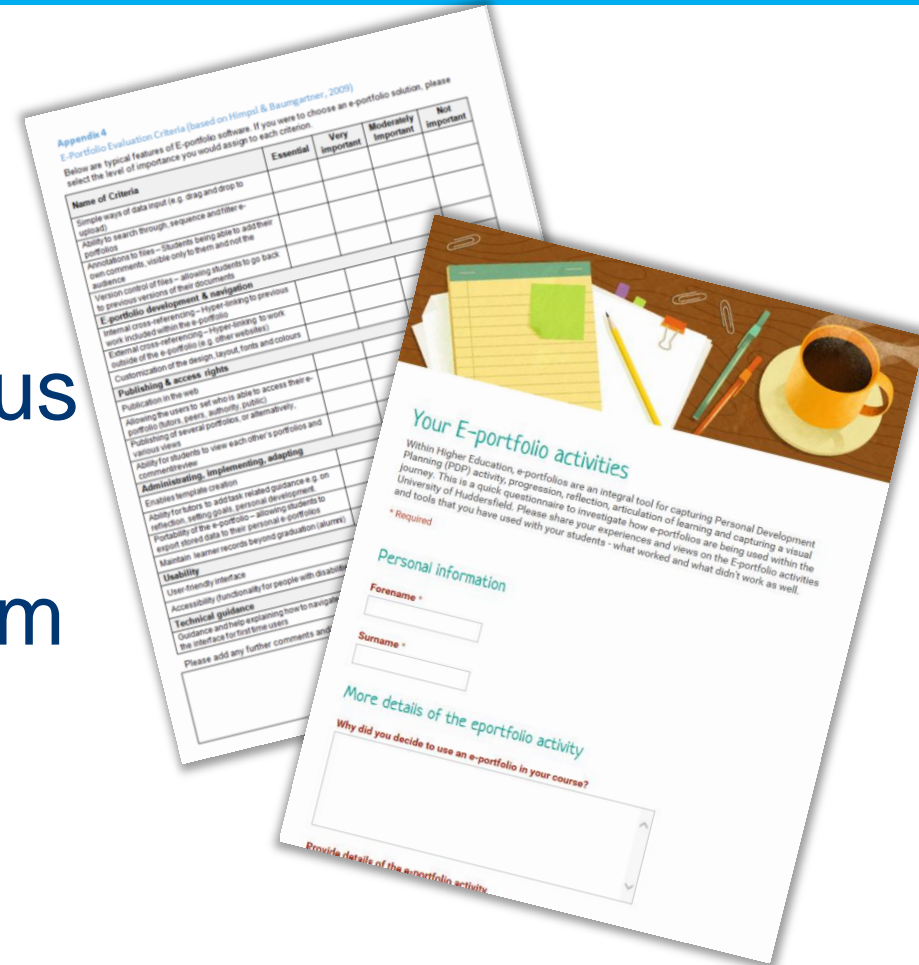
Bender (2012, p.28)

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.

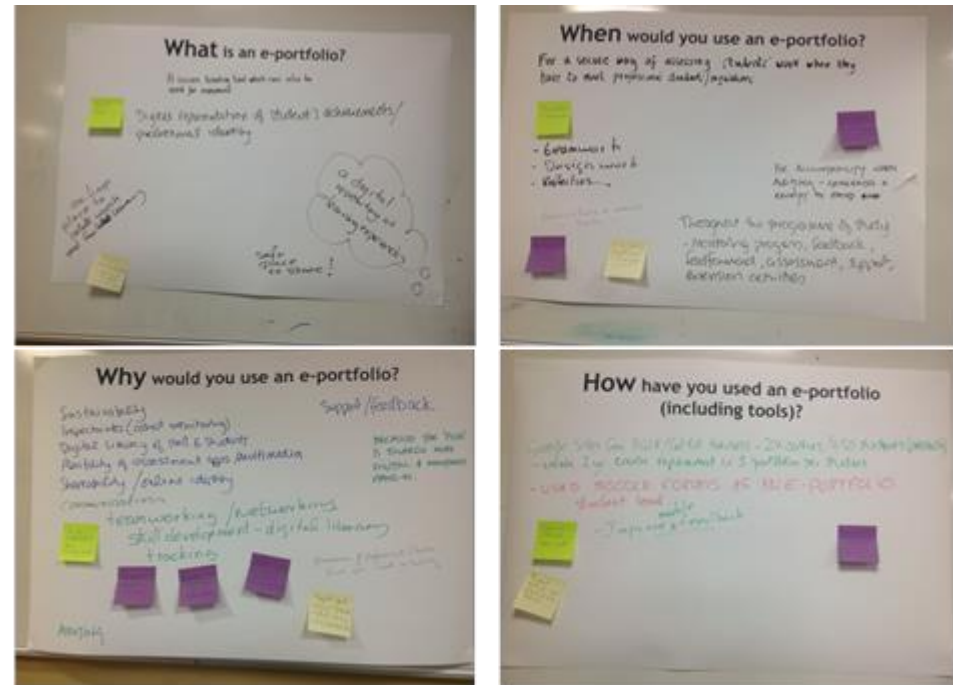
- Questionnaire
- School event
- Staff and Student focus groups
- Evaluation criteria form

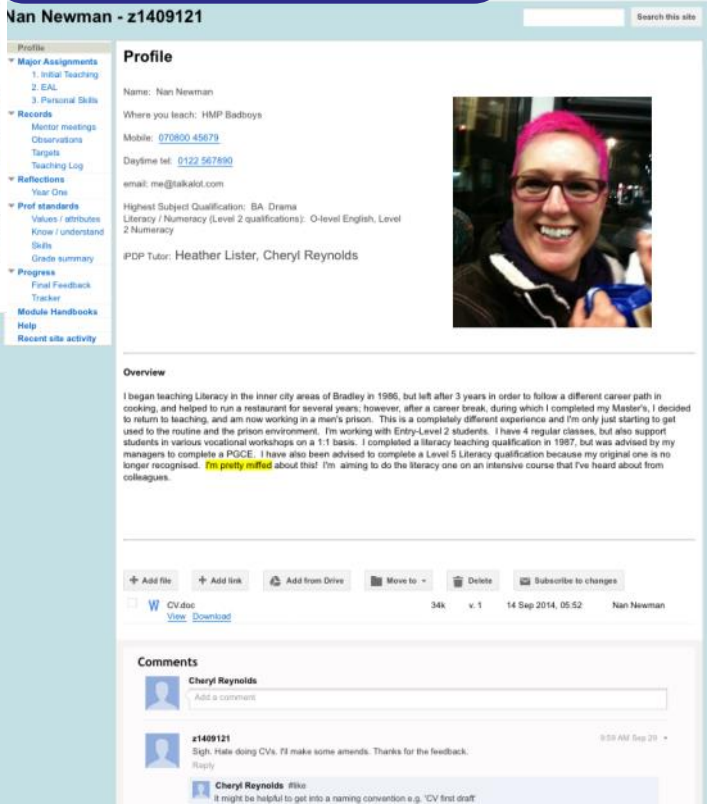
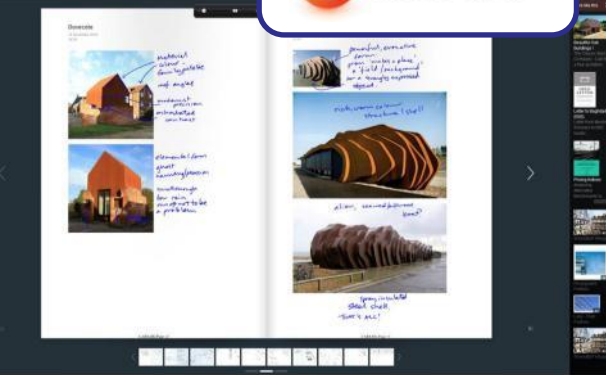
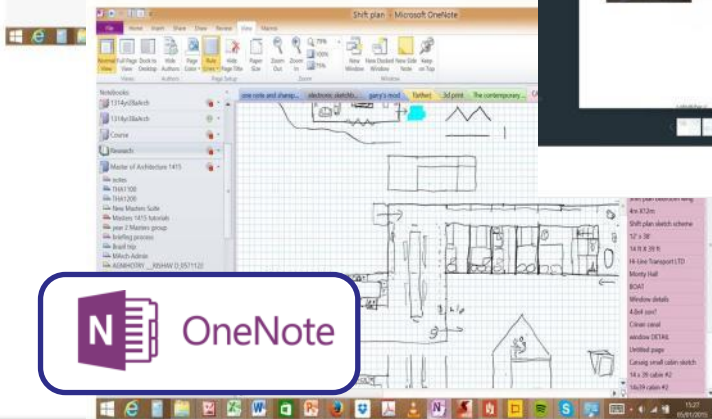
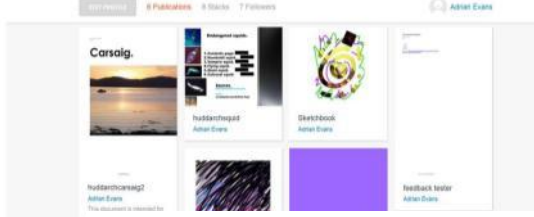


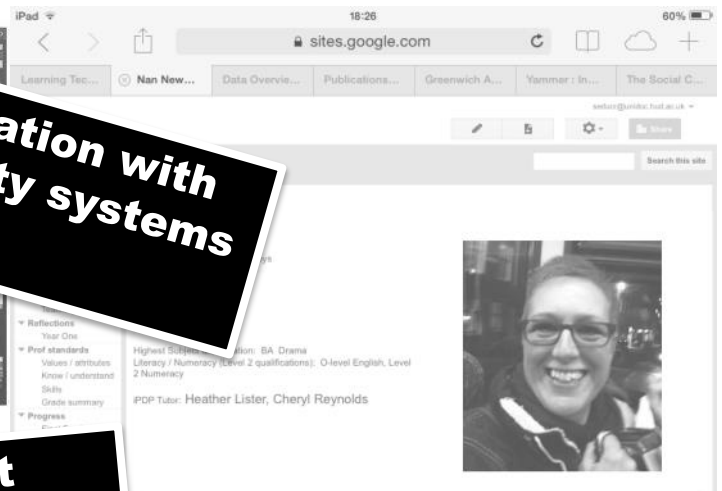
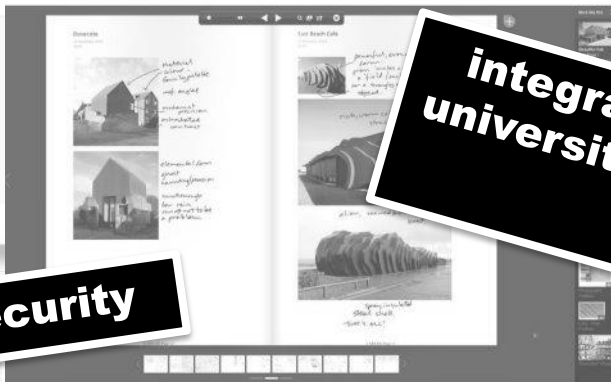
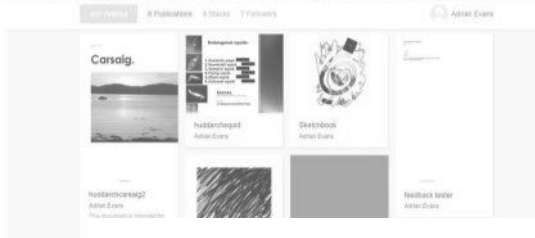
Perceptions and Practices

What, When, Why and How?

- Different 'definitions'
- Reflection (PDP, blogs)
- Visual showcase (outward facing, exit portfolios)
- Module vs. course level
- Open source solutions







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

Clients

Freelance (Designer Maker)

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

Ideas



Sketchbooks

Blogs
Learning Log /
Reflection



Instagram



"Refined"

Transferrable skills
Extra curricular activities

Techniques
Research Journal
Progression
Timeline
Technical File

Physical Portfolio

CV

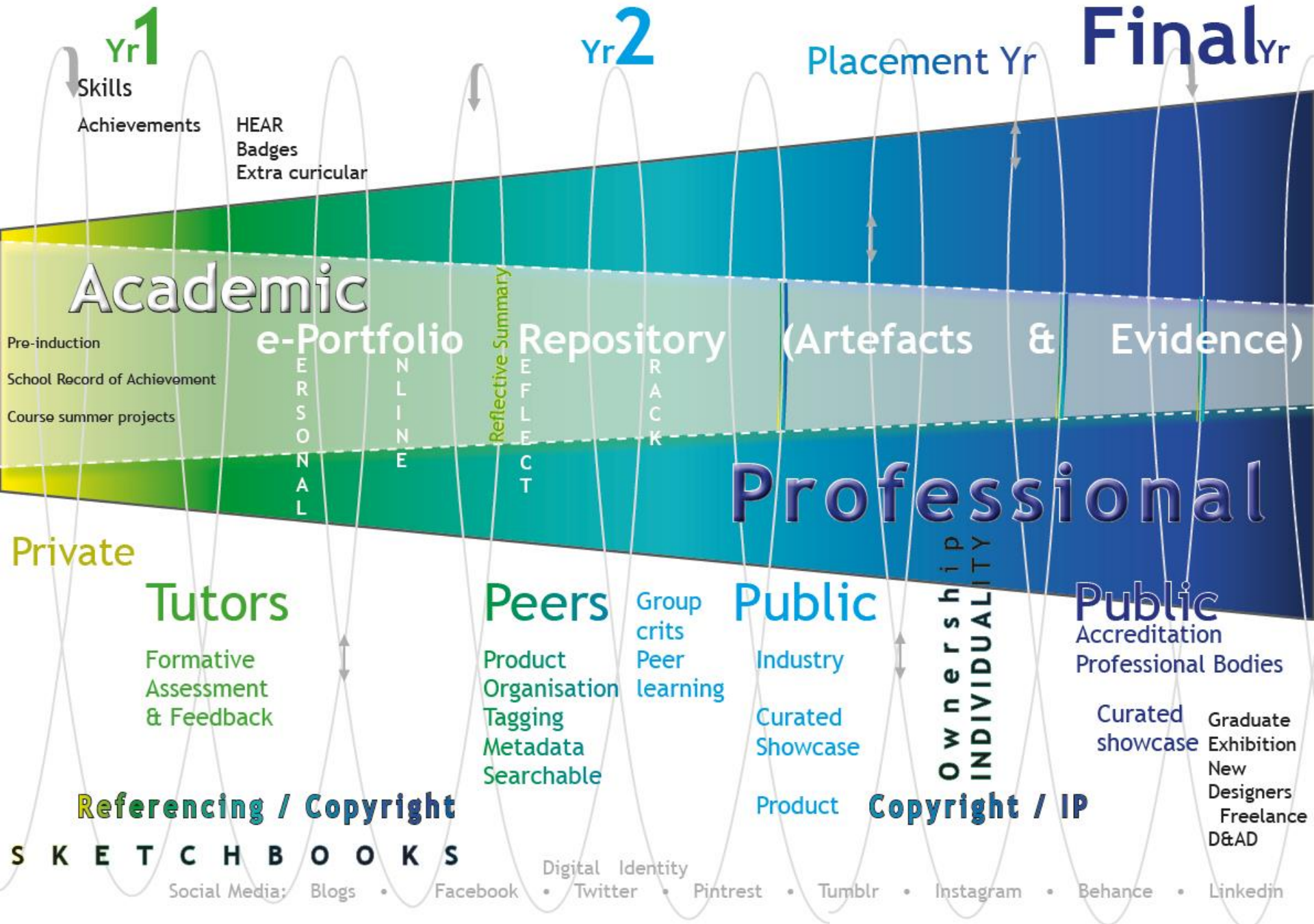
Press Pack

Vision statement
Physical and/or
electronic

E-Portfolio

Evidence

Snapshot of
"the best of the best."



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

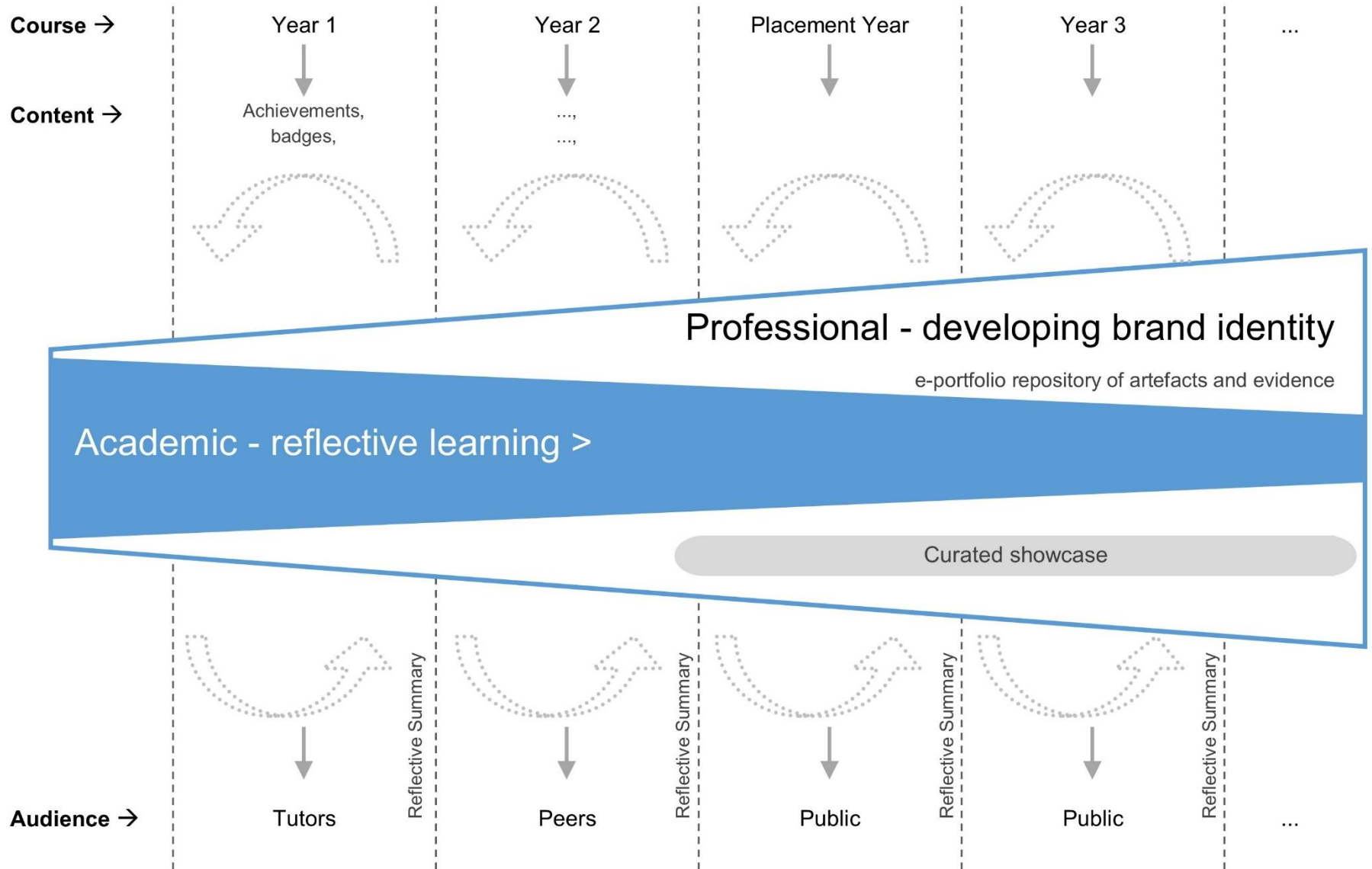
- Raise awareness of e-portfolio potential amongst staff
- Capture perceptions of first year students
- Identification of an 'institutional e-portfolio solution' project
- Pilot model and e-portfolio tool with three courses

- 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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