


# Inclusive Assessment, Co-Production and Losing Control: What Are We Willing To Give Up?

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TILT Festival of Learning, 26<sup>th</sup> June 2018



# Introduction to an Experiment

## Assessment and attainment gaps

"A course team's approach to assessment has been found to be influential in closing progression and attainment gaps."

CADQ "Developing Inclusive Curriculum and Pedagogy"



## Inclusive Assessment: choice and control?

"Students require choice in assessment arrangements to create a perception of control in shaping them to their individual aims and objectives."

Bevitt, S (2015) "Assessment innovation and student experience: a new assessment challenge and call for a multi-perspective approach to assessment research", *Assessment and Evaluation in Higher Education* **40** (1), p115-116



What does choice and  
control look, sound  
and feel like for  
students and staff?

Student anxiety?  
Staff anxiety?

? ! X ! \* X ? !

Inland Revenue		Details of employee leaving work Copy for new employer		P45 Part 2
1 Previous PAYE Reference	Office number		Reference number	
2 Employee's National Insurance number				
3 Surname				
First name(s)				
4 Leaving date	Day	Month	Year	5 Continue Student Loan Deductions(Y)
6 Tax Code at leaving date. 'X' in the box means Week 1 or Month 1 basis applies.	Code	Week 1 or Month 1		
7 Last entries on Deductions Working Sheet (P11) If there is an 'X' at item 6, there will be no entries here.	Week or month number	Week	Month	
Total pay to date	£		p	
Total tax to date	£		p	
<b>To the employee</b>				
<p>This form is important to you. Take good care of it. Copies are not available. Keep Parts 2 and 3 of the form together and do not alter them.</p> <p><b>Going to a new job</b> Give this form (Parts 2 and 3) to your new employer, or you will have tax deducted using the emergency code and may pay too much tax. If you do not want your new employer to know the details on this form, send it to your Inland Revenue office immediately with a letter saying so and giving the name and address of your new employer. The Inland Revenue office can make special arrangements, but you may pay too much tax for a while as a result.</p> <p><b>Going abroad</b> If you are going abroad or returning to a country outside the UK ask for <i>Income Tax form for those Leaving the United Kingdom</i> (form P85) from any Inland Revenue office or Enquiry Centre.</p> <p><b>Becoming self-employed</b> You must register with the Inland Revenue within 3 months, or you could incur a penalty. To register, get a copy of <i>Thinking of working for yourself</i> (leaflet P/SE/1) from your Inland Revenue office or call 08459 154515.</p> <p><b>Claiming Jobseeker's Allowance</b> Take this form to the Benefit Office. They will pay you any tax refund you may be entitled to when your claim ends, or at 5 April if this is earlier.</p> <p><b>Not working and not claiming Jobseeker's Allowance</b> If you have paid tax and wish to claim a refund ask for <i>Claim for income tax repayment</i> (form P50) from any Inland Revenue office or Enquiry Centre.</p>				
<b>To the new employer</b>				
<p>Check this form, complete items 8 to 17 in Part 3 and prepare a <i>Deductions Working Sheet</i> (form P11). Follow the instructions in the Employer's Help Book <i>'Day-to-day payroll, E13'</i> for how to prepare a P11.</p> <p>Detach Part 3 of this form and send it to your Inland Revenue office immediately. Keep Part 2.</p>				



An example: HIST310 Museum Matters (2017-18)

BA History, Level 6



*Take action! 83 Ways to Change the World,*  
The Museum of World Cultures,  
Gothenburg, 2008-2009

## 'Critical Issues' and 'Creative Practice'



*Edge of the Trees, Janet Laurence and Fiona Foley,  
Museum of Sydney, Australia (2008)*

## **UNIT 1: Museums and Social Change**

Week 1: (Re)Defining the Museum	6 <sup>th</sup> Oct 2017
Week 2: The Post-Museum	13 <sup>th</sup> Oct 2017
Week 3: Museums Change Lives?	20 <sup>th</sup> Oct 2017

## **UNIT 2: Museums and Contemporary History**

Week 4: Museums, History and Contemporary Collecting	27 <sup>th</sup> Oct 2017
Week 5: Difficult Histories	3 <sup>rd</sup> Nov 2017
Week 6: Memorial Museums	10 <sup>th</sup> Nov 2017

Week 7: RED WEEK

## **UNIT 3: Museums, Interpretation and Display**

Week 8: Interpretation Matters	24 <sup>th</sup> Nov 2017
Week 9: Poetics and Politics	1 <sup>st</sup> Dec 2017
Week 10: Contested Meanings	8 <sup>th</sup> Dec 2017

Christmas Vacation

## **UNIT 4: Museums and Place**

Week 11: Museum Geographies, Space and Place	12 <sup>th</sup> Jan 2018
Week 12: The Museum and The City	19 <sup>th</sup> Jan 2018
Week 13: The Brief: Curating Contemporary Nottingham	26 <sup>th</sup> Jan 2018

Week 14: RED WEEK

## 'Critical Issues': ESSAY

- LGBTQ rights and representation within museums
- Memorial museums
- Immigration
- Sustainability
- Popular culture and contemporary collecting
- Homelessness
- Place and change
- Gender and representation
- Terrorism
- Post-communist museums and difficult national histories



'Creative Practice': PROJECT

# Curating Contemporary Nottingham

## Innovative Assessment: 'notoriously tricky'

"..that which is novel in the eyes of the begetters and beholders and entails more than a minor or trivial adjustment or modification."

Hounsell et al (2007), in Bevitt, S (2015)  
"Assessment innovation and student experience: a new assessment challenge and call for a multi-perspective approach to assessment research", *Assessment and Evaluation in Higher Education* 40 (1), p105



## **UNIT 5: Curating Contemporary Nottingham**

Week 15: The Brief: Curating Contemporary Nottingham (2)	9 <sup>th</sup> Feb 2018
Week 16: Recording and Representing The City (1)	16 <sup>th</sup> Feb 2018
Week 17: Recording and Representing The City (2)	23 <sup>rd</sup> Feb 2018

## **UNIT 6: Creative Practice and Project Development**

Week 18: Creative Practice (1): Words and Things	2 <sup>nd</sup> March 2018
Week 19: Creative Practice (2): Visual Practices	9 <sup>th</sup> March 2018
Week 20: Creative Practice (3): Digital and New Media	16 <sup>th</sup> March 2018
Week 21: Progress Workshop	23 <sup>rd</sup> March 2018
Week 22: Personal Tutorial Week	w/b 26 <sup>th</sup> March

Easter Vacation

## **UNIT 7: Project Delivery and Reflection**

Week 23: Assessment Tutorials	20 <sup>th</sup> April 2018
Week 24: Assessment Surgery	27 <sup>th</sup> April 2018
Week 25: Feedback and Reflection	4 <sup>th</sup> May 2018
Week 26: What's Next, For Museums and For You?	11 <sup>th</sup> May 2018

# Student Project Proposals

## Content

- Housing
- Homelessness
- Football and community
- Tourism and the city
- Music and experience
- Crime and crime scenes
- Ghosts and haunting
- Police and perceptions
- Sustainability/green issues
- Health and wellbeing
- Urban change, architecture and the built environment

## Media

- Photobook
- Leaflet
- Booklet
- Poster
- Film

## Practice

Photography

Pattern of Teaching:

From content delivery  
to assessment support



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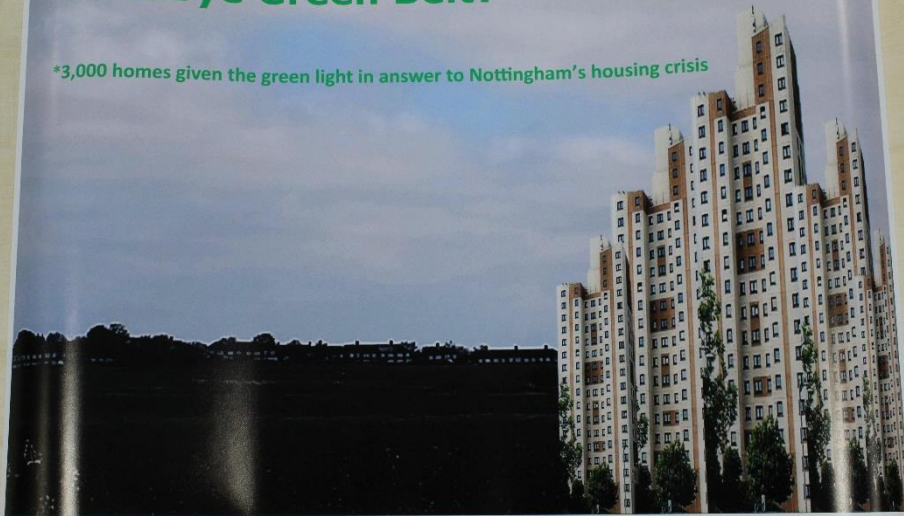
Assessment  
Progress  
Workshops

# 'Curating Contemporary Nottingham'



## Goodbye Green Belt?\*

\*3,000 homes given the green light in answer to Nottingham's housing crisis




canalrivertrust.org.uk

Charity Number: 1146792

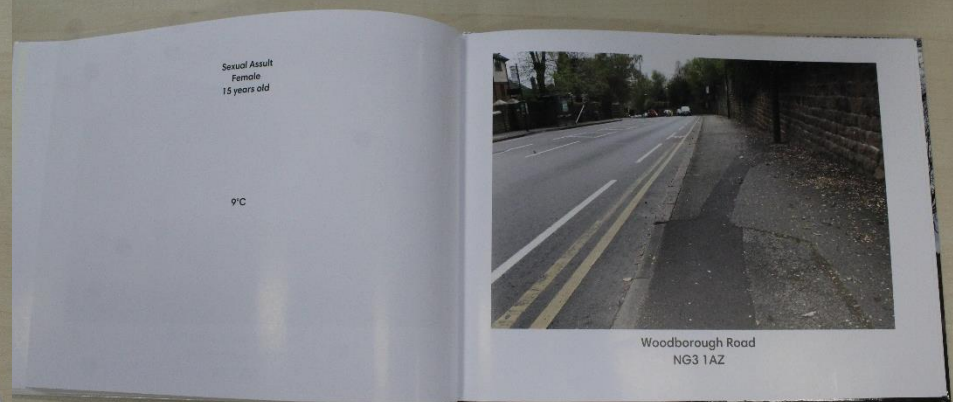
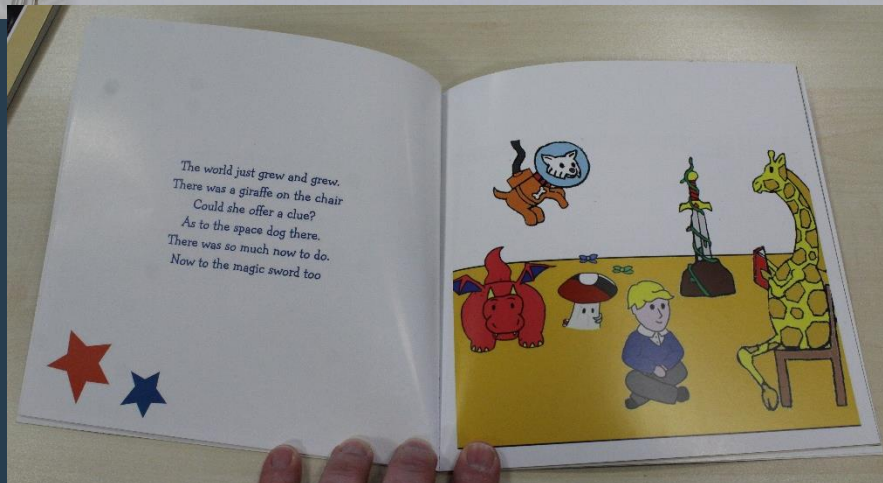


Love where you live...

Help keep the Nottingham and Beeston Canal Clean

 @CanalRiverTrust

CanalandRiverTrust 



**Puzzler,**

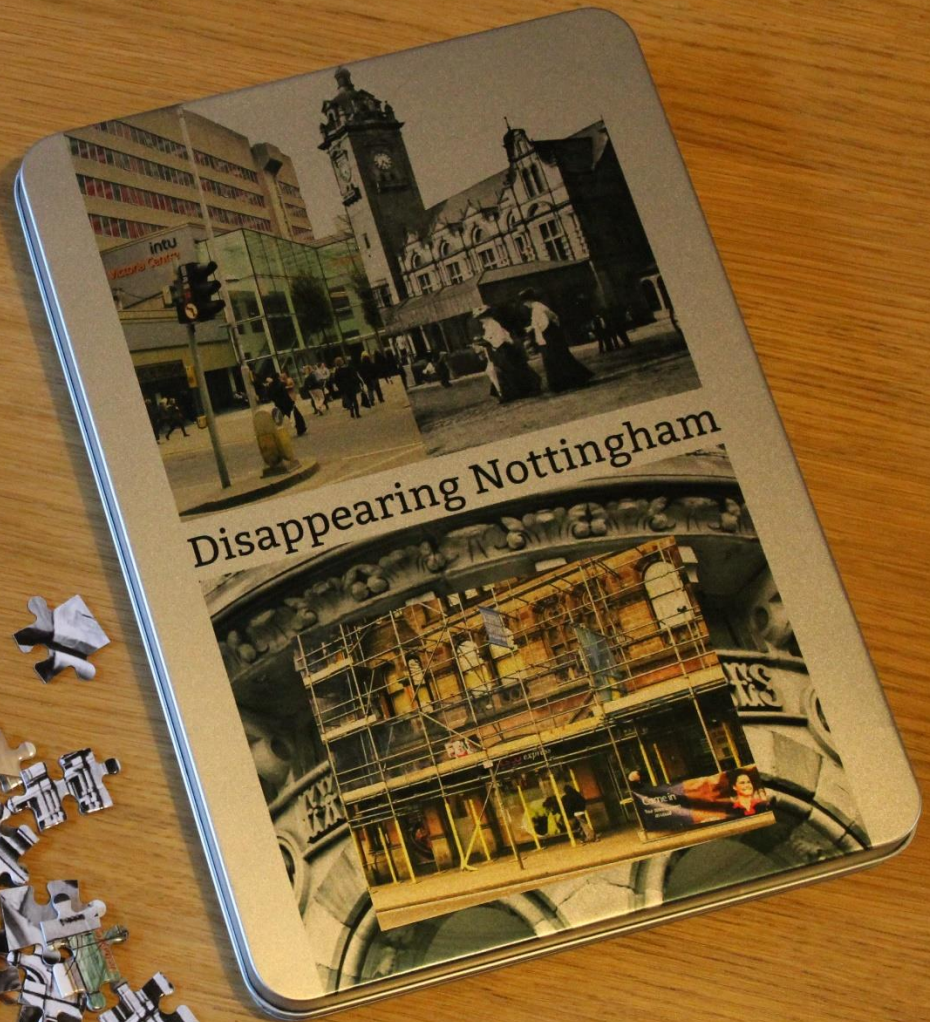
Your challenge is to decipher this double-sided jigsaw to reveal how Nottingham's history is disappearing. You may recognise Nottingham's architecture, but do you recognise these buildings? What do they mean to you?

As you piece together the images, imagine you are walking down the street and coming across these buildings. How do you feel? Are you indifferent because these buildings are just buildings, or are you wondering about its features, its age, its style?

Consider how the buildings are used now, and how it was used previously. What are the differences? Is there anything we can do to ensure their survival? Can you piece together Nottingham's disappearing history?

Good Luck

With thanks to Picture the Past for their image of the station.  
www.bagsoffore.co.uk for the creation of the jigsaw box, and all the volunteers who helped to create this project.





# Student and External Examiner Feedback



80% student attendance

4.9 EVASYS overall satisfaction (68% response)

"The opportunity to do practical activities working through scale-up creates more informal, interactive sessions"

"Different from anything else on the course"

"It's relaxed and lets us be creative."



Next Year:

- More support in Essay topic selection and development
- More support: 'Care & Skill'
- Co-Production of PROJECT Brief

## Co-Production: taking inclusive assessment further?

"Co-production offers an antidote to passivity, alienation and disillusion. It's use:

- offers a participative and contextualised learning opportunity
- develops a sense of community and independent peer-networks
- promotes deep learning and active engagement
- encourages inclusivity and reciprocity
- builds confidence and capacity
- produces new knowledge."

Dineen, R (2012) "Co-production: all in this together",  
*Networks*, Issue 16

<http://arts.brighton.ac.uk/projects/networks/issue-16-january-2012/co-production-all-in-this-together>



**HELLO**  
Yes you! We would like to invite

**EVERYONE**  
to the emerging World Cultures Gallery

Derby Museum & Art Gallery | The Strand | Derby | DE1 1BS  
www.dmworldeculture.tumblr.com | @DMWorldCulture  
FREE ENTRY | CAFÉ | SHOP | FAMILY ACTIVITIES | EXHIBITIONS

**DERBY MUSEUMS**  
Human-Centred Design & Co-production  
**HANDBOOK**

How might we make this better?

WHAT CAN WE DO HERE?

What did people think, feel, do?

<https://www.derbymuseums.org/wp-content/uploads/2017/02/DM-HCD-Toolkit-V4-for-website.pdf>

## Co-Production of the PROJECT

### TEACHING UNIT/DAY: Project Lab



"We usually start our projects with a Project Lab. Project Labs provide an essential space...for questions to be asked, ideas to be shared and strong connections to be made. They take many different forms...but all are designed to encourage dialogue and new understandings between ourselves and our audiences, partners and even each other."

Derby Museums (2016) *Human-Centred Design and Co-Production Handbook*, p8

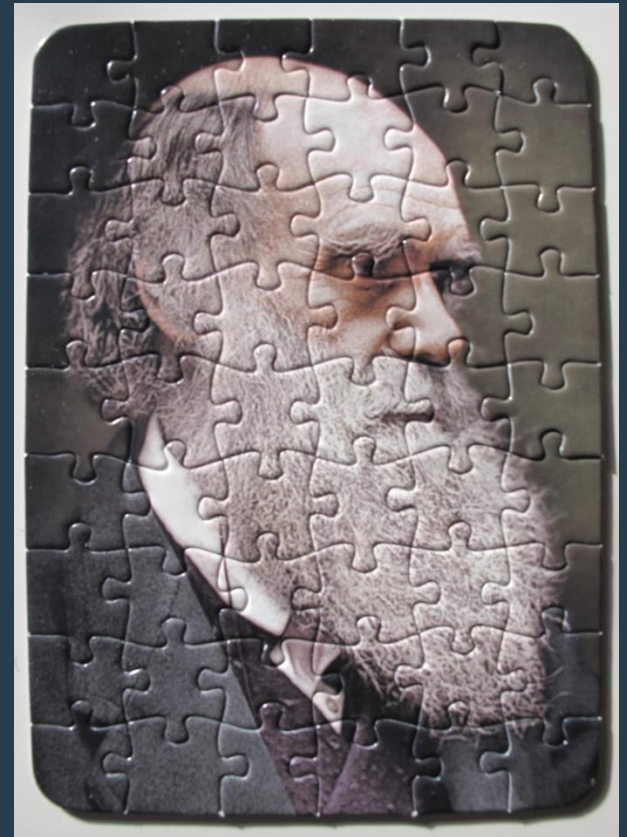
## Assessment: From Product to Process

"...co-production places an emphasis on the process, which is seen as ongoing, and its maintenance, whilst also recognising that outcomes are important."

McCulloch, A (2009) "The student as co-producer: learning from public administration about the student-university relationship", *Studies in Higher Education*, Vol.34, No.2, p180

## Practice-Based Ways to Think About Assessment

- Jigsaw
- Collage
- Assemblage
- Bricolage
- CRAFT



"All [museums and galleries] entail the bringing together of unlikely assemblages of people, things, ideas, texts, spaces, and different media."

Basu, P and Macdonald, S (2007) "Introduction: Experiments in Exhibition, Ethnography, Art and Science", in Basu, P and Macdonald, S (eds.) (2007) *Exhibition Experiments*. Oxford, Blackwell, p9

## 'Noodling around'

"Soft mastery is playful, improvisatory, exploratory, speculative, intuitive, and associative. It proceeds by tinkering and by trial and error, more like noodling around than reading manuals and following rules. It is more like the way artists work - more like bricolage."

Kirshenblatt-Gimblett, B (2000) "Museum as Catalyst", Keynote address, *Museums 2000: Confirmation or Challenge*, organized by ICOM Sweden, the Swedish Museum Association and the Swedish Travelling Exhibition/Riksutställningar in Vadstena, Sept 29, 2000



## Assessment as the Practice of a Craft

“Craft only exists in motion.  
It is a way of doing things,  
not a classification of objects,  
institutions, or people.”

Glen Adamson (2007) *Thinking Through Craft*. p4 (my emphasis)

# Assessment as the Practice of a Craft

Craft is a starting place, a set of possibilities.  
It avoids absolutes, certainties, over-robust definitions, solace.  
It offers places, interstices, where objects and people meet.  
It is unstable, contingent.  
It is about experience. It is about desire.  
It can be beautiful.

after Edmund de Waal, craft practitioner

[www.vam.ac.uk/collections/contemporary/crafts/what\\_is\\_craft](http://www.vam.ac.uk/collections/contemporary/crafts/what_is_craft)

## Some Questions

**Inland Revenue**  
**Details of employee leaving work**  
**Copy for new employer** **P45**  
**Part 2**

1 Previous PAYE Reference

2 Employee's National Insurance number

3 Surname

First name(s)

4 Leaving date

5 Continue Student Loan Deductions (Y/N)  
Week 1 or Month 1

6 Tax Code at leaving date. 'X' in the box means Week 1 or Month 1 basis applies.

7 Last entries on Deductions Working Sheet (P11)  
If there is an 'X' at item 6, there will be no entries here.

Week or month number

Total pay to date £ p

Total tax to date £ p

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Choice and control?

How much/what can/are we willing to, 'give up'?

Where is the anxiety?

What is your experience?