
ANNOTATED BIBLIOGRAPHY

DEL2 E-Portfolios on Art, Design and Media: Enhancing Learner Skills and Employability

Simon Allan – January 2008

SEARCH CRITERIA

- Process, Creativity and Diverse Intelligences
- E-Portfolios: Learning
- Perceptions and Concepts
- E-Portfolios: Evidence and Employability

● **Adams, J. (2007) 'Artists Becoming Teachers: Expressions of Identity Transformation in a Virtual Forum' *International Journal of Art and Design Education*, 26 (3), pp264-273.**

Although the article focuses on art and design graduate's identities as they train to become teachers, it does highlight a parallel challenge associated with the ways of working with e-learning technologies – VLE or e-portfolio.

"There are problems of expression that are brought about by the juxtaposition of visually and spatially adept artist-learners constrained within a largely textual environment." (p.264)

In discussing identities of the artists and designers, the author refers to the idea that personalisation may only exist through social interaction. So this expression has manifested itself in the social aspects of forum conversation in the virtual learning environment, despite the constraints of a text-oriented interface.

personalisation, ownership, creativity, learning

● **Aston, J. (1999) 'Ambitions and Destinations: the Careers and Retrospective Views of Art and Design Graduates and Postgraduates' *Journal of Art and Design Education*, [online] 18 (2), pp231-240 Available at:**

<http://web.ebscohost.com/ehost/pdf?vid=5&hid=108&sid=221003da-cfc0-4b78-9d80-6a4910217d08%40sessionmgr7> (accessed 11 October 2007)

The quantitative study uses data about graduate employment perspectives that is up to 16 years old but is indicative of progression routes over a significant period in the late 90s. It is likely that the figures have evolved. The assimilation of survey data provides a perspective of the employment landscape in art and design, suggesting that roughly a third of graduates become self-employed for at least some of the time after they graduate. There is also an indication that one fifth of graduates do some voluntary work that "fulfilled a transitional function" in the first three years following graduation. The article states that approximately 30% of 1st level graduates had been unemployed at some point during the year after they complete their course, but that drops to about 10% thereafter. 45% took further study.



Ball, L. (2007) *Electronic PDPs for Art, Design, Media and Communications*. Conference workshop at HEA-ADM ePDP conference workshop, 21 May 2007, Sheffield Hallam University

Workshop exploring the employer and professional perspectives towards the use of electronic PDPs for art, design, media and communications facilitated by Linda Ball. The session highlighted a number of key issues, including the crossovers between e-portfolios and PDP, essentially steering away from the constraints inherent with close-knit definition.

The data shared for the workshop provides a flavour of the feedback from employers in the fields of product design, film and media production, metalwork and jewellery, and multimedia and communication design. This information demonstrates the similarities and divergences between recruitment processes in diverse vocational fields.



Blaikie, F., Schönau, D. & Steers, J. (2004) 'Preparing for Portfolio Assessment in Art and Design: A Study of the Opinions and Experiences of Exiting Secondary School Students in Canada, England and The Netherlands' International Journal of Art and Design Education, [online] 23 (3), pp302-315 Available at: <http://web.ebscohost.com/ehost/pdf?vid=5&hid=7&sid=777a562f-9e26-4aa2-b4bd-69173d0ad022%40SRC2> (accessed 21 November 2007)

The authors aim to reveal what students see as important to them through analysis of quantitative questionnaire data canvassing student opinion and experiences of preparing portfolios for art and design assessment in secondary education. By the admission of the authors the findings described as tentative due to a low sample. However, the article findings do suggest many things may affect student expectations: location, gender and subject.

learning, uses



Booth, H. (2004) 'Products of Placement' Design Week, 18 Mar 2004, pp22-23

The author describes a portfolio as being a vital element in the arsenal of a graduate in their search for employment. The article describes exemplary processes from the student perspective to getting a job. Invariably this involves the development of a flexible and portable portfolio; "I wanted them to see I understood what makes a good idea." The article also highlights the need for expression of individuality and personality in graduate portfolios, re-

affirming the basis of design industries being selected themselves on their stylistic approaches.

Another student experience also identifies peer assessment of a representational portfolio as having facilitated employment opportunities. However, the focus of the article does show that 'reciprocal' placement is perceived as playing a far more important role in seeking and gaining employment.

employability, portfolio, social, recruitment, graduate, placement, personalisation, competencies, skills

●
Burgoyne, P. (2004) 'Experience Necessary' Creative Review, March 2004, p10

This short editorial from the popular art and design publication, Creative Review, describes the magazine's focus for the month, work placement. It highlights the importance of placement in enabling graduates to get work in art and design, but also acknowledges the other elements of employability. "Placements, along with the right personality and a portfolio that demonstrates the ability to think conceptually as well as handle type and images competently, are the essential ingredients for any graduate CV."

employability, portfolio, placement, competencies, personalisation, skills

●
Butler, P. (2006) A Review of the Literature on Portfolios and Electronic Portfolios [Online] Available at: <https://eduforge.org/docman/view.php/176/1111/ePortfolio%20Project%20Research%20Report.pdf> (accessed 23 July 2007)

2006 review of literature on e-portfolio research with some focus on art and design specific e-portfolio use. The most significant points emerging relate to the purpose and use of e-portfolios and from where these are driven. (Purposes: what an e-portfolio is designed for. Uses: What e-portfolios are actually used for.) Although there are several interpretations of the purposes of e-portfolios, they essentially range from, at one end of the scale, a process / learning portfolio to, at the other, representational / showcase.

Art and design specific analysis is based on a relatively small sample of literature but indicates a subject-oriented preconception that is also evident in other fields. For art and design this is that the portfolio is fundamentally a collection of visual work, often supported with reflective / explanatory information." (Blaikie et al., 2004)

The review highlights benefits associated with electronic portfolios: skill development; evidence of learning; feedback; reflection; psychological benefits; assessment; artefacts; maintenance; portability and sharing. (p11)

portfolio, learning, reflection, pdp, purposes, uses, ownership, employability, evidence

●
Carson, P. (2004) 'Placement Survey 2' *Creative Review*, April 2004, pp43-45

The collated perspectives of employers about the value of placements as part of a recruitment process in creative agencies. The narrator explains the balance between advantages to employers and potential employees. "Placements offer fledgling teams the opportunity to meet great creative thinkers, work on live briefs... Agencies in return enjoy a cheap supply of untapped talent and fresh thinking..."

The article describes the diversity of processes undertaken in different organisations in this element of recruitment predominantly populated with graduates. It demonstrates that one size does not fit all, suggesting that this is not unexpected given the creative individuality that drives these types of organisations.

The article is summarised from the employer viewpoint as placement being of intrinsic value to graduates, suggesting that it provides opportunities for vocational experience that cannot even be replicated in jobs of a similar nature. "It's worth all the agony... When all your mates come out of Uni and walk into their nine-to-five job, they may be enjoying a wage that makes you insanely jealous, but give it a year and watch the tables turn. They'll be the ones complaining of dull monotony... you'll be starting your dream job."

●

Creative Review (2004) 'How to get a Job' Creative Review, Nov 2004, p37

Significantly, the article talks extensively about the use of traditional paper-based portfolios during interviews for jobs in the design sector. This goes against the other emerging idea of digital portfolios being used by graduates and employers aside of the interview period. The implication is that the physical portfolio is still seen as important; "...it is always good to include hard copies for the 'feel factor'."

The article also focuses on the need for graduates to tailor their portfolio for the individual company that they are aiming to gain employment with one interviewee stating that they are including information about how to do this on their website. "Candidates themselves can prepare by tailoring their portfolio to suit the job which they are up for."

personalisation, employability, competencies, uses, recruitment, evidence

●●●

Dillon, S. & Brown, A. (2006) 'The Art of E-Portfolios: Insights from the Creative Arts Experience' In Jafari, A. & Kaufman, C. (Eds.) Handbook of Research on E-Portfolios pp420-433 Hershey, PA: Idea Group Reference

The authors aim to examine the creative production context in order to reveal challenges potentially encountered using portfolios in the creative arts through case studies in diverse creative fields. Initially there is an acknowledgement of the "intensive media-rich nature of creative production contexts" being a significant challenge for electronic portfolio use. The article goes on to describe the generic elements of traditional creative arts portfolios to represent the intrinsic creative processes associated:

"When creative product and experience are textualised, the explanation is privileged over a representation of the knowledge itself in its original symbolic form. Artefacts of artistic practice can be organized into a system that documents creative practice in a way that combines both the experience of the work and the explanation of the work to provide a rigorous, accountable, and compelling presentation of the work." (p.421)

The trend for multimedia richness made possible and driven by technology, is suggested to "level the playing field" for contexts beyond the creative arts (there is a historical and cultural tendency for prioritising text and numerical modes of description). The authors highlight ways

in which multimedia can be utilised to extrude metaphors for creative arts, citing music and the performing arts' temporal nature as being well suited to such outputs.

A key question raised is; "Is the artefact of the production sufficiently representative of the quality of the work?" A focus on understanding subjects and the tools and processes intrinsic to them is provided as a basis for a solution; "Understanding the ways of knowing within a discipline is critical to the effective use of ePortfolios, and understanding within creative arts is tightly bound with the mediums of those practices." (p.431)

Comment:

This article is strongly related to the theme of process, creativity and diverse intelligences.

Comment:

Just a supplementary thought; the article also outlines the differences between representation and presentation. As I interpret this, representation is the way in which an existing artefact undergoes a shift in medium for display in the portfolio. Presentation is the framework for content and process as well as peripheral aesthetics (eg graphic design of the e-portfolio).

representation, discourse, creativity, knowledge, competencies, presentation

●
Downes, S. (2007) Web 2.0 and Your Own Learning Development [Online video presentation] Available at: <http://video.google.com/videoplay?docid=-5431152345344515009> (accessed November 21 2007)

This online presentation characterises the principles upon which the author considers web 2.0 technologies to be based. These three underlying principles have connections with the social learning theories of other entries in this annotated bibliography (Lave & Wenger, 1991), (Mendoza et al., 2007). The three principles are:- Interaction: participation in communities of practice; Usability: the software must be easy to use and accessible; and Relevance: or salience. Most significantly, Downes describes the need for the user to own and personalise the spaces that they use, encouraging the bespoke selection of resources from the vast collective knowledge available through the World Wide Web. It is the skills associated with this selective process that are of particular interest when considering the links with user-driven e-portfolio software, whether it be for representational or reflective use.

personalisation, web 2.0, social, purposes, uses, skills

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Drew, S., Stevens, A. & Haughton, P. (2007) Electronic PDPs for Art, Design and Media: Their Use and their Assessment, Sheffield Hallam University [Online report] Available at: www.shu.ac.uk/research/cre/Electronic%20PDP/Website/base%20model/CasestudyD&T%20amended.doc (accessed July 20 2007)

The focus on electronic personal development portfolios is made clear from the outset, and the case studies that have driven the research findings acknowledge this. The work identified some key findings from consultation with employers in relevant fields. This included the emergence that there was an increasing trend for applicants to make first contact via email, but that employers do not view a portfolio until interview.

It also emerged from the employer perspective that portfolios needed to be focussed in order for them to stand out from the crowd, show individuality and emphasise originality and creativity. It was also suggested that PDP content was, although not expected by employers, generally found to be occurring in employees and was seen as a personal activity. A tension also emerged between worked presented being of potential commercial value.

There is some ambiguity about the role of PDP for employability, and although the report does discuss PDP with employers, it highlights the gap between PDP in education and for employment purposes, stating, "E-PDP tends to be located on professional practice modules."

creativity, personalisation, employability, pdp, portfolio, presentation



Edwards, G. (2005) *Connecting PDP to Employer Needs and the World of Work*, The Higher Education Academy

The author summarises research undertaken in 2000 and refers to the research question, “In what ways can personal development planning be implemented in HEIs to be of maximum benefit in recruitment processes and later career management?”

Indications reported are that employers are interested in seeing the documented process that has been facilitated by PDP, not the outputs, suggesting that this mode (PDP) is not an intrinsic desirable. Nonetheless, the report begins to define competencies based on responses from graduate employers. These are generic, and at the top of the list come flexibility, adaptability and capacity to cope with change; self-motivation and drive; analytical ability and decision making; and communication and interpersonal skills.

competencies, skills, presentation, reflection, pdp



Eisenman, S. (2006) *Building Design Portfolios: Innovative Concepts for Presenting your Work*, Gloucester MA: Rockport

The author considers the concept of a portfolio from the perspective of a creative professional. The orientation of her perspective is based on her own experience of generating a portfolio, and the observation of others’ development. There is quick and focussed recognition of the wide range of media available to generate a portfolio of evidence, “send me your URL is becoming a more common response than send me your CV.”

Some sections dedicated to the concepts of a professional portfolio, and how content for graduates can often be heavily weighted by work undertaken as a student, sometimes suggesting the influence of a tutor. The author also describes other skills and competencies that a portfolio can be used to demonstrate, some of which are those of the author, some are more generic.



Gardner, H. (1993) *Multiple Intelligences: New Horizons*, Revised Ed. New York: Basic

Gardner’s Multiple Intelligence theory challenges the traditional idea of what intelligence is and how it can be measured. The author argues that by using a method such as an IQ test, the multi-faceted cognitive capabilities of individuals is being overlooked, and as such he proposes a series of intelligences that each of us possess, but with variable strengths and weaknesses. The theory proposes that “intellectual profiles” are unique because of the infinite range of experiences that individuals are exposed to.

The intelligences described are:

- Musical Intelligence
- Bodily-Kinaesthetic Intelligence
- Logical-Mathematical Intelligence
- Linguistic Intelligence

- Spatial Intelligence
- Interpersonal Intelligence
- Intrapersonal Intelligence

learning, skills, knowledge

● **Gardner, H. (2006) *Five Minds for the Future*, Boston MA: Harvard Business School Press**

The author reflects on five discrete 'minds' that equate to skills for life. Each of the skills is discussed as a grounded concept and distilled into an anticipated requirement for survival in the future of learning and employment.

"The disciplined mind has mastered at least one way of thinking – a distinctive modes of cognition that characterizes a specific scholarly discipline, craft, or profession.

- The synthesizing mind takes information from disparate sources, understands and evaluates that information objectively, and puts it together in ways that make sense to the synthesizer and to other persons.

- The creating mind breaks new ground. It puts forth new ideas, poses unfamiliar questions, conjures up Fresh ways of thinking, arrives at unexpected answers.

- The respectful mind notes and welcomes differences between human individuals and between human groups, tries to understand these 'others', and seeks to work effectively with them.

- The ethical mind ponders the nature of one's work and the needs and desires of the society in which one lives. The mind conceptualizes how workers can serve purposes beyond self-interest and how citizens can work unselfishly to improve the lot of all." (p.3)

skills, employability, competencies, knowledge

● **Gillham, B. & McGilp, H. (2007) 'Recording the Creative Process: An Empirical Basis for Practice-Integrated Research in the Arts' *International Journal of Art and Design Education*, 26 (2), pp177-184**

The article explores the use of 'creative process journals' (CPJs) to record the practice-integrated research activity in the creative arts as a formal research tool. Although the emphasis is on how this concept can be used for research purposes, there are clear fundamental parallels between this and creative portfolios in terms of practitioners, and presentation of process. As a caveat to that statement however, the authors state that their discussion is discrete to that of journals "primarily concerned with 'reflection' and self-analysis." (p.178) Instead they talk about the "detailed description to provide the raw data for critical interpretation."

The authors comment on the differences between research through synthesis and through analysis, suggesting that art and design researchers are inclined to the former. The function of the CPJ therefore would be to provide an account for which analytical interpretation can occur. Within this, there are experiences identified that relate to the need for accurate representation of journal content in order for the analysis to take place in context.

Comment:

Despite the authors' attempt to discern 'Creative Process Journals' from reflection and self-analysis, the content of such a journal will inevitably lead to some form of reflection, whether it be recorded in the same instance by the original maker, or revisited by another person. It is an associated facet of art and design learning that concepts are derived from the very process being referred. (This is even demonstrated by the follow-up reflections referred to throughout the article). It does provide a starting point for discussing the 'CPJ' as a device for initiating reflection – and the metacognitive aspects of learning beyond this.

evidence, knowledge, presentation, representation



Higher Education Academy (2006a) *Student Employability Profiles: A Guide for Higher Education Practitioners*, The Higher Education Academy, pp44-45.

The student employability profiles have been developed to guide HE practitioners to the skills employers have cited as being most important to their sector. Refer to art and design specific employability profile.



Higher Education Academy (2006b) Student Employability Profile Template – Art and Design Generic Employability Competencies, The Higher Education Academy. [Online] Available at

[http://www.prospects.ac.uk/cms/ShowPage/Home_page/Main menu Research/Student_employability/p!efbLLca](http://www.prospects.ac.uk/cms/ShowPage/Home_page/Main_menu_Research/Student_employability/p!efbLLca) (accessed 24 July 07)

The employability profile for art and design has been extracted from the HEA's Student Employability Profiles: A guide for Higher Education Practitioners. The profile template maps subject benchmark indicators developed by the Quality Assurance Agency to six skill sets:

- Cognitive Skills; The ability to identify, and solve problems, work with information and handle a mass of diverse data, assess risk and draw conclusions.
- Generic Competencies; High level and transferable key skills such as the ability to work with others in a team, communicate, persuade and interpersonal sensitivity.
- Personal Capabilities; The ability and desire to learn for oneself and improve ones self-awareness, emotional intelligence and performance. To be a self-starter (creativity, decisiveness, initiative) and to finish the job (flexibility, adaptability, tolerance to stress).
- Technical Ability; For example, having the knowledge and experience of working with relevant modern technology.
- Business and/or Organisation Awareness; An appreciation of how businesses operate through having had (preferably relevant) work experience. Appreciation of organisational culture, policies and processes.
- Practical and Professional Elements; Critical evaluation of the outcomes of professional practice, reflect and review own practice, participate in and review quality control processes and risk management.

COMMENT: It could be argued that the six skill sets defined are diverse intelligences.

employability, skills, competencies, knowledge



Jafari, A. & Kaufman, C. (Eds.) (2006) *Handbook of Research on E-Portfolios* Hershey, PA: Idea Group Reference

Extensive compendium of e-portfolio research from multiple fields and subject areas. Perspectives range from lecturer, software provider, institutional and to a lesser extent student. Articles are usefully split under categories of 'E-Portfolio Thinking and Technology' and 'E-Portfolio Case Studies.'

● **James, A. (2004) 'Autobiography and Narrative in Personal Development Planning in the Creative Arts' *Art, Design and Communication in Higher Education*, 3 (2), pp103-118**

The article examines PDP in a creative arts context, exploring the tension between uses, the "external, sociocultural role (the demonstration of skills and assets to others) and capacity to enhance internal, individual understanding." (p.103) – reflective and presentational facets.

The discussion concludes that PDP is neither discrete to academic or professional goals. But it does suggest that it is a record of a learning journey that has multiple applications for the synthesiser, acknowledging the learner centred nature of the PDP activity by stating; "This sense of self is both represented by and defined in various modes of expression".

pdp, reflection, learning, skills, evidence, empowerment

● **James, A. (2007) 'Reflection Revisited: Perceptions of Reflective Practice in Fashion Learning and Teaching' *Art, Design and Communication in Higher Education*, 5 (3), pp179-196**

Taken from a fashion design context, the article explores (by case study report) the tension derived from the predominantly text-based reflective practices of PDP, and the non-text based modes of learning prevalent in art and design disciplines. The findings suggest two courses of action; "pedagogic research into greater understanding of the effect of non-textual reflection on learning, behaviours and assessment, and as curriculum practice which experiments with different non-textual activities and explicit modes of teaching reflective practice which can be measured." (p.195)

learning, pdp, reflection

● **Lane, C. (2007) The Power of 'E': Using E-Portfolios to Build Online Presentation Skills Innovate: Journal of Online Education [Online] Available at: <http://innovateonline.info/index.php?view=article&id=369> (accessed December 3 2007)**

Lane introduces this paper by describing the tension of comparing paper-based portfolios to e-portfolios suggesting that this comparison alone is an inadequate way of demonstrating the potential of an e-portfolio. She also mentions that, at the other end of the scale, "in contrast to online environments [web 2.0 – social networks], e-portfolios provide academic and professional web spaces.", and takes time in the article to differentiate the two.

The article also voices some interesting observations that seem to stem largely from attention being paid to the student perspective. It suggests the skills which students think an e-portfolio will help them develop are actually multimedia and web design skills. These presentational facets are acknowledged by the author, "The software employed must offer some level of student control over design." Lane goes on to say, "If students are able to choices in the development of their e-portfolio – either scaffolded by a tool that provides options or in a freeform authoring environment – they have a valuable opportunity to learn how to best present themselves and their work."

presentation, representation, personalisation

●
Lave, J. & Wenger, E. (1991) *Situated Learning: Legitimate Peripheral Participation* Cambridge: Cambridge University Press

The authors describe the concept of legitimate peripheral participation as being central to their theory of Situated Learning. In broad terms, legitimate peripheral participation describes the way in which members of communities of practice are valued by their willingness to learn and contribute to the knowledge of a socio-cultural community based on a predicated mastery of existing knowledge and skills.

There is a relationship with this theory and the recurrent capacity of Web 2.0 technologies as described by Downes (2007); Interaction: participation in a community of practice; Usability and Relevance. So there are significant parallels to the theme of ownership (user, organisational) of portfolios for learning and employment.

●
Logan, C., Allan, S., Kurien, A. & Flint, D. (2007) *Distributed E-Learning in Art, Design and Media: An Investigation into Current Practice* The Higher Education Academy Subject Centre for Art, Design and Media

The research aimed to provide a picture of the current use of virtual learning environments and other learning and teaching technologies in these subject areas. The findings of the project were reviewed in the light of current literature, and the report provides development-oriented advice that aims to benefit stakeholders in these specialist subject areas.

Three kinds of findings contributed to the project. Detailed survey evidence describes current and extensive use of learning technologies and levels of user satisfaction; case studies provide in-depth accounts of practical and pedagogical issues involved in introducing e-learning into course programmes; and focus group findings give rich, qualitative accounts of real-life learning and teaching, including the student experience. The project's evidence provides a picture of the diverse and innovative use currently being made of e-learning across art, design and media disciplines.

For further information visit: <http://pathfinder.cumbria.ac.uk/del1.html>

creativity, learning, community, discourse, personalisation

●
Mehanna, W.N. (2004) 'E-Pedagogy: The Pedagogies of E-Learning' *ALT-J*, 12 (3), pp279-293

Mehanna develops a taxonomy of pedagogical traits through a grounded research approach. Findings are triangulated with an existing classification of pedagogies, research findings (29 effective practices) and theoretical backing. Of the pedagogic behaviours listed, non-linguistic presentation seems to bear relevance to the use of e-portfolios, suggesting that this has a cognitive foundation.

presentation, learning

●

Mendoza, H.R., Bernasconi, C. & MacDonald N.M. (2007) 'Creating New Identities in Design Education' International Journal of Art and Design Education, 26 (3), pp308-313

Mendoza et al explore a community theory of shared knowledge in interdisciplinary design fields. The ideas are not dissimilar to Lave & Wenger's legitimate peripheral participation in that the authors state that they "do not subscribe to the idea of restrictive fields of knowledge which thereby prevent access to others. We argue that a collective mapping of interrelated knowledge territories creates a stronger framework..."

"The ability to interrelate with others using the ap, to add and to edit it creates a powerful participatory learning tool." There are also links with well-founded web 2.0 technologies such as wikis and weblogs in the underlying ethos expressed in the article. The authors go on to affirm the belief that restricting knowledge through boundaries is counterintuitive to its mercurial nature.

community, knowledge, learning, social, web 2.0

Pereira de Eça, M.T.T. (2005) 'Using Portfolios for External Assessment: An Experiment in Portugal' *International Journal of Art and Design Education*, [online] 24 (2), pp209-218 Available at: <http://web.ebscohost.com/ehost/pdf?vid=12&hid=17&sid=777a562f-9e26-4aa2-b4bd-69173d0ad022%40SRCSM2> (accessed 22 October 2007)

The article describes the findings of an initiative to assess single portfolios for secondary level art and design students. Portfolios are described as being any of a folder, exhibition, work-journal, CD, webpage. The assessment criteria used are significant, as they are indicative of the needs of the course, align with the needs of the subject culture, but are also acknowledged as being "subject to common interpretation by users." (p.211) These were:

- Record personal ideas, intentions, experiences, information and opinions in visual and other forms.
- Critically analyse sources from visual culture showing understanding of purposes, meanings and contexts.
- Develop ideas through purposeful experimentation, exploration and evaluation.
- Present a coherent and organised sample of works and a final product revealing a personal and informed response that realises their intentions.
- Evaluate and justify the qualities of the work.

The findings describe the positive aspects of this experiment; "The assessment instrument integrated a wide range of methods of inquiry, media and domains of art and design,, allowing students o develop personal projects in which they could personalise social issues and reveal important cognitive and metacognitive skills." (p.213) It is interesting that these themes have emerged in light of activity that did not specify portfolio mode.

What this did surface however was a highly significant observation pertaining to the representation of student work in digital modes: "Digital reproductions of students' studio art works are not appropriate for fully appreciating and discussing the visual characteristics of portfolios, expect perhaps when the student's chosen media is itself digital." (p.214)

representation, portfolio, assessment, learning

Perry, M. & Melder, A. (2004) *Marketing your Creativity: New Approaches for a Changing Industry*, Lausanne: AVA Publishing

The authors have written the book for graduates who are readying themselves for employment in the design sector. They talk about the changing face of employment in the sector describing, “client spending on marketing activity is undoubtedly down and permanent jobs in the industry have suffered, freelance is more buoyant.” (p38) The authors offer an alternative ethos for enhancement employment opportunities, suggesting interdisciplinary awareness and diversity of skill-base being key elements.

The book describes ways that graduates can market themselves for employment. Digital portfolios – CD or web based – are first on the agenda and assert a need for easy to access and readily compatible content the key. A number of other approaches are listed; digital direct mail, email, multimedia, but the portfolio is seen as a fundamental tool. “Turning your traditional portfolio into a digital portfolio opens up all kinds of doors for you.” (p54) And the authors re-state the need for individuality and asserting the “brand of you.”

employability, portfolio, evidence, professional, graduate, personalisation, skills

Richardson, H.C., & Ward, R. (2005) *Developing and Implementing a Methodology for Reviewing E-Portfolio Products*, The Centre for Recording Achievement

The report focuses on the available e-portfolio products and begins to classify their designed uses. Within this are included tools for PDP (the majority are designed for this use), assessment management, and presentational tools. “We found that most systems have been developed for a particular age or stage of learning.” This also implies that the tools lack flexibility and are designed with specific uses in mind.

The findings reported also indicate that the majority of tools had low levels of personalisation in their functionality stating that, “very few systems currently support learner selected screen display preference settings.” (p.14) This was identified as a key issue and is significant in terms of student ownership of their content.

uses, purposes, personalisation

Spendlove, D. & Hopper, M. (2006) 'Using 'Electronic Portfolios' to Challenge Current Orthodoxies in the Presentation of an Initial Teacher Training Design and Technology Activity' *International Journal of Technology & Design Education*, [online] 16 (2), pp177-191 Available at: <http://web.ebscohost.com/ehost/pdf?vid=4&hid=101&sid=2bdd4244-5c85-48ae-9785-f6e19a7cfad4%40SRCSM2> (accessed 24 July 2007)

Spendlove and Hopper’s article describes the way that they see the use of e-portfolios for presenting an initial teacher training design and technology activity. As such, the content has a significant emphasis on presentation of a design process. In this context, the authors state that the primary use for an e-portfolio is for “reflective, design practice within a structured educational design challenge.”

Additionally, there is recognition of this output being of use in terms of employability, so it’s significance related to our wider context is of presentation of capabilities for employability. Interestingly, the findings report that “The majority of undergraduates within the group had completed courses at Advanced level in their chosen discipline and arrived at university with a firmly established perception of the ‘legitimised’ purpose, content and mode of presentation of the ‘design portfolio’.” (p.181) This adds substance to the understanding that practitioners

are heavily influenced by their subject culture, and here, as to what they see as culturally (subject) valid for their peer and employer networks.

competencies, presentation, discourse, professional, employability

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Stapleford, J., Beasley, B. & Palmer, S. (2006) 'Developing PDP to Support Employability: an Institutional Perspective' In *Personal Development Planning and Employability* (2006) Learning and Employability Series 2, The Higher Education Academy

An implementation toolkit approach is taken to address institutionally identified challenges of initiating PDP and reflection. The toolkit is made up of activities in: learning journals and diaries; storytelling; portraits; dialogue; sent letters; unsent letters; visualisation; altered points of view. The article reports on practical implementation but provide methods for generating reflective content through modes beyond traditional journalistic text-based approaches having identified the need for representation of multiple intelligences. "Emotional intelligence is seen as an increasingly evident aspect of employability that student need to develop." (p.37)

PDP, reflection, skills, knowledge

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Strivens, J. (2007) *A Survey of E-Portfolio Practice in UK Higher Education*, [online] The Higher Education Academy www.recordingachievement.org/downloads/KD-HEAe-portfoliosurvey.pdf (accessed 6 December 2007)

The author acknowledges the rapidly changing landscape of e-portfolios, but discerns distinguishable trends from the research, including:

- The majority of HEIs using an electronic tool to support PDP.
- Half of HEIs use an e-portfolio tool.
- Significantly, the main purposes for e-portfolios were for supporting development and implementing PDP (organisational), whereas owners of an e-portfolio said that presentation was most important (user).
- Interoperability (cross-institution) was not a high priority, rather organisations wanting to integrate their own systems.

purposes

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Tarnowski, M., Knutson, M., Gleason, E., Gleason, C., & Songer, E. (1998) 'Building a Professional Portfolio' *Music Educators Journal*, 85 (1), pp17-20+38

The article is a nearly a decade old but iterates some of the key needs for a professional portfolio (music teacher). The author describes this type of portfolio as needing three facets: 1) professional development, 2) teaching abilities, 3) personal and professional attributes. There is also an indication for the need for audio elements within the music educator's portfolio, digital portfolios lending themselves to this multimedia requirement.

portfolio, learning, pdp, evidence, personalisation

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