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# Capture/Curate Student Design process toolkit:

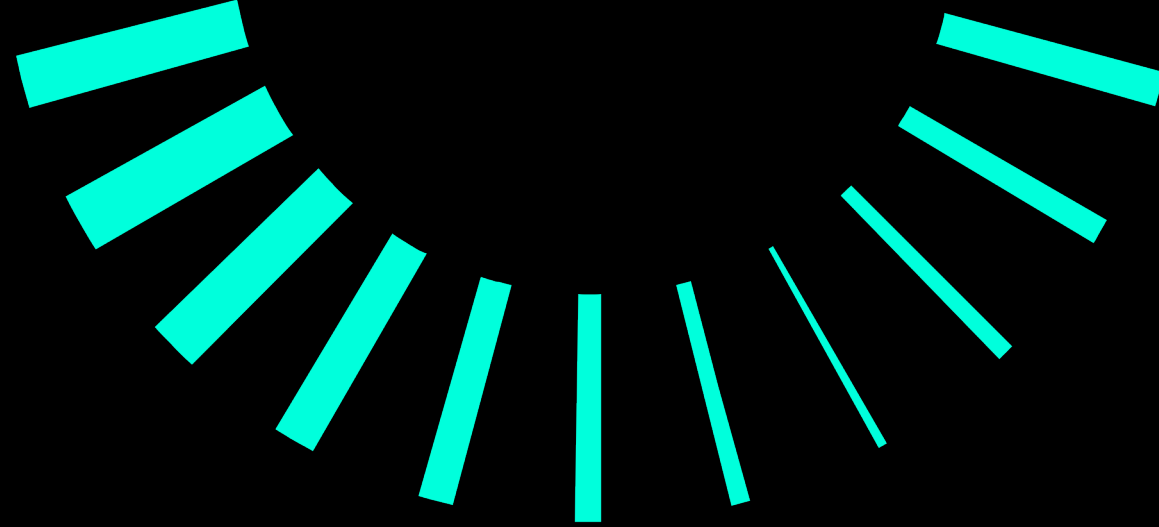
Assessment for outcome based learning



**Presenter: Cath Caldwell**  
University of the Arts London

Enhancing teaching, learning and careers education in partnership with staff and students

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**Capture/Curate:**

# **Designing a Student Process Toolkit**

**Case study by Dr David Preston**

**Central Saint Martins Graphic Communication Design**



## What is Capture/Curate?

Capture/Curate is a student toolkit for recording and representing the material evidence of process work associated with experiential learning. It was developed for the BA (Hons) Graphic Communication Design (GCD) course at Central Saint Martins with support from UAL's Academic Enhancement team.

The project was developed by Stage 1 Lead (Dr Catherine Dixon) and Platform Lead (Dr David Preston) who together identified an opportunity to extend and consolidate previous work on best practice for documenting process.

## Level of study and discipline

- Undergraduate level
- Design: transferable to any discipline
- Submissions involving presentation of process



GCD Degree show banner. Photo credit: Max Coulson

## What is the toolkit?

A toolkit for students to support the documentation of experiential learning, by recording and representing the process work involved. The toolkit identified an opportunity to enhance student support around assessment submission. It was created in response to the importance of factors beyond final outcomes in UAL's

Assessment Criteria. The Criteria favours developmental factors such as 'process', 'enquiry' and 'knowledge'. This means for students to meet the assessment learning outcomes; they would have to understand how evidence the factors that underpin their final outcomes.

The toolkit has the potential to be transformational for student attainment at UAL. As it enables a fair and level playing field for students from all backgrounds.



GCD Degree show banner. Photo credit: Max Colson

## How was the Design Process Toolkit developed?

A conceptual framework that was built around a two-phase model of first 'capturing' and then 'curating' process workings.

To communicate this framework, three documents were developed:

1. A presentation on how to show process work within submissions.
2. A written guide with key principles and best practice advice.
3. A set of tools and methods to help students organise their process workings.

For example showing students how to break down their process map into 10 parts



## Why was it created?

The team notes:

*"It was clear that some students were struggling to prepare submission documents that did full justice to the quality of their work and as a result they were achieving grades below their competence level."*



## Why was it created?

*Some could not comprehend the difference between a sketchbook developed for their own benefit and a submission document charting the narrative development of their projects aligned to the relevant Learning Outcomes and designed for an external audience.*

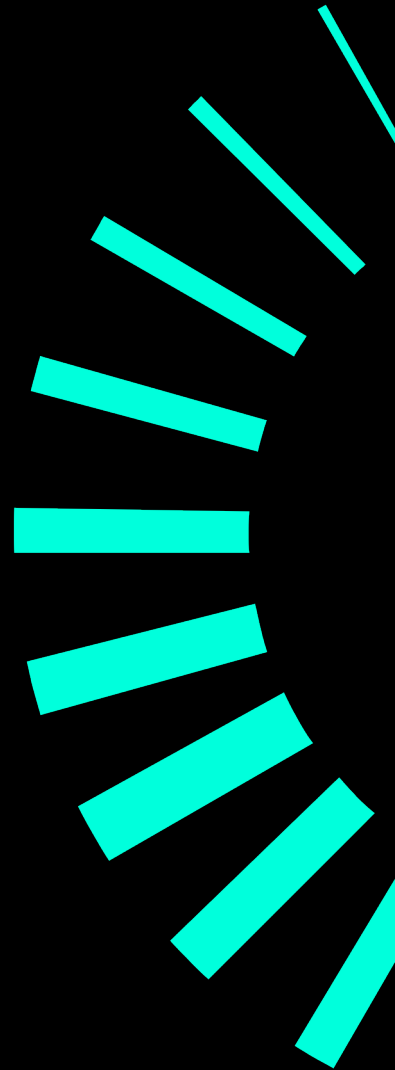
This initiative was instigated as a supportive measure for Stage 1 BA (Hons) Graphic Communication Design students new to the UAL marking system.

## What did you aim to solve?

Over subsequent years the approach has been rolled out across the remaining two stages of the course. Guidance about how to use the Capture/Curate method is now shared with students in all relevant project briefs.

With a large staff team and a body of over 450 students, this method in maintaining common standards across the course has been highly beneficial.

We also identified a particular issue with tutors who didn't know the student's work they were marking, so we helped students to position their practice for an external reader who does not know their work.



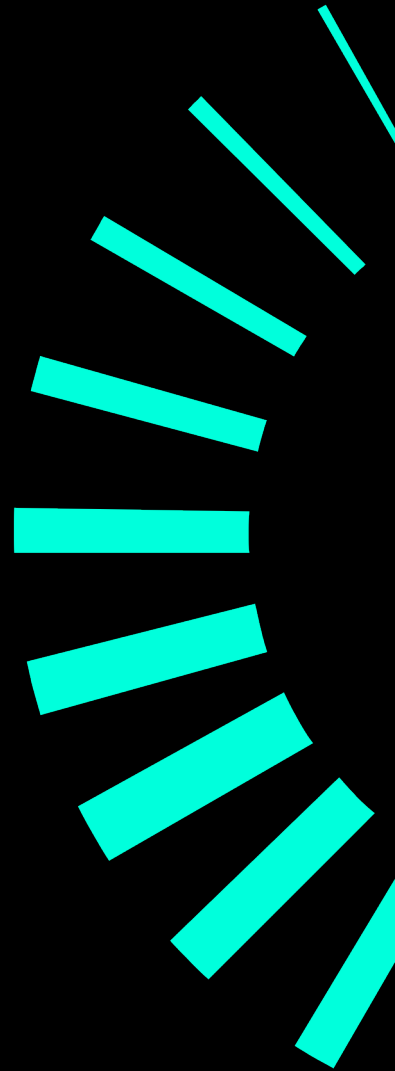
## What were the outputs?

The centralised guidance documents created now provide stable, definitive and consistent information to students about how to prepare documents for assessment submission.

This has resulted in time savings for staff during pressurised assessment routines, as submissions are more standardised in form.

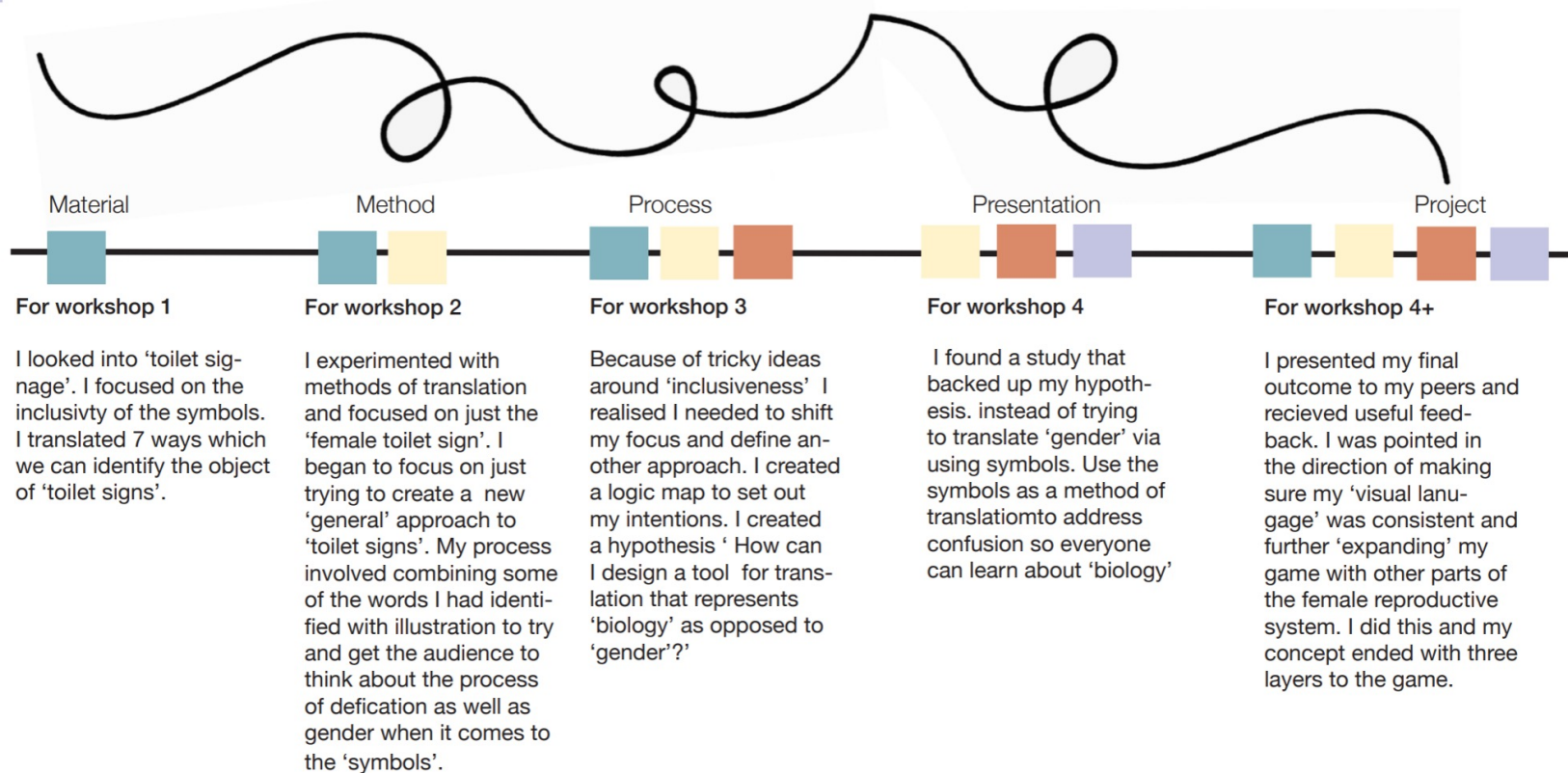
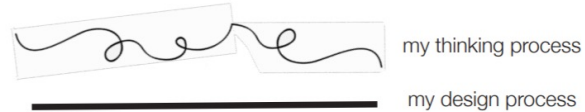
Evidence of experiential learning is now generally being better organised and more clearly sign-posted than prior to the Capture Curate initiative.

This project made us name and identify things that we had never previously quantified.



# Map

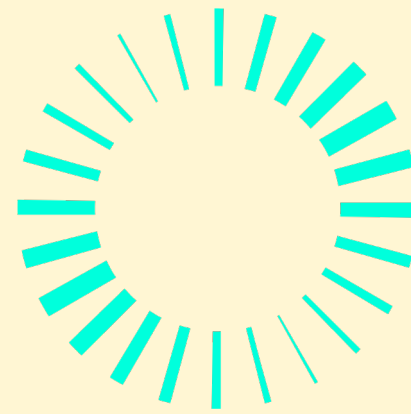
- [Communication]** Setting out intentions, contexts, appropriate to your audiences
- [Realisation]** Recognition of options and choices related to production of outcomes
- [Process]** Experiment and Review methods and results
- [Enquiry]** Engagement in practice informed by relevant practices and ideas



**Process map for Stage 1, Information & Systems project, by Ruby Cydney Gamman Wragg.**

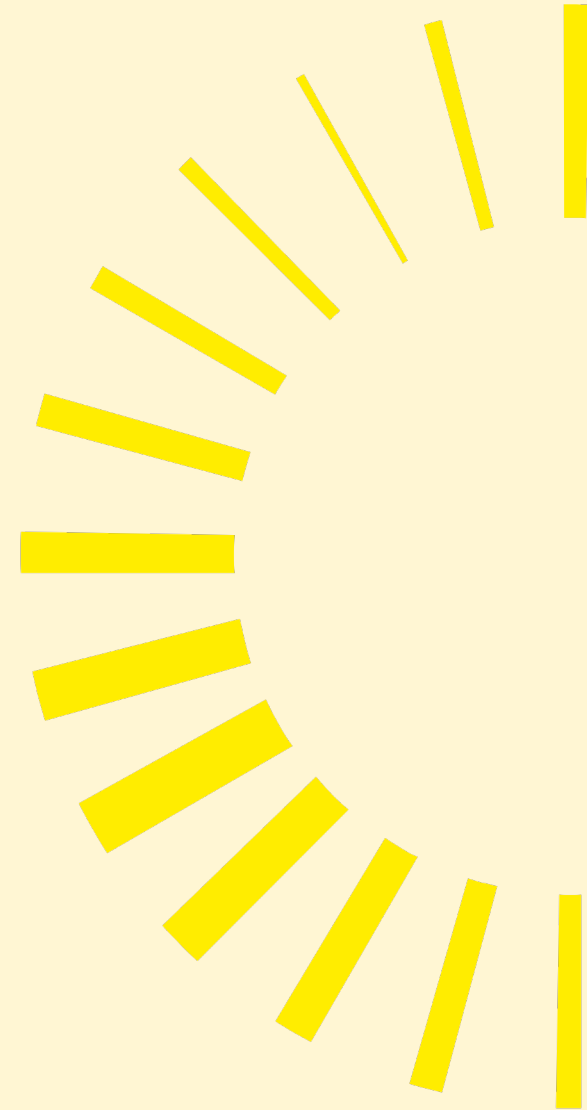
**Here Ruby described the process as workshop chunks. Ruby shows a clear understanding of the UAL Marking Criteria by using colour coded blocks in a helpful legend (top left) in the diagram.**

## Key Outcomes



Noticeable **positive impact** on staff and student experience of assessment.

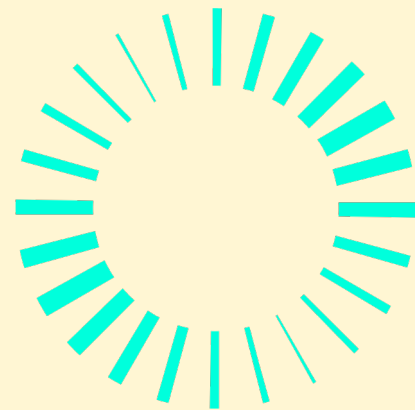
**Students are better prepared** for what assessment submission entails. They are typically more confident, knowledgeable and motivated as they are more aware of what they need to do to improve.



## Key Outcomes

The associated mapping and thumb-nailing tools are now taught throughout various units of the course.

As a result, there is now more ‘constructive alignment’ (Biggs & Tang, 2011) in our teaching and assessment methods.



## Key Impact

It is difficult to isolate evidence that student attainment improved directly as a result of this intervention. However the available data suggests that the number of students achieving a first class classification rose in the Home BAME\* category (From 35% up to 45%) and in the Lower SEC\*\* (38% to 45% categories) between 2019/20 and 2021/22.

*\*UAL recognises this is a contested term: Black and Minority Ethnic. \*\*Social Economic Category.*

## What were the learnings from the development of the Design Process Toolkit?

- An initiative targeted at helping students can also be highly beneficial for staff and the institution at large.
- The skills students learn when they use the Capture/Curate toolkit extend beyond their time studying at UAL, they are learning transferable skills, highly prized by employers.
- Process work has different value within different educational institutions. While the UAL Assessment Criteria recognises developmental process as pivotal to academic achievement, other institutions view process in a more secondary capacity to a final design/outcome.

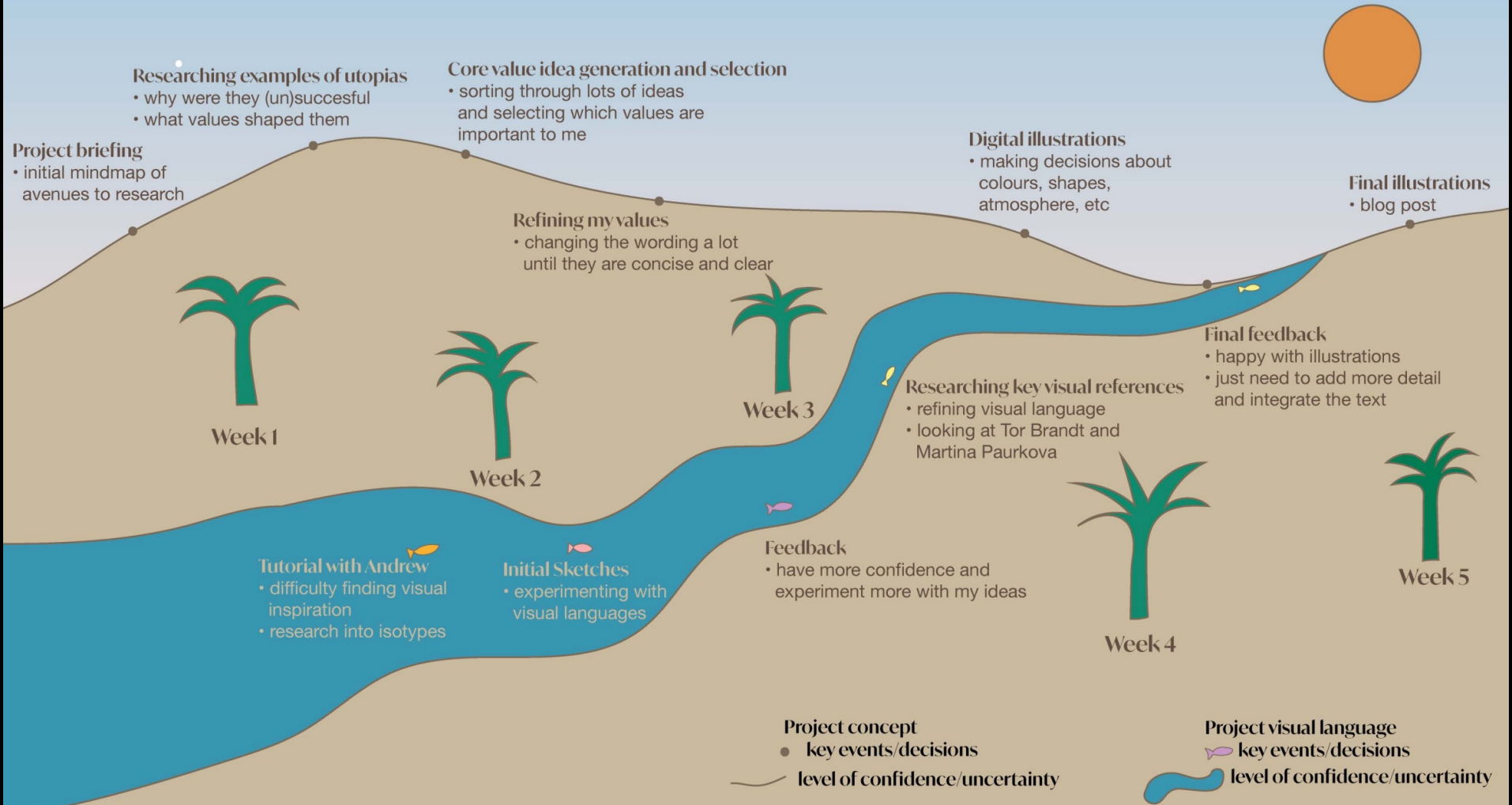


## Challenges and difficulties:

- Documenting experiential learning remains challenging for students who favour practical know-how and tacit performance over explicated forms of technical rationality.
- When implementing course wide standards, it can take time for chosen terminology to stabilise and become commonplace. We now refer to our students' 'Project Logs', but previously referred to this by other names.
- At first it was unclear whether we should tailor the Capture/Curate guidelines to each stage of the course, with the level of complexity increasing year-on-year. Ultimately we decided to keep one common set of standards to ensure coherence and alignment for staff and students.

# Narrative and Voice

## Process map



**Process map for Stage 1, Narrative & Voice project, by Isseya Thierry**

Here Isseya uses the metaphor of a journey through a landscape. Tree markers show the five weeks of the project. The change in confidence and uncertainty is marked as points on the sand dune horizon. Isseya had the freedom to describe her unique process in her own individual way.

# Text-only version of slide 17

Title: Narrative and Voice process Map

**Caption: Process map for Stage 1, Narrative & Voice project, by Isseya Thierry** Here Isseya uses the metaphor of a journey through a landscape. The change in confidence and uncertainty is marked as dots 1-6 on the sand dune horizon. Isseya had the freedom to describe her unique process in her own individual way.

Text on the horizon left to right:

Project contents

Key events decisions as dots in a sequence: Dot 1 – Dot 6

Dot 1 Project briefing

- initial mind-map of avenues to research

Dot 2 Researching examples of utopias

- why were they (un)successful
- what values shaped them

Dot 3 Core value idea generation and selection

- sorting through lots of ideas and selecting which values are important to me

○ Dot 4 Refining my values

- changing the wording a lot until they are concise and clear

○ Dot 5 Digital illustrations

- making decisions about colours, shapes, atmosphere etc.

○ Dot 6 Final illustrations

- blog post

**Tree markers show the five weeks of the project:**

**Week 1** Tutorial with Andrew

- difficulty finding visual inspiration
- research into isotypes

Initial Sketches

- experimenting with visual languages

**Week 2** Feedback

- have more confidence and experiment more with my ideas

Researching key visual references

- refining visual language
- looking at Tor Brandt and Martina Paurkova

**Week 3** Final feedback

- happy with illustrations
- just need to add more detail and integrate the text

**Week 4** Project concept

- dots represent key events/decisions
- the thin line represents the level of confidence/uncertainty

**Week 5** Project visual language

- fish images represent key events/decisions
- water represents the level of confidence/uncertainty

## What you would change next time

- We could flag the employability benefits of documenting process work more clearly. Getting industry guests or alumni to discuss ways of documenting practice in relation to their own work would be beneficial here.
- We could also consider how to persuade those students who don't think it is worthwhile to make the effort to properly document their working process. The students who follow the guidelines most closely, are not the ones who need most support in this area.
- We have now embedded optional Graduate Teaching Assistance support for students who need help in this area. Next time we would likely integrate this from the beginning.

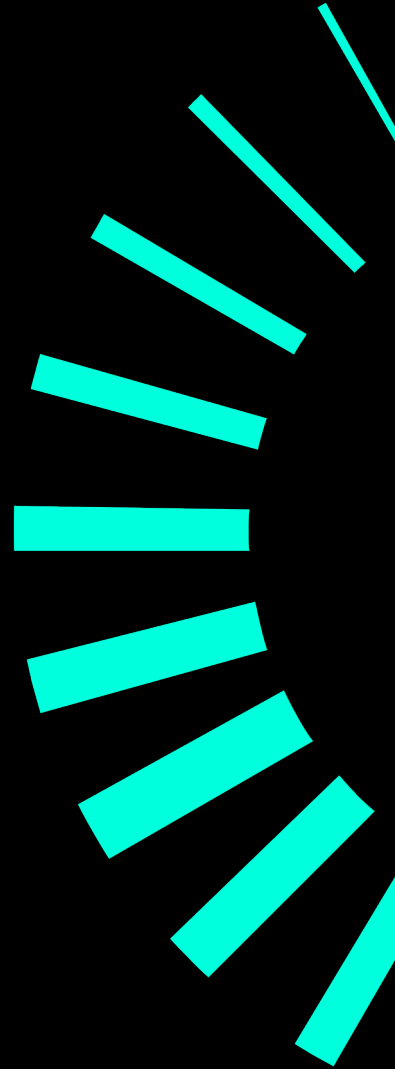
## Want to implement the Design Process Toolkit within your work?

### Advice from David Preston

Consider how you can help students to capture the experiential learning that is necessary for each Learning Outcome on your course.

Key learning often happens during the formative phase of project work, but these moments are soon forgotten if not captured at the time.

What would 'Excellent' or 'Very Good' evidence of these Learning Outcome's look like and what forms could this take within a student submission?

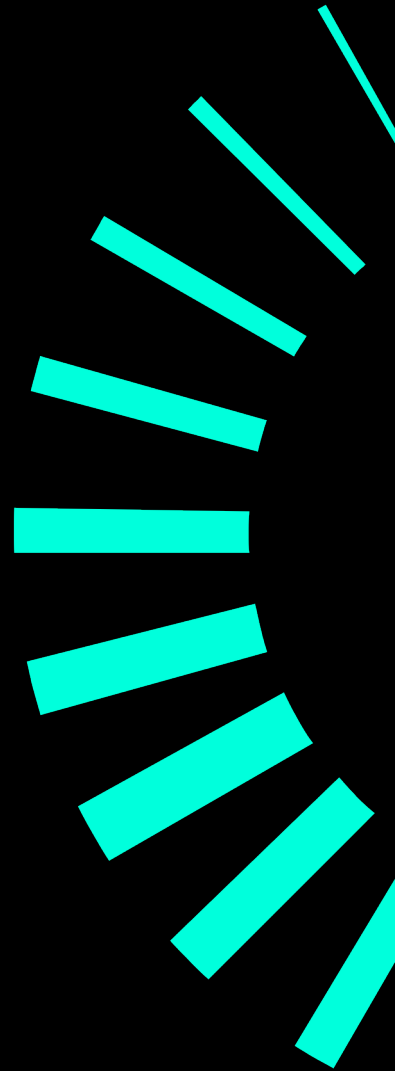


## Want to implement the Design Process Toolkit within your work?

Advice from David Preston

*If students can develop good routines when it comes to documenting their learning this should empower, rather than stifle, their creative momentum.*

*Try to get students to see this as a good professional habit rather than a series of hoops to jump through.*

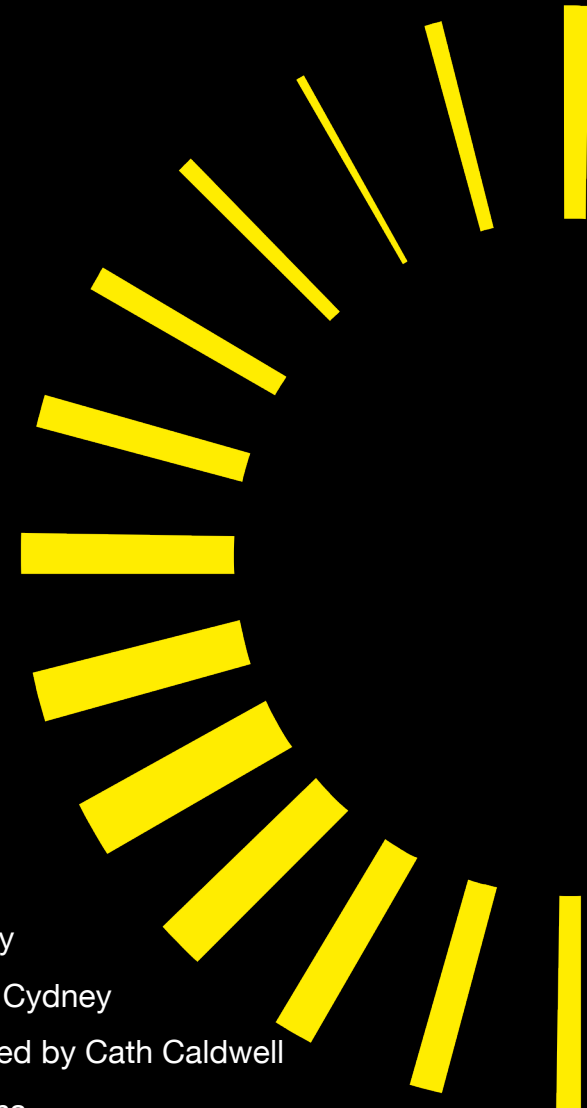


## References and sources available for you to use

1. Use UAL login to see the course's [briefing document](#) as an example.
2. Read David's full case study (Link to [Capture Curate case study text file](#))
3. Read this open source resource from the Exchange [Equitable practice for assessment](#)
4. Join in the discussion. Search [teaching events at the Exchange](#)
5. See references on next slide

Credit and thanks to all the Stage Leaders and tutors involved in Graphic Communication Design Stage 1 who work to improve student experience on a large scale and to Graduate Teaching Assistants and academic support and technical support.

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Process maps by Issey Thiery and Ruby Cydney  
Gamman Wragg. Text: David Preston, Edited by Cath Caldwell  
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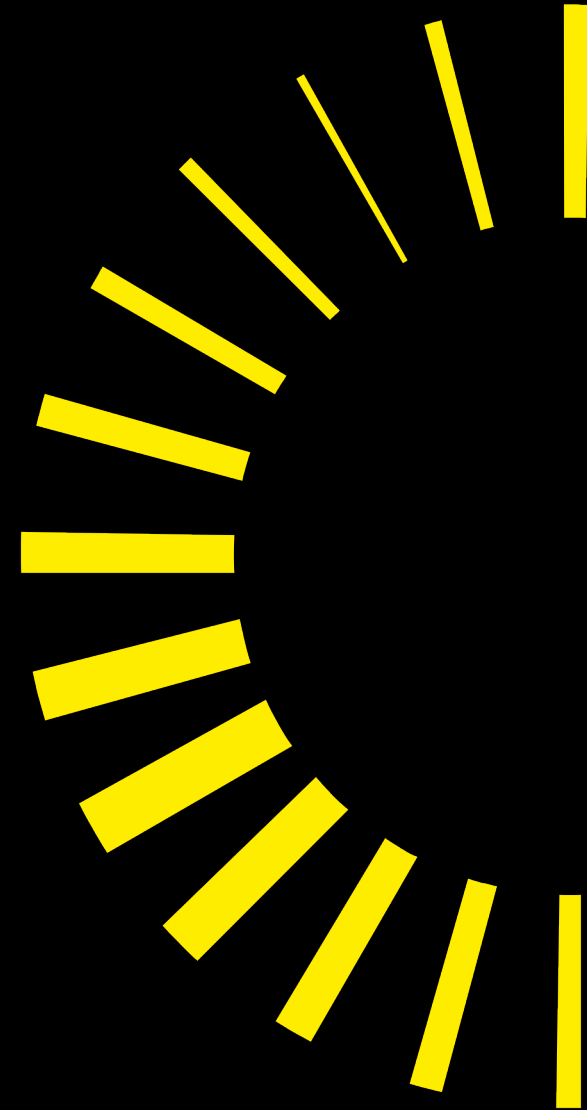
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Available at: [http://www.arts.ac.uk/media/arts/about-ual/creative-attributes-framework/caf-documents/Students Engagement in Industry Projects final report \(PDF 297KB\).pdf](http://www.arts.ac.uk/media/arts/about-ual/creative-attributes-framework/caf-documents/Students%20Engagement%20in%20Industry%20Projects%20final%20report%20(PDF%20297KB).pdf)

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Thank you:



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**Our work builds upon our colleagues' work  
and the work of the Teaching, Learning and Employability Exchange**

