

New Zealand Diploma in Creativity (Level 5)

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
		<i>Evidence may include but is not limited to:</i>	Overview: Acceptable level of self-management (achieves adequate outcomes with no need for supervision in defined contexts). Mostly competent in achieving solutions to familiar problems and sometimes unfamiliar problems. Demonstrates adequate responsibility for own learning. Shows an acceptable depth of applied knowledge.	Overview: Above average level of self-management (achieves very good outcomes with no need for supervision in defined contexts). Competent in achieving solutions to familiar problems and sometimes unfamiliar problems. Demonstrates very good responsibility for own learning. Shows a very good depth of applied knowledge.	Overview: High level of self-management (achieves high quality outcomes with no need for supervision in defined contexts). Highly competent in achieving solutions to familiar problems and sometimes unfamiliar problems. Demonstrates full responsibility for own learning Shows a notable depth of applied knowledge.	Overview: Insufficient level of self-management (still needs supervision to achieve acceptable outcomes in defined contexts). Limited level of competence in achieving solutions to familiar problems and sometimes unfamiliar problems. Demonstrates insufficient responsibility for own learning. Shows inadequate depth of applied knowledge.
GO1 Challenge conventions and discover new possibilities across a range of contexts. Credits 30	PL5GO1 C/L01 Risk taking	Visual diary entries, artefacts in the Workroom, tests and samples, trials, key works.	Uses an open-ended and experimental approach. Accepts that experimental steps add new and useful information. Able to sustain a long-term focus on ideas while exploring new lines of practice and enquiry.	Uses an above average open-ended and experimental approach. Competent in accepting that each experimental step adds new and useful information. Above average ability to sustain long-term focus on ideas while exploring new lines of practice and enquiry.	Consistently uses an excellent open-ended and experimental approach. Highly competent and confident in accepting that each experimental step adds new and useful information. Excellent ability to sustain long-term focus on ideas while exploring new lines of practice and enquiry.	Insufficient use of an open-ended, experimental approach and/or acceptance that experimental steps can add new and useful information. Not yet able to sustain long-term focus on ideas while exploring new lines of practice and/or enquiry.
	PL5GO1 C/L02 Critical judgement	Visual diary entries, artefacts in the Workroom, report, discussion, key works.	Objectivity in decision-making. Awareness of factors relevant to the problem at hand. Acceptable ability to question conventional approaches and test alternatives.	Above average objectivity in decision-making on most occasions. Very good awareness of factors relevant to the problem at hand. Above average ability to question conventional approaches and test alternatives.	Consistently high degree of objectivity in decision-making. High level of awareness of factors relevant to the problem at hand. Excellent ability to question conventional approaches and test alternatives.	Insufficient objectivity in decision-making. Displays minimal awareness of factors relevant to the problem at hand. Limited ability to question conventional approaches and/or test alternatives.
	PL5GO1 C/L03 Investigation of progression of creative ideas	Visual diary entries, artefacts in the Workroom, tests and samples.	Adequate commitment and practical ability to develop tactics and respond to insights that might evolve an idea.	Above average commitment and practical ability to develop tactics and respond to insights that might evolve an idea.	Excellent commitment and practical ability to develop tactics and respond to insights that might evolve an idea.	Limited commitment and/or practical ability to develop tactics and respond to insights that might evolve an idea.
GO2 Synthesise creative concepts/elements, experiment and test their viability. Credits 30	PL5GO2 C/L00 (This standard was added by TLC because none of the conditions directly addressed the Graduate Outcome)	Visual diary entries, artefacts in the Workroom, key works.	Evidence displays adequate analysis and synthesis of creative concepts and elements tested for their viability.	Evidence displays very good analysis and synthesis of creative concepts and elements tested for their viability.	Evidence displays excellent analysis and synthesis of creative concepts and elements tested for their viability.	Evidence displays insufficient analysis and synthesis of creative concepts and elements tested for their viability.
	PL5GO2 C/L01 Identification of transferrable patterns and new applications	Visual diary entries, artefacts in the Workroom, key works, tests and samples, reports, discussion, presentation	Adequate practical ability to identify how a process or pattern in a particular context might usefully be applied to give insight and possible solutions in an unrelated context.	Very good practical ability to identify how a process or pattern in a particular context might usefully be applied to give insight and possible solutions in an unrelated context.	Excellent practical ability to identify how a process or pattern in a particular context might usefully be applied to give insight and possible solutions in an unrelated context.	Insufficient evidence of practical ability to identify how a process or pattern in a particular context might usefully be applied to give insight and possible solutions in an unrelated context.

	PL5GO2 C/LO2 Self-assessment and peer feedback to evolve work	Visual diary entries, practical research and self-enquiry, artefacts in the Workroom, digital media.	Acceptable level of objectivity and awareness in evaluating own work and considering feedback in relation to the testing and evolution of creative ideas.	Above average level of objectivity and awareness in evaluating own work and considering feedback in relation to the testing and evolution of creative ideas.	High level of objectivity and awareness in evaluating own work and considering feedback in relation to the testing and evolution of creative ideas.	Insufficient evidence to demonstrate objectivity and awareness in evaluating own work and considering feedback in relation to the testing and/or evolution of creative ideas.
GO3 Apply creative process to develop a series of works that demonstrate creative thinking and relevant technical skills. Credits 40	PL5GO3 C/LO1 A record that illustrates evolution of work	Visual diary entries, practical research and self-enquiry, artefacts in the Workroom.	Evidence showing adequate creative process, creative thinking and technical skills in developed work.	Evidence showing very good creative process, creative thinking and technical skills in developed work.	Evidence showing extensive creative process, creative thinking and technical skills in developed work.	Insufficient evidence of creative process, creative thinking and technical skills in developed work.
	PL5GO3 C/LO2 Application of outcomes across fields	Practical research and self-enquiry, body of work.	Evidence indicating some application of creative outcomes across fields.	Evidence indicating very good application of creative outcomes across fields.	Evidence indicating excellent application of creative outcomes across fields.	Insufficient and/or incomplete evidence indicating application of creative outcomes across fields.
	PL5GO3 C/LO3 Collaboration with others in shaping creative works	Event, visual diary entries, artefacts in the Workroom, attestation, report, digital media.	Development of creative works indicates some collaboration with others.	Development of creative works indicates effective collaboration with others.	Development of creative works indicates highly effective collaboration with others.	Development of creative works indicates minimal collaboration with others.
	PL5GO3 C/LO4 Presentation of creative outcomes for peer and public feedback	Key works, event participation, presentation(s).	Acceptable standard of presentation of creative outcomes for the purpose of peer and public feedback.	Very good standard of presentation of creative outcomes for the purpose of peer and public feedback.	Excellent standard of presentation of creative outcomes for the purpose of peer and public feedback.	Presentation of creative outcomes is insufficient for the purpose of peer and public feedback.
GO4 Identify patterns of creativity that cross disciplines and cultures to create new understanding. Credits 7	PL5GO4 C/LO0 (This graduate outcome has no associated conditions on NZQA framework)	Visual diary entries, artefacts in the Workroom, practical research and self-enquiry, samples and trials, digital media. A minimum of 3 separate patterns of creativity identified.	Adequate research processes identify patterns of creativity that cross disciplines and cultures, creating new understanding.	Very good research processes identify patterns of creativity that cross disciplines and cultures, creating new understanding	Extensive research processes identify patterns of creativity that cross disciplines and cultures, creating new understanding	Limited research processes evidenced to identify patterns of creativity that cross disciplines and cultures to create new understanding
GO5 Manage and take responsibility for own practice. Credits 6	PL5GO5 C/LO1 Programmes must include understanding and testing of relevant marketing and promotional skills.	'Presentation package', artefacts in the Workroom, visual diary entries, posters and promotional items, use of digital media.	Evidence of an adequate understanding and application of relevant marketing and promotional skills.	Evidence of a very good understanding and application of relevant marketing and promotional skills.	Evidence of an excellent understanding and application of relevant marketing and promotional skills.	Insufficient understanding and/or application of relevant marketing and promotional skills.
	PL5GO5 C/LO2 Programmes may include knowledge of ethical and legal requirements such as intellectual property and copyright law.	Ethical and legal requirement resources/workshop.	Where relevant, evidence supports an acceptable practical knowledge of ethical and legal requirements such as intellectual property and copyright law.	Where relevant, evidence supports a very good practical knowledge of ethical and legal requirements such as intellectual property and copyright law.	Where relevant, evidence supports an excellent practical knowledge of ethical and legal requirements such as intellectual property and copyright law.	Where relevant, evidence of practical knowledge of ethical and/or legal requirements such as intellectual property and copyright law are insufficient.
GO6 Implement a project based on a creative concept. Credits 7	PL5GO6 C/LO1 Engagement with appropriate social, business or research context.	Visual diary entries, responses in the Workroom, creative project creative process.	Adequate implementation of a creative enterprise in an appropriate social, business or research context.	Competent implementation of a creative enterprise in an appropriate social, business or research context.	Excellent implementation of a creative enterprise in an appropriate social, business or research context.	Insufficient implementation of a creative enterprise in an appropriate social, business or research context.
	PL5GO6 C/LO2 Consideration of viability and sustainability.	Visual diary entries, responses in the Workroom, creative project creative process.	Adequate applied research into the viability and sustainability of the creative concept.	Above average applied research into the viability and sustainability of the creative concept.	Excellent applied research into the viability and sustainability of the creative concept.	Insufficient applied research into the viability and sustainability of the creative concept.

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 make improvements where necessary before finalising 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 the Level 5 in 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?				

NOTES/CONSIDERATIONS/GLOSSARY

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' 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=hcrl20>

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.

Viability: Does it work? Is it appropriate?

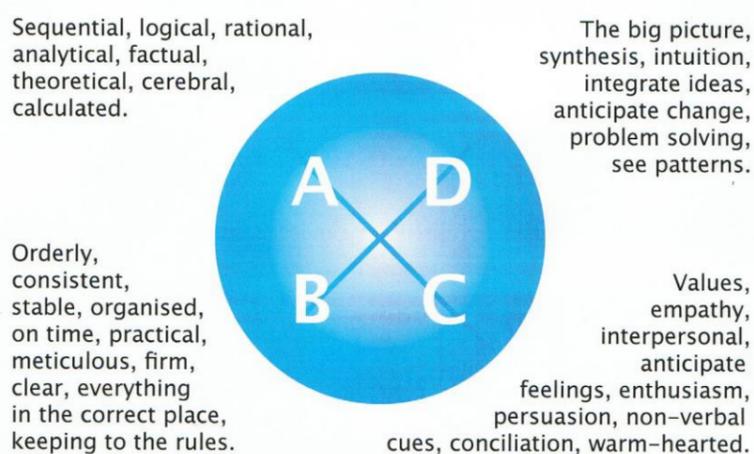
Evolve: Process of change from initial conditions to something new and possibly more effective and sustainable. May feature uneven progression including false starts, dead ends, sudden leaps of progress and periods of little or no change. In nature evolution can be very slow (millennia) whereas in human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

Appropriate (GO6) means relevant to the student's focus

Media: The materials (real, digital or virtual) used as a focus for creative investigation.

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. Note that the reference chart for standards includes these items plus others that are subsets of 'evolve'.

Learning styles: Everyone can engage with creative practice. There are as many different starting places as there are people. An implication is that assessment itself must take into account the particular creative potentials of each student. An overview of thinking/learning styles is in 'GO! The Art of Change' (page 87) 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 though 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.