

New Zealand Diploma in Creativity (Level 6)

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: Satisfactory application of creative processes to resolve familiar and unfamiliar problems. Complete self-management of learning and performance within dynamic contexts (achieves satisfactory results without supervision). Takes an acceptable level of responsibility for leadership in complex situations. Demonstrates satisfactory applied knowledge with depth in one or more chosen areas of work.	Overview: Very good application of creative processes to resolve familiar and unfamiliar problems. Complete self-management of learning and performance within dynamic contexts (achieves very good results without supervision). Takes an above average level of responsibility for leadership in complex situations. Demonstrates very good applied knowledge with depth in one or more chosen areas of work.	Overview: Outstanding application of creative processes to resolve familiar and unfamiliar problems. Complete self-management of learning and performance within dynamic contexts (achieves excellent results without supervision). Takes a high level of responsibility for leadership in complex situations. Demonstrates excellent applied knowledge with depth in one or more chosen areas of work.	Overview: Insufficient application of creative processes to resolve familiar and unfamiliar problems. Requires more work to achieve complete self-management of learning and performance within dynamic contexts. Not yet taking an adequate level of responsibility for leadership in complex situations. More evidence required to demonstrate adequate applied knowledge with depth in one or more chosen areas of work.
GO1 Initiate, visualise and develop creative projects. Credits 25	PL6 GO1 C/LO1 Transition from concept to practical outcome	Work books/visual diaries, outcome, moving or still image, performance, event, creative projects, experiments/work trials/samples.	Demonstrates ability to initiate, visualise and then develop a practical outcome based on a concept.	Demonstrates very good ability to initiate, visualise and then develop a practical outcome based on a concept.	Demonstrates excellent ability to initiate, visualise and then develop a practical outcome based on a concept.	Limited ability to initiate, visualise and then develop a practical outcome based on a concept.
	PL6 GO1 C/LO2 Evolution of outcomes into new creative projects	Work books/visual diaries, outcome, explanation, report, performance, technique, event, exhibitions, creative process, experiments/work trials/samples, articulation, attestation.	Demonstrates an ability to evolve outcomes into new creative projects.	Demonstrates a very good level of ability to evolve outcomes into new creative projects.	Demonstrates a high level of ability to evolve outcomes into new creative projects.	Limited ability to evolve outcomes into new creative projects.
	PL6 GO1 C/LO3 Procedures that connect creative practice with sustainable outcomes	Work books/visual diaries, outcome, explanation, report, moving or still image, performance, event, technique, exhibitions, creative process, experiments/work trials/samples.	Demonstrates an adequate level of skill in developing processes to connect creative practice with sustainable outcomes.	Demonstrates a very good level of skill in developing processes to connect creative practice with sustainable outcomes.	Demonstrates a high level of skill in developing processes to connect creative practice with sustainable outcomes.	Insufficient level of skill in developing processes to connect creative practice with sustainable outcomes.
GO2 Analyse patterns of creativity in diverse contexts and engage in self-directed research that contributes to creative goals. Credits 15	PL6 GO2 C/LO0 (This standard was added by TLC because none of the conditions directly addressed the Graduate Outcome)	Work books/visual diaries, explanation, moving or still image, discussion, technique, creative process, experiments/work trials/samples.	Evidence shows adequate understanding and analysis of patterns of creativity in diverse contexts	Evidence shows very good understanding and analysis of patterns of creativity in diverse contexts	Evidence shows excellent understanding and analysis of patterns of creativity in diverse contexts.	Evidence shows insufficient understanding and/or analysis of patterns of creativity in diverse contexts
	PL6 GO2 C/LO1 Demonstration of practice-based research	Work books/visual diaries, outcome, explanation, report, moving or still image, performance, event, exhibitions, technique, creative projects (research, developments and outcomes), experiments/work trials/samples.	Demonstrates adequate application of self-driven, practice based research contributing to creative goals.	Demonstrates very good application of self-driven, practice based research contributing to creative goals.	Demonstrates high quality application of self-driven, practice based research contributing to creative goals.	Limited application of self-driven, practice based research contributing to creative goals.

	PL6 GO2 C/LO2 Contribution to new ways of thinking innovation	Work books/visual diaries, explanation, report, discussion, technique, creative process, experiments/work trials/samples, attestation.	Work demonstrates an adequate level of innovative thinking that merits development for applications in diverse contexts.	Work demonstrates a very good level of innovative thinking that merits development for applications in diverse contexts.	Work demonstrates a high level of innovative thinking that merits development for applications in diverse contexts.	Limited level of innovative thinking.
GO3 Present an original project that shows the development of a creative theme or themes. Credits 60	PL6 GO3 C/LO1 Evolution of themes into coherent results	Outcome, report, moving or still image, performance, event, exhibitions, creative projects, creative process, experiments/work trials/samples, articulation.	Develop a body of work based on creative themes, and indicating novel and effective development of ideas.	Develop a very good body of work based on creative themes, and indicating novel and effective development of ideas.	Develop an exceptional body of work based on creative themes, and indicating novel and effective development of ideas.	Insufficient and/or incomplete body of work.
	PL6 GO3 C/LO2 Presentation to peers and relevant experts using appropriate media	Outcome, explanation, report, moving or still image, performance, event, discussion, digital media, exhibitions, creative projects (research, developments and outcomes).	Adequate presentation, using appropriate media, of an original project that gives peers and relevant experts a clear insight of creative processes and outcomes.	Very good presentation, using appropriate media, of an original project that gives peers and relevant experts a clear insight of creative processes and outcomes.	Excellent presentation, using appropriate media, of an original project that gives peers and relevant experts a clear insight of creative processes and outcomes.	Inadequate presentation.
	PL6 GO3 C/LO3 Critical evaluation of own work	Work books/visual diaries, explanation, technique, creative process, experiments/work trials/samples, articulation.	Demonstrates an adequate ability to critically evaluate own work.	Demonstrates a strong ability to critically evaluate own work.	Demonstrates an outstanding ability to critically evaluate own work.	Limited ability to critically evaluate own work.
GO4 Apply professional planning and practices to facilitate creative outcomes. Credits 12	PL6 GO4 C/LO1 Communication with stakeholders	Discussion, feedback/attestation, report, meetings, evidence of negotiations and agreements, moving or still image, digital media, experiments/work trials/samples.	Demonstrates effective liaison with stakeholders.	Demonstrates very effective liaison with stakeholders.	Demonstrates highly effective liaison with stakeholders.	Insufficient liaison with stakeholders.
	PL6 GO4 C/LO2 Demonstration of leadership skills	Work books/visual diaries, report, discussion, event, exhibitions, creative projects (research developments and outcomes), digital media, attestation, evidence of perseverance/time management/meeting deadlines.	Adequate quality of leadership (of self and/or others) demonstrated through effective planning and practice. Taking an active role in development and implementation of group projects (if applicable).	Very good quality of leadership (of self and/or others) demonstrated through effective planning and practice. Taking a proactive role in development and implementation of group projects (if applicable).	High quality of leadership (of self and/or others) demonstrated through effective planning and practice. Taking a major proactive role in development and implementation of group projects (if applicable).	Insufficient leadership (of self and/or others) demonstrated.
	PL6 GO4 C/LO3 Planning to meet sustainable goals within chosen field of work	Work books/visual diaries, explanation, report, discussion, selection of techniques, creative projects (research, developments and outcomes), experiments/work trials/samples.	Demonstrate an adequate practical planning and understanding of sustainability factors as goals in the chosen field of work	Demonstrates very good practical planning and understanding of sustainability factors as goals in the chosen field of work	Demonstrates an excellent practical planning and understanding of sustainability factors as goals in the chosen field of work	Demonstrates limited practical planning and/or understanding of sustainability factors as goals in the chosen field of work
	PL6 GO4 C/LO4 Generation of professional promotion package	Resume, catalogue, show reel, mood boards, moving or still image, digital presence, references/testimonials, samples.	Creates a professional promotional package.	Creates a professional and convincing promotional package.	Creates a highly professional and convincing promotional package.	Creates a limited promotional package.
	PL6 GO4 C/LO5 Presentation that communicates essential ideas from which personal creative work is derived	Work books/visual diaries, explanation, report, moving or still image, performance, event, technique, exhibition, creative projects (research, developments and outcomes), creative process, experiments/work trials/samples, articulation.	Presentation effectively communicates the provenance of essential ideas relevant to personal creative work.	Very good presentation that effectively communicates the provenance of essential ideas relevant to personal creative work.	Excellent presentation that effectively communicates the provenance of essential ideas relevant to personal creative work.	Limited presentation to adequately communicate the provenance of essential ideas relevant to personal creative work.

	PL6 GO4 C/LO6 Intellectual property, copyright law	Work books/visual diaries, outcome, explanation, report, moving or still image, event, discussion, exhibitions, creative projects (research, developments and outcomes), articulation, attributions.	Adequate level of practical understanding of intellectual property and copyright law that apply to personal practice.	Very good level of practical understanding of intellectual property and copyright law that apply to personal practice.	Excellent level of practical understanding of intellectual property and copyright law that apply to personal practice.	Insufficient level of practical understanding of intellectual property and/or copyright law that apply to personal practice.
GOS Recognise the ways that different communities, cultures and disciplines view their creative practices to inform planning of own work. Credits 8	PL6 GO5 C/LO1 Involvement of community and/or other disciplines in planning creative work	Work books/visual diaries, outcome, explanation, report, moving or still image, performance, event, discussion, technique, exhibitions, creative projects (research, developments and outcomes), creative process, digital media, experiments/work trials/samples, articulation, attestation.	Planning of personal creative work recognises and uses the creative practices of different communities, cultures and/or disciplines in adequate ways.	Planning of personal creative work recognises and uses the creative practices of different communities, cultures and/or disciplines in effective ways.	Planning of personal creative work recognises and uses the creative practices of different communities, cultures and/or disciplines in highly effective ways.	Planning of personal creative work insufficiently recognises and/or uses the creative practices of different communities, cultures and/or disciplines.

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.

Refer

ence 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 6 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 Outcome: A Meta-analysis of the Studies Published Between 1990–2010*

<http://www.tandfonline.com/doi/abs/10.1080/10400419.2013.752235?journalCode=hcrcj20>

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?

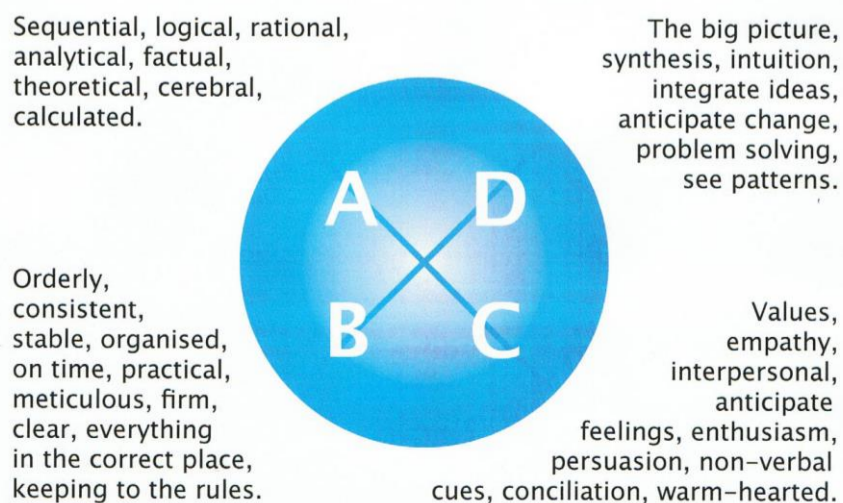
Evolve: Process of change from initial conditions to something new and possibly more effective and sustainable. May feature uneven progression including false starts, dead ends, sudden leaps of progress and periods of little or no change. In nature evolution can be very slow (millennia) whereas in human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

What if?: See https://en.wikipedia.org/wiki/Sensitivity_analysis - the use of 'sensitivity analysis' in science overlaps with creativity in other fields. What if?' is a non-technical expression that captures the essence of a complex process.

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 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.