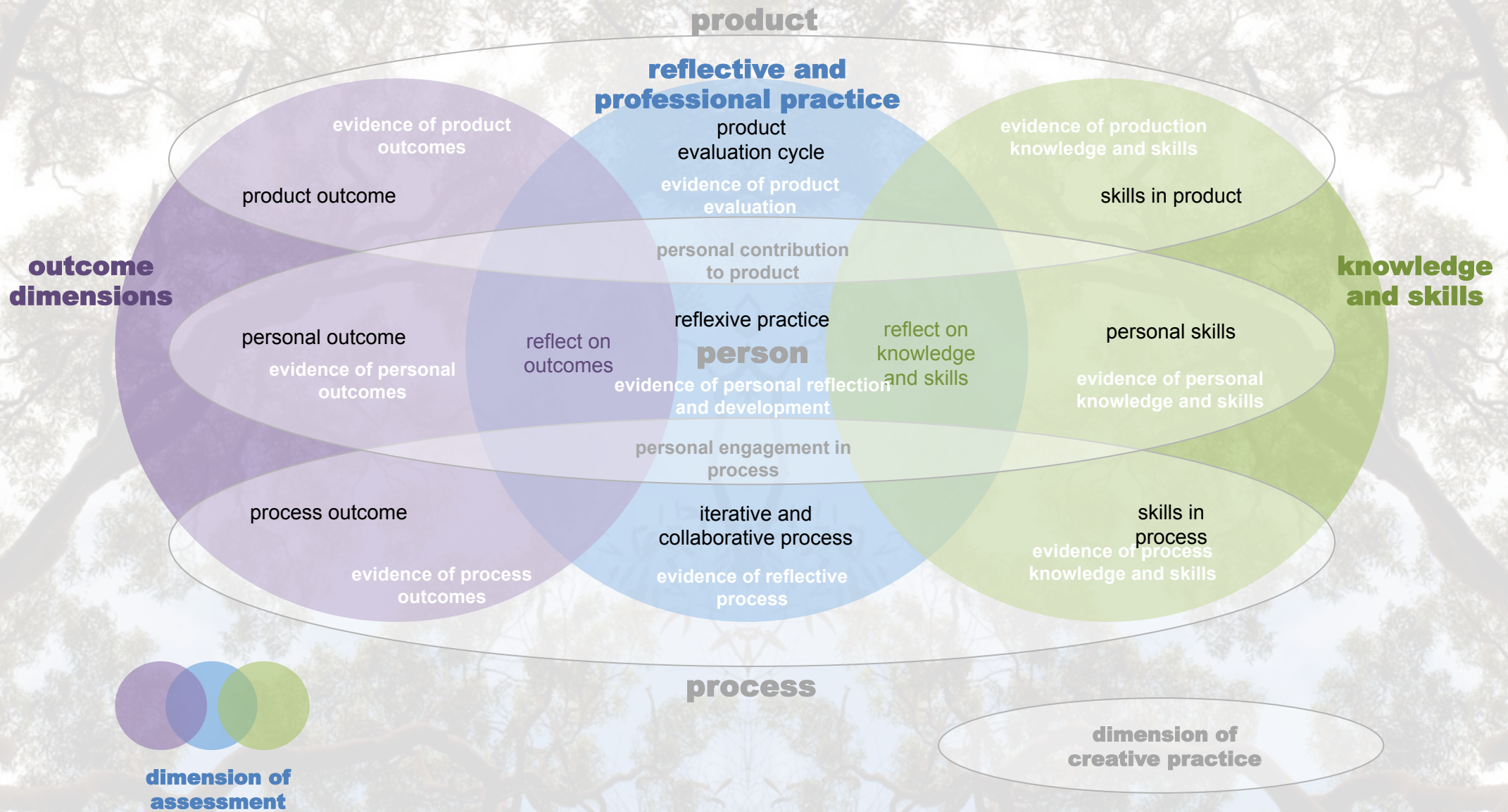


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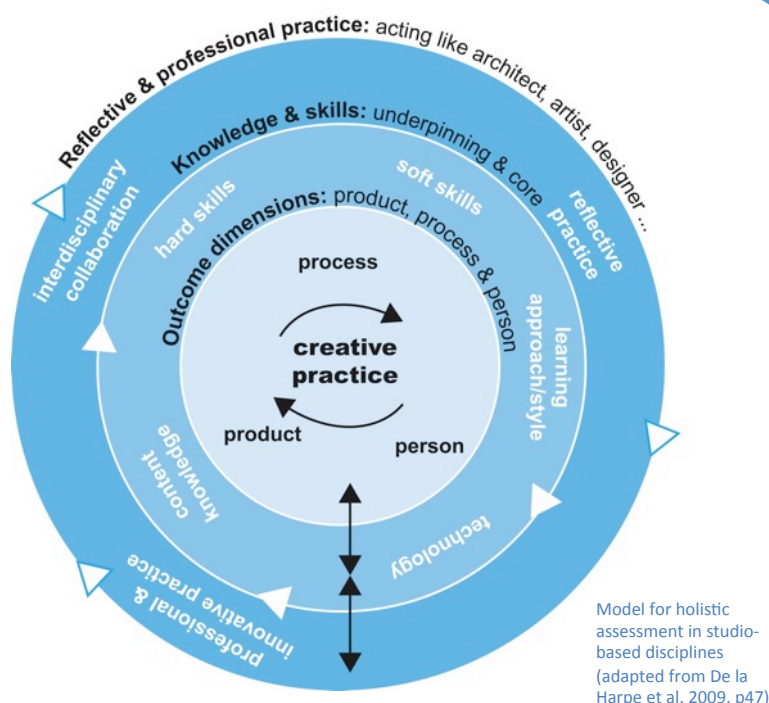
creativity as graduate attribute

Higher education has been paying attention to the development of 'creative' graduate attributes across disciplines, such as innovative problem-solving, creative leadership and interdisciplinary practice.

Robinson (2000), Florida (2002) and Pink (2005) maintain that apart from any individual humanist benefit, new millennium economic imperatives demand the development of a greater capacity for creativity. The Business Council of Australia (2006) identified the importance of creativity among other related capabilities, and cited employer concerns that graduate skills are lacking in these areas.

Amabile (1998) has suggested that industry would benefit by providing opportunities for employees to exercise their creativity, and suggests that the qualities required for creativity in business are expertise, creative thinking skills and motivation.

Robinson, K. (2000). *Out of our minds: Learning to be creative*. Oxford: Capstone.
 Florida, R.L. (2002). *The rise of the creative class: and how it's transforming work, leisure, community and everyday life*. New York: Basic Books.
 Pink, D. (2005). *A whole new mind: Moving from the information age to the conceptual age*. New York: Penguin.
 Business Council of Australia (2006). *New Concepts in Innovation: The Keys to a Growing Australia*. <http://www.bca.com.au/DisplayFile.aspx?FileID=292>
 Amabile, T. (1998). *How to kill creativity*. Harvard business review. Sept-Oct 1998.



assessing creativity

Assessment of creativity in creative disciplines has tended to focus on assessment of product, whereas aspects of creativity such as **process, person and place** are all deemed to be critical to creative development (De la Harpe et al, 2009).

The Studio Teaching Project (ALTC) has identified a range of identifiers in these different dimensions for the assessment of creativity, and has developed a holistic assessment model to support this. The foci of this model are:

- **Outcome dimensions:** Product, process and person
- **Knowledge and skills:** underpinning and core
- **Reflective and professional practice:** acting like a [creative practitioner]

De la Harpe, B., Peterson, F.J., Frankham, N., Zehner, R., Neale, D., Musgrave, E. & McDermott, R. (2009). *Assessment focus in studio: What is the most prominent in Architecture, art and design?* Journal of Art & Design Education. 28.1.
 ALTC (2009). *Studio Teaching Project*. <http://www.studioteaching.org>

e-portfolio for creativity

Mapping the holistic assessment model (de la Harpe et al, 2009) shows the different dimensions of creative practice for which users can provide evidence - including **personal, process and product** - and the proposed dimensions for assessment of creative practice: **outcomes, reflective practice and knowledge/skills**.

Any discipline area in which application of skills and knowledge, through a design process, to the development of a product could utilise this multi-dimensional model.

- e-portfolio provides an ideal platform to accommodate the multi-dimensionality of this approach.
- e-portfolio scaffolds the compilation of evidence produced in a range of technologies
- e-portfolio is integrated into online networking and communication tools to allow a wide range of connectivity and presentation options.
- e-portfolio supports peer and self-assessment practice.
- e-portfolio encourage student ownership and direction of learning as they select and reflect on their evidence for presentation.