

New Zealand Certificate in Creativity (Level 4)

Standards – Assessed against the Graduate profile. Completion of the programme requires that all conditions are met.

Qualification Outcomes	Conditions	Assessment Evidence	Standards			
			Achieved	Merit	Excellence	Not yet achieved
			Overview: Acceptable level of self-management (achieves acceptable outcomes with medium need for supervision). Mostly competent when achieving solutions to familiar problems. Able to respond to unfamiliar problems adequately.	Overview: Above average level of self-management demonstrated (achieves good outcomes with some supervision). Competent when achieving solutions to familiar problems. Mostly confident and usually competent when responding to unfamiliar problems.	Overview: High level of self-management demonstrated (achieves quality outcomes with minimal supervision). Highly competent when achieving solutions to familiar problems. Displays confidence and competence when responding to unfamiliar problems.	Overview: Insufficient level of self-management demonstrated (unable to achieve outcomes without considerable supervision). Not competent when achieving solutions to familiar problems. Unable (or has considerable difficulty) responding to unfamiliar problems.
GO1. Investigate media and creative processes when producing own work. Credits 30	PL4 GO1 C/LO1 Investigation of people, past and present who have made significant creative contributions.	Entries in visual diary, report, presentation, recorded discussion, responses in the Workroom, practical research	Work displays evidence of investigation (mostly achieved under guidance) with some understanding of the practice of people who have made significant creative contributions. Adequately articulates the relationship of their work to the student's own creative practice.	Work displays evidence of investigation (mostly achieved independently) with good understanding of the practice of people who have made significant creative contributions. Effectively articulates the relationship of their work to the student's own creative practice.	Work displays evidence of independent investigation, initiative and demonstrates a high level of understanding of the practice of people who have made significant creative contributions. Strongly articulates the relationship of their work to the student's own creative practice.	Work displays insufficient evidence of investigation of the practice of people who have made significant creative contributions. Does not articulate the relationship of their work to the student's own creative practice.
	PL4 GO1 C/LO2 Exploration and identification of core drivers of personal interest.	Entries in visual diary, presentation, responses in the Workroom, practical research, notes on self-enquiry.	Demonstrates development of ideas connected with core drivers of personal interest.	Demonstrates above-average creative development of ideas connected with core drivers of personal interest.	Consistently demonstrates a high level of creative development of ideas connected with core drivers of personal interest.	Insufficient evidence to demonstrate development of ideas connected with core drivers of personal interest.
	PL4 GO1 C/LO3 Application of creative processes using media in inventive ways.	Entries in visual diary, samples and trials, key works, presentation, practical research	Evidence the application of creative processes in the use of media in inventive ways.	Evidence the application of creative processes and the use of media in above average inventive ways.	Evidence the application of creative processes and the use of media in exceptionally inventive ways.	Insufficient evidence of the application of creative processes and use of media in inventive ways.
	PL4 GO1 C/LO4 Experimentation with ways to express novel ideas.	Range: A 'set' includes, but is not limited to, 10 different exploratory works.	Generate a set of quick, exploratory works demonstrating acceptable communication of novel ideas.	Generate a set of quick, exploratory works demonstrating above average communication of novel ideas.	Generate a set of quick, exploratory works demonstrating excellent communication of novel ideas.	Insufficient exploratory works generated and/or lack of clarity in communicating novel ideas
	PL4 GO1 C/LO5 Questioning of conventional practice.	Entries in visual diary, presentation, responses in the Workroom, practical research.	Work demonstrates an acceptable level of ability to recognise, question and offer potential alternatives to conventional practice.	Work demonstrates an above average level of ability to recognise, question and offer potential alternatives to conventional practice.	Work demonstrates a high level of ability to recognise, question and offer potential alternatives to conventional practice.	Insufficient evidence of identifying and questioning conventional practice.
GO2. Present work for review that shows evidence of the application of creative processes. Credits 15	PL4 GO2 C/LO1 Exploration of ways to communicate ideas.	Entries in visual diary, presentation, responses in the Workroom, practical research	Work indicates an acceptable quality of exploration of ways to communicate ideas through the applied knowledge of creativity, and attracts attention on the grounds of originality.	Work indicates an above-average quality of exploration of ways to communicate ideas through the applied knowledge of creativity, and attracts attention on the grounds of originality.	Work indicates an excellent quality of exploration of ways to communicate ideas through the applied knowledge of creativity, and attracts attention on the grounds of originality and ingenuity.	Work indicates minimal exploration of ways to communicate ideas through applied knowledge of creativity and/or shows low levels of originality.

	PL4 GO2 C/LO2 A range of approaches in creative problem solving.	Entries in visual diary, samples and trials, key works, practical research.	Evidence of a willingness to experiment and some awareness that unsuccessful results are sources of information Acceptable curiosity and testing of ideas.	Evidence of above average willingness to experiment and to pay attention to unsuccessful results as sources of information rather than failures. Above average curiosity and testing of ideas.	Evidence of an exceptional willingness to experiment with creative problem solving and to pay attention to unsuccessful results as sources of information with potential clues for next steps. Sustained high level of curiosity and testing of ideas.	Minimal evidence of experimentation and/or limited sense of the value of trying new things on the grounds that the process itself will provide creative insights. Limited curiosity and testing of ideas.
	PL4 GO2 C/LO3 Opportunities for independent responses to suggestions.	Entries in visual diary, trials and samples, responses in the Workroom, practical research	Satisfactory independent testing of possibilities that arise from work and feedback	Competent independent testing of possibilities that arise from work and feedback.	Highly competent independent testing of possibilities that arise from work and feedback.	Limited independent testing and/or minimal ability to work unsupervised.
	PL4 GO2 C/LO4 Capacity to review and evolve concepts and ideas.	Samples, trials, tests, sketches, presentation	Revision and evolution of concepts and ideas evident in work.	Competent revision and evolution of concepts and ideas evident in work.	Highly competent revision and evolution of concepts and ideas evident in work.	Limited evolution of concepts and ideas evident in work.
GO3. Examine the role of creativity in practical contexts to change or improve outcomes. Credits 5	PL4 GO3 C/LO0 (This graduate outcome has no associated conditions on NZQA framework)	One selected idea tested and developed. Entries in visual diary, models/maquettes, samples, trials, presentation, practical research	Ability to identify problems in practical contexts in which creativity could make a difference. Selected idea demonstrates testing, development and achieves adequately changed or improved outcomes.	Competent ability to identify problems in practical contexts in which creativity could make a difference. Selected idea demonstrates testing, development and achieves clearly changed or improved outcomes.	Highly competent ability to identify problems in practical contexts in which creativity could make a difference. Selected idea demonstrates testing, development and achieves significantly and clearly changed or improved outcomes.	Limited ability to identify problems in practical contexts in which creativity could make a difference. Insufficient evidence of testing and development of a selected idea.
GO4. Explore own creative practice in relation to wider contexts. Credits 10	PL4 GO4 C/LO1 Creative processes of other cultures and disciplines.	Entries in visual diary, samples and trials, key works, report, practical research	Connection with the creative processes and practices of other cultures and disciplines evident in own work. Satisfactory level of openness and objectivity in reviewing personal understanding of creativity.	Above average competence in explorative connection with the creative processes and practices of other cultures and disciplines evident in own work. Above average level of openness and objectivity in reviewing personal understanding of creativity.	Highly competent and explorative connection with the creative processes and practices of other cultures and disciplines evident in own work High level of openness and objectivity in reviewing personal understanding of creativity.	Insufficient evidence of connection with the creative processes and practices of other cultures and disciplines in own work. Insufficient level of openness and objectivity in reviewing personal understanding of creativity.
	PL4 GO4 C/LO2 Self, time and working space management in engaging with others.	Attestation, entries in visual diary, report, practical research	Demonstrates adequate evidence of effective management in engaging with others.	Demonstrates good evidence of effective management in engaging with others.	Demonstrates strong evidence of effective management in engaging with others.	Demonstrates limited evidence of effective management in engaging with others.
	PL4 GO4 C/LO3 Potential vocational pathways.	Attestation, entries in visual diary, trials, report, practical research, responses in the Workroom	Satisfactory consideration of personal points of view and core drivers in relation to potential vocational pathways.	Above average competence in consideration of personal points of view and core drivers in relation to potential vocational pathways.	Highly competent consideration of personal points of view and core drivers in relation to potential vocational pathways.	Insufficient consideration of personal points of view and core drivers in relation to potential vocational pathways.
	PL4 GO4 C/LO4 Consideration of transferrable creativity skills in relation to career options.	Entries in visual diary, trials, report, practical research, key works, responses in the Workroom	Work displays satisfactory evidence of personal creative and transferrable skills with potential relevance to career options.	Work displays above average evidence of personal creative and transferrable skills with potential relevance to career options.	Work displays excellent evidence of personal creative and transferrable skills with potential relevance to career options.	Insufficient evidence of identification of personal creative and transferrable skills with potential relevance to career options.
	Programmes may include contribution to community projects.					

NOTES/CONSIDERATIONS

Formative assessments: Students submit work for formative assessment to check progress and develop an understanding of the standards noted above in relationship to their work. Feedback is delivered verbally and/or in writing. This process provides opportunities for students to improve and finalise their outcomes prior to summative assessment.

Summative assessment occurs at the end of the programme, it includes an overview compiled in relation to Graduate Outcomes **and** supported by evidence tabulated in the reference chart below. Note that there is no specific allocation of credits to ‘conditions’. Credits are connected with Graduate Outcomes.

Successful completion of the programme requires that all conditions are met.

Reference chart for standards/evaluation of creativity

The reference chart is an identification tool for use by tutors, mentors and students as an ongoing indicator of factors that remain fundamental at any stage of creativity.

- It is an expanded version of the Creative Spiral containing the core creativity indicators operating as a supplementary means of gauging the overall progress of a student.
- It reinforces the connectedness of the creativity programme and will have particular value in the case of performance that is uneven but exceptional.
- It supports the ‘conditions’ (and contains elements that are important at all levels).
- In operational terms it is quick and easy to use.

These on-going factors are relevant throughout Level 4 Creativity. They provide an indication of quality for programme components and for the programme as a whole. They are necessarily fluid rather than static – there is a need for continuing reinvention.

Expanded Creative Spiral:	Excellence	Merit	Achieved	Not yet achieved
Idea/action				
Question convention				
Sustainability				
Feedback/review				
Novelty/inventiveness				
Effectiveness				
Has idea been evolved?				

*bold indicates elements of the Creative Spiral

Conventional practice is practice based on or in accordance with general agreement. Creativity questions conventions that may be based on false assumptions (for example ‘the earth is flat;’ ‘quality is what the academy says it is;’ ‘our leader is always right’).

Novelty is a quality of being new, original, or unusual. It is an attribute of creativity along with ‘effectiveness’ and ‘sustainability.’

Effectiveness: Does the item/concept add value so that it can be said to ‘work’? Criteria will vary according to the purpose of the item/concept.

Core motivation in this context is the same as ‘intrinsic motivation’ (core drivers of personal interest) and refers to behaviour that is driven by **internal** rewards. Core motivation is important for people working on creative projects because it helps them to persist in the absence of extrinsic rewards (such as money, resources, encouragement, status, etc). See Amabile, T. M. (1989). *Growing up creative*. New York: Crown.

Amabile, T. M. (1996). *Creativity in context: Update to the social psychology of creativity*. Boulder, CO: Westview.

Saul Neves de Jesus *Intrinsic Motivation and Creativity Related to Product: A Meta-analysis of the Studies Published Between 1990–2010*

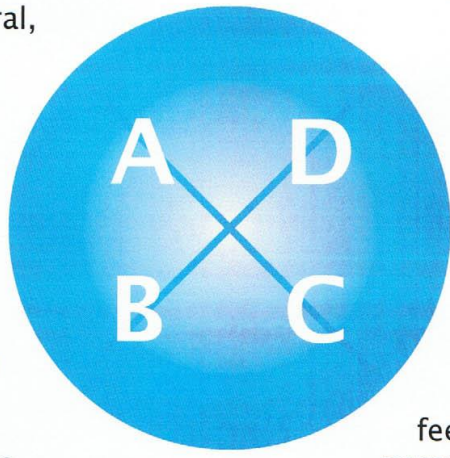
<http://www.tandfonline.com/doi/abs/10.1080/10400419.2013.752235?journalCode=hcrj20>

Sustainability is assessed on a continuum ranging from ‘no obvious limits’ to ‘self-limiting.’ For example, a wind-powered machine or kinetic sculpture might be highly sustainable whereas other energy sources may have medium to long term problems. The same item might be very unsustainable if it wasn’t engineered to handle the normal range of wind conditions.

Evolve: Process of change from initial conditions to something new and possibly more effective/sustainable. May feature uneven progression including false starts, dead ends, sudden leaps of progress and periods of little or no change. In nature evolution can be very slow (millennia) whereas in human creativity it can be very fast (hours, days, weeks).

Sequential, logical, rational, analytical, factual, theoretical, cerebral, calculated.

Orderly, consistent, stable, organised, on time, practical, meticulous, firm, clear, everything in the correct place, keeping to the rules.



The big picture, synthesis, intuition, integrate ideas, anticipate change, problem solving, see patterns.

Values, empathy, interpersonal, anticipate feelings, enthusiasm, persuasion, non-verbal cues, conciliation, warm-hearted.

The Creative Spiral: Key stages of creativity are idea-action-feedback-review-evolve. The order may vary although the stages as a whole are likely to apply to creativity in any field.

Learning styles: Everyone can engage with creative practice. There are as many different starting places as there are people. An overview is indicated in 'GO! The Art of Change' (Jonathan Milne, 2008).

For example, TECHNIQUES are usually a blend of A and B quadrants. Techniques are just as important to creativity as new ideas.

SUSTAINABILITY is a mix of all quadrants (financial, organisational, empathetic and visionary).

MARKETING involves all quadrants although it is led by C (especially persuasion, enthusiasm and non-verbal cues).

NEW IDEAS have a lot to do with D. Frequently they begin with curiosity and intuition rather than a step-by-step plan.

The specific areas of relevance will vary from student to student.

The development of creativity is a matter of 'drawing out' rather than 'stuffing in'.

Creative habits: Overlap with 'mainstream' habits although they have features that might be challenging in a conventional workplace or school. The set below is an indicator only – the habits of each creative individual may include but are not limited to the following examples.

1. They daydream.
2. They observe everything
3. They work the hours that work for them.
4. They take time for solitude.
5. They turn life's obstacles around.
6. They seek out new experiences.
7. They "fail up."
8. They ask the big questions.
9. They people-watch.
10. They take risks.
11. They view all of life as an opportunity for self-expression.
12. They follow their true passions.
13. They get out of their own heads.
14. They lose track of the time.
15. They surround themselves with beauty.
16. They connect the dots.
17. They constantly shake things up.
18. They make time for mindfulness.

(from http://www.huffingtonpost.com/entry/highly-creative-people_us_56313441e4b063179910bd4e)

Creative personality: Creative people often have characteristics that appear paradoxical. Whether these characteristics are inherent or learned is a moot point. They may be inherent in everyone and waiting to be drawn out and developed through teaching. Conversely, they may be stifled by teaching that is shaped by fixed goals and rigid delivery.

Mihaly Csikszentmihalyi identified 10 antithetical traits often present in creative people that are integrated with each other in a dialectical tension.

1. Creative people have a great deal of physical energy, but they're also often quiet and at rest.
2. Creative people tend to be smart yet naive at the same time. How smart they actually are is open to question.
3. Creative people combine playfulness and discipline, or responsibility and irresponsibility.
4. Creative people alternate between imagination and fantasy, and a rooted sense of reality.
5. Creative people tend to be both extroverted and introverted.
6. Creative people are humble and proud at the same time.
7. Creative people, to an extent, escape rigid gender role stereotyping.
8. Creative people are both rebellious and conservative.
9. Most creative people are very passionate about their work, yet they can be extremely objective about it as well.
10. Creative people's openness and sensitivity often exposes them to suffering and pain, yet also to a great deal of enjoyment.

From *Creativity: The Work and Lives of 91 Eminent People*, by Mihaly Csikszentmihalyi, published by HarperCollins, 1996.