

Project Implementation Plan

National Museums Online

Learning Project

Work in progress - Version 2
200306 2000

British Museum
Imperial War Museum
National Portrait Gallery
Natural History Museum
Royal Armouries Museum
Sir John Soane's Museum
Tate
The National Gallery
The Wallace Collection
Victoria & Albert Museum

| | | |
|-----|---|----|
| 1. | Introduction to the document | 3 |
| 2. | What we plan to do | 3 |
| 3. | Need | 4 |
| 4. | Objectives and Targets | 5 |
| 5. | Benefits | 9 |
| 6. | User Experience and Motivation | 10 |
| 7. | Branding..... | 11 |
| 8. | Design issues..... | 12 |
| 9. | How the user content will be assessed/moderated..... | 12 |
| 10. | Accessibility..... | 12 |
| 11. | Promotion | 12 |
| 12. | Outputs..... | 12 |
| 13. | Timetable..... | 14 |
| 14. | Consultation with users | 15 |
| 15. | Training | 15 |
| 16. | How will we know if we've succeeded? | 16 |
| 17. | Dissemination..... | 17 |
| 18. | Legacy Strategy | 17 |
| 19. | Financial..... | 18 |
| 20. | Project Management | 21 |
| 21. | Project Standards..... | 23 |
| 22. | What does my museum need to contribute? | 23 |
| 23. | What's in it for my museum? | 23 |
| 24. | Document version control..... | 24 |
| 25. | Change control procedure..... | 24 |
| 26. | Risks and Contingency..... | 25 |
| | Appendix 1: About the consortium partners | 26 |
| | Wallace Collection..... | 27 |
| | Appendix 2 Specification for a toolkit for teachers | 29 |
| | Appendix 3 Web Statistics | 31 |
| | Appendix 4 Money and Resources Currently Allocated to Web Development | 32 |
| | Appendix 5 Branch Museums and Galleries | 33 |
| | Appendix 9 List of material pitched at project target audiences currently on partner websites (200 words each listing titles, pages or e-learning material where possible.) | 35 |
| | Appendix 10 What is a Webquest? | 38 |
| | Appendix 11 Webquests and Creative Journey Scenarios | 42 |
| | Appendix 12 Contact details of principal partners..... | 47 |
| | Appendix 13 People known to have been inspired by our museums and galleries | 49 |
| | Appendix 14 Research Brief | 50 |

1. Introduction to the document

The purpose of this document is to provide a project handbook for all partners, during the set up and implementation of the project. We will lay out what the project is committed to doing, and how it will achieve this.

2. What we plan to do

The project represents a unique collaboration between the national museums in the partnership. It brings together the education, learning, interpretation, online and curatorial aspects of our museums.

We aim to increase the use of the digital collections held on the websites of the ten partner national museums. Uniquely, we are not proposing to add more content about objects to our rich and diverse online cultural resources. Nor will we create another website. Instead we aim to address the greatest barrier people face with this vast online resource – how to use it simply, creatively, and effectively. We will do this by creating online activities that allow for better, more creative use of what is already on our sites. These activities will range from highly directed to very open ended.

We are interested in using our websites, and their digital collections, to encourage creativity. Lifelong learners in particular will be encouraged to think about how they can make use of what is on the sites to develop their own creative work, be that embroidery, amateur dramatics, or novel writing. The websites will be seeded with videos and other contributions, showing how people, from novelists through designers and woodworkers have been inspired by museum objects. Some contributors will be famous, others unknown. We will encourage visitors to record their own creative journeys through photography, video, drawing and writing, and will provide software for them to do this and draw in different media. We will encourage them to make these journeys public, so that they may be shared with other visitors.

The principal target audiences for this project are school pupils and lifelong learners. Adults, as well as children, are often unfamiliar with museums and their vocabulary. They can find large databases of objects, and associated museum digitisation projects, daunting. We will develop and implement some generic ways to facilitate use of what is already on these sites, and suggest new ways of approaching collections. We aim to provide variety in ideas and resources.

Barriers to use of the web may be lack of confidence in the use of ICT, fear of not having the necessary knowledge, lack of clarity about what the benefits might be, and other motivation issues as well as problems of access to equipment. We will provide activities to build confidence and activities pitched at differing levels of technical expertise.

For schools, we plan to develop activities that are rooted in the National Curriculum and which will be carried out with guidance and mediation from teachers. Through the use of webquests, pupils will be required to process the information rather than simply cutting and pasting. These activities will be augmented by extensive supporting material, including whiteboard examples, information for teachers and parents, and a toolkit for teachers wanting to create their own. Museum networks will be activated for training purposes and, through this introduction of an exciting, generic approach to teaching through the web, the landscape of teaching will start to change.

For lifelong learners we will provide 'Creative Journey' videos, depicting people - who have been inspired in their creative work or leisure pursuits by partner museums and their objects – talking about their inspiration and what it led to. Some of these people may be well known, others will be members of the general public. These videos will be

complemented by weblogs that describe and explain creative use of the digital collections. In some cases the videos and weblogs will describe the same journey. A forum will be created where users can discuss these journeys and issues relating to their interpretation of objects and recording of the creative processes.

3. **Need**

We have done an extensive search of the web where there are many resources to support teaching and learning. There are many sites that represent creativity, but few designed specifically to encourage it.

For schools, despite the commonly voiced criticism that much pupil project work is based on cut and paste, we find little on the web that attempts to offer another model. We have found few sites where pupils are encouraged to use what they find online to analyse different interpretations of information. Some sites are very creative; the graphics are exciting and well pitched and the interactivity appealing. But more often than not the creative activity has been given to the designer not the participant.

With one or two notable exceptions among some smaller museums, we have found few websites that have focused on the study of visual culture, that are able to draw on large numbers of high quality objects and that have focused on objects as evidence. The large museums with extensive object databases provide little help in how to use this source. We have not found any sites that focus on objects, paintings and photographs to meet the National Curriculum targets and few that grapple with the issues of the organisation and communication of understanding. We have certainly not found sites that use objects, paintings and photographs and propose new ways of learning.

Museum websites are usually representative of the traditional mode of presentation of collections. That is to say that they are, to a large extent, transmitters of resources, *from* the museums *to* the viewer/visitor. This project aims to provide opportunities for lifelong learners to be inspired by these collections and to contribute their interpretation and learning for others to draw on. Again, the unique collaboration of the partnership provides for the drawing together of stimuli from objects in diverse collections in a way that is not currently available.

In summary, there is a major gap in provision of online learning resources that provide engaging activity. This gap may be identified for both school-based and lifelong learning.

In **school-based learning**, there is a need for activities that:

- are rich in a diversity of high quality, authentic, cultural, visual sources that put objects, paintings and photographs and their interpretation at the centre of enquiry-based learning
- provide clear advice and guidance to teachers on using this content as a resource for learning
- are attractive, engaging and fun;
- encourage pupils to be active, to learn through exploring, debating, analysing, problem solving, researching and story-telling
- encourage pupils to develop new skills of digital and visual literacy using digital cameras and video, by providing tasks that embed the use of ICT in the possible responses enable pupils to create their own interpretations and presentations, alone and in collaboration with others.

For **lifelong learners**, there is a need for activities that:

- encourage new and interdisciplinary contexts for use and re-use of digital assets
- take advantage of the fact that museum collections online are not restricted by the same barriers as they are offline – i.e. that these online collections can more easily be shared across organisations

- take advantage of the unique interactive nature of the online medium to engage active participation in the learning process, motivating and allowing visitors to act
- support collaborative authoring to foster community/peer to peer networks and increase the range of content available and audiences targeted
- offer a free and on-demand alternative to schedule to view, televised arts programming, with the potential to complement and supplement the perceived paucity of this programming
- facilitate critical appraisal of the arts and creativity
- train adults to use digital technologies in practical, stimulating ways
- are attractive and fun
- build on digitised assets that have been created as a result largely as a result of Lottery funding.

4. Objectives and Targets

4.1 To establish new educational resources and functionality on our websites. In order to get our websites better used, we plan to add a range of activities and functionality to our sites that will draw on the collections information that is already present. Research shows that people are looking for things to do on websites and that they need to build confidence before tackling some of the more complicated web tasks or going public with their results. We plan to focus on the creation of webquests and Creative Journeys and also to generate a number of modules aimed at building users' confidence.

Webquests. A webquest is a learning methodology that encourages critical and analytical use of raw data on websites. It is a guided activity using websites to answer a question or solve a problem (Why did Henry VIII marry six times? How do butterflies avoid danger? What are the differences between Medieval and Renaissance art?). As a very flexible educational tool, it is suitable for use in primary or secondary schools and can be written on a sheet of paper or a series of web page with built-in links. It can be done by individuals or as a group activity with individuals taking on different elements of the research and the completed task representing a combination of everybody's work. The final output can be a written answer, a role play activity or a webpage. Above all, its advantage is that it forces pupils to sift and evaluate information rather than cutting and pasting in the unthinking manner so familiar to teachers and parents. This is an important step in the process of creating critical web users. The methodology has the potential to be adapted for use with adults. For further information about webquests, see <http://webquest.sdsu.edu/>.

Creative Journeys. Creative Journeys is the name we have given to the process people go through in using the web to meet their own personal objectives. We will use well-known people to demonstrate this. Fashion designers such as Vivienne Westwood or novelists such as Jacqueline Wilson or Russell Hoban have drawn on museums and their collections for inspiration. We will also show how ordinary people have researched a topic that interests them and created their own connections between our content to produce their own original work. We will provide examples of how our objects have stimulated music or design in a new field, inspired gardens or amateur stage sets, suggested new research lines or an untried leisure activity. We will produce a number of videos of people talking about what they did and then enable people to document their own journeys and share them with others.

People may not wish to start with something they feel is intimidating and challenging so modules might enable list building, similar to the functionality on Amazon, but with objects rather than books as the focus. They might use blogging or wiki software and users could be invited to contribute to a joint on-line blog, or build an encyclopaedia on a

certain type of object such as hats or food related items. Activities may be about uploading image, text and audio files and so enabling discussion groups or podcasting.

Branded project pages will appear on each of the partner museum web pages, with an index of resources. The functionality associated with the different modules will appear on all websites if the partners choose. Teaching resources, Creative Journeys and general guidance will be distributed round the sites, as appropriate, linked by the index.

Targets:

- 100 webquests for schools, covering the whole relevant curriculum and age range and demonstrating a broad range of approaches to the webquest. Each webquest will aim to encompass at least three partner museum and gallery sites.
- 5 sections of explanatory material about webquests for teachers to use with classes and for initial teacher training and in-service training, as well as information about using objects that might assist parents and adult learners.
- One toolkit for teachers wanting to design their own webquests.
- 30 Creative Journey videos to introduce and inspire people to use partner websites in their creative work or leisure pursuits. Some will show famous people and others talking about their inspiration and what it led to.
- 30 documented Creative Journeys as examples.
- One set of functionality for lifelong learners to document their own Creative Journeys.
- 8 modules to build confidence, each relating to different functionality (details to be decided in years 1 and 2 of the project, following research).

Fit with aims of partners and government department:

The project supports DfES's drive to foster innovation and stimulate creativity in the education sector. It is essentially about enabling participation, creating more access to the collections, and encouraging children and adults to think more critically and creatively. The activities and modules will make partner websites more appealing in a variety of ways. They will encourage people other than those wishing to research the collections and the addition of user-generated content will add further interest and variety to our sites. In turn this will create more visits, which supports the DCMS's aim to improve access to collections.

4.2 **To work with schools and lifelong learners to trial and develop museum and gallery webquests, Creative Journeys and new functionality.** We need to ensure the outputs of the project are fit for purpose, so an essential part of the project will be working with our target audiences to help design and test our output. Formative evaluation will be carried out in the first half of the project.

Targets:

- 5,000 pupils and 200 teachers from a range of schools will be used to test museum and gallery webquests in the first eighteen months.
- 200 independent lifelong learners will be used to test the concept of Creative Journeys and to test new functionality in the first 18 months.

Fit with aims of partners and government department:

Schools and lifelong learners are target groups for all the partners and are major concerns for the Government. We will continue to test and evaluate the content in subsequent years. The project will support at least three of the four key DCMS strategic priorities for 2003-6: (i) enhance access to culture for children and give them an opportunity to develop their talents to the full and enjoy the benefits of participation; (ii) increase and broaden the impact of culture, to enrich individual lives; and (iii) modernise delivery by ensuring cultural institutions are efficient and work with others to meet the cultural needs of individuals and communities.

4.3 **To develop new and effective ways of using objects online.** Research shows that there is little high quality web content focused on the use and understanding of museum and gallery objects. All the activities and functionality that will be produced in this project will be focused on using partner collections in an exciting, encouraging and useful way. Modules will be developed that use different types of functionality so, for example, a module about sharing creative experience might focus on blogging software. The creation and implementation of that module would include identifying appropriate software, installing it across the sites that opted to take up that module, and developing and testing some examples of its use.

Targets:

- 8 modules produced over the life of the project, focusing on the use of museum and gallery objects or on functionality that enables their creative use. This will be determined by the outcomes of initial research.

Fit with aims of partners and government department:

All partners are committed to increasing access to their collections online, which fits with a key DCMS objective to enhance access to culture.

4.4 **To use the project as an opportunity to make more consistent quality of provision across the national museums and galleries websites.** The national museums and galleries receive grant-in-aid that ranges from £800,000 to £40million and have websites that range from large and active to very small and sourced from outside and thus difficult to control. One of the objectives of this project is to start to even up provision by helping the smaller museums and galleries to increase their web activities and functionality. Web expertise will be shared across the partners. We will try to design modules that any of the partners can adopt, despite their differing levels of technical support, and a technical expert will be employed to enable this. Whilst it is conceivable that not all modules will be adopted by all partners, lack of technical support should not determine that choice.

Target:

- Usage of the smaller museums and galleries websites increased in greater proportion to that of the large museums and galleries in the partnership.

Fit with aims of partners and government department:

Improvement in national museum and gallery websites increases access to collections.

4.5 **To learn more about how to promote websites to our users.** On the whole, museum and gallery websites are used to promote their exhibitions and activities but they are not themselves broadly promoted. In order for target audiences to become familiar with project functionality and content, we need to learn more about web promotion and, using the economies of scale, we plan to employ a specialist to give us advice, especially about areas of web promotion that do not involve additional costs.

Targets:

- 1 published report to the partners on ways of promoting this project and their sites for long term benefit.
- Three new and effective ways of promoting the website adopted by each museum and gallery.
- Promotion of learning materials through Curriculum Online, 24Hour Museum and at least three other organisations

Fit with aims of partners and government department:

It is implicit in the funding and development of websites that they should be used as widely as possible so these targets exactly fit the aims of the partners and the DCMS.

The project will also provide e-learning content for schools, to enable them to make effective use of the investment made in computers and other digital equipment over recent years. The project supports the DfES's Curriculum Online initiative.

- 4.6 **To increase the awareness of webquests in the museum sector and the importance of developing ways of using online museum collections.** There is, appropriately, great emphasis on digitising more museum objects and many museums put time and energy into creating online interactives but less thought is given to encouraging the broad educational use of the mass of information that is available. We are unaware of any museum or gallery site with specific functionality to encourage this type of use.

Targets:

- 1 article a year printed in the museum press about this project.
- 3 sessions on an aspect of this project presented at museum conferences.

Fit with aims of partners and government department:

The DCMS and museums and galleries aim to increase access to collections, and this project creates fresh entry points for the sector to consider.

- 4.7 **To increase the numbers of people using the partners' websites.** The partners' websites received over 50 million user sessions in the year 2004/5. We all have contracts with DCMS to increase these numbers and this project will be used to drive more traffic to our sites.

Targets:

- 50,000 user sessions a month on the project pages, by the end of the project.
- Where it is possible to identify them, half of those users will be expected to move from the project pages to other non-project pages on the same website.
- 200% increase in the numbers of people moving from one partner site to another.

Fit with aims of partners and government department:

This objective is in line with the targets set for national museums and galleries by the DCMS where there is emphasis both on increasing access to the collections and increasing numbers of website users.

- 4.8 **To develop confident web users.** There is no point generating web activities and functionality if users lack the confidence to try them. We will use our research project with a research institution to track the impact of the project on users, and make adjustments in the light of research findings.

For schools, we hope to work with QCA to track the impact on pupils and on teaching methods in a group of schools.

Targets

- Lifelong learners step through the activities on the project pages so that, of those who tried a low level activity, 2% feel able to record a Creative Journey.
- Three times as many teachers who have used our resources declare themselves to be confident in using museum websites as those who have not.

Fit with aims of partners and government department:

It is essential that people become confident users of the web, in order to operate e-government effectively.

- 4.9 **To find out more and disseminate information about how people use and learn from museum and gallery websites.** Through this project we will discover more about our users. The consortium will conduct research, in partnership with an academic

institution, to investigate how our learning resources are used by schools and lifelong learners and how learning from museum and gallery websites might be maximised. All of the partners have web statistical packages or conduct web surveys but it is not always easy to say who their users are and what they do on sites. At an early stage we want to investigate and clarify how to use web statistical packages as a tool for educational research. All research will be published.

Targets:

- 1 published report on how web statistical packages can be used as a tool for educational research.
- 1 published report on what this project has learnt about the way people use and learn from museum websites.

Fit with aims of partners and government department:

The targets support the DCMS's commitment to expanding access to collections via the web, and DfES and its agencies' commitment to developing effective use of digital technologies for learning. These reports help museums and galleries learn about their users.

5. Benefits

Extensive consultation has taken place over this project with DfES, and the principles which underpin it have the support of relevant officials. Consultation has occurred with QCA and the digital specialist from the Historical Association. There was a strong feeling that teachers needed more help and resources for using the web with their classes. The QCA were interested in including webquests in a pilot project connected to a new GCSE and the HA offered to become involved. Contact has been made with Culture Online to avoid overlap. Broader consultation will occur at an early phase in the project.

- 5.1 Encouragement of critical thinking.** The resources developed through the project will enable users to personalise their learning and to develop skills of independent thinking and critical enquiry – essential for all citizens in the contemporary world. In fact, it is this conscious and deliberate encouragement of the capacity to think, as much as the focus on cultural resources, which will be a distinctive feature of the initiative, and will (we believe) enable it to make a valuable contribution to the wider e-government agenda.
- 5.2 Users are motivated by their own creative responses appearing on partner websites.** This project empowers visitors to make their own use of objects and collections in creative activity. This leads them to producing their own digital, or other, responses which in some cases may be used to enhance the existing web resources. Thus it is a two-way process - rather than the current one-way process, where museums largely use their websites to provide information to users - much more in keeping with trends on the web and the way people like to use it.
- 5.3 Provision of high quality trusted teaching resources.** In schools, the DfES have provided the hardware. This project provides high quality teaching resources over a broad range of subjects, including history, art, literature, citizenship, science and natural history, and skills, such as literacy and numeracy to utilise that hardware. It encourages and enables teachers to create their own webquests as well as providing a range of functionality around which teachers can build their own further resources.
- 5.4 Greater familiarity with the rich content of national museum and gallery websites and the connections between them.** Through participation, users will be led to explore interesting and exciting collections information that they may never previously have discovered.

- 5.5 Enhanced visits to physical museums.** Through using these resources schools and lifelong learners will become more familiar with the content of our museums. Schools planning to visit will be better prepared and others may be motivated to visit.
- 5.6 Access to a network of museums and galleries outside the nationals.** Each of the nationals has a network of regional partners who may be linked to their websites and with whom joint activities take place. The National Portrait Gallery, for example, are Strategic Commissioning partners with Sunderland Museum and Winter Garden, Sheffield Galleries and Museums Trust, Manchester City Art Gallery, The Laing Art Gallery, Newcastle and York City Art Gallery whilst the Wallace Collection has a relationship with The Bowes Museum, Co. Durham, Compton Verney, Warwickshire, The Holburne Museum of Art, Bath and Waddesdon Manor, near Aylesbury. Outcomes and experience will be shared with these museums and fed into future activity.
- 5.7 More confident participation in the digital revolution.** Emphasis on confidence building will provide users with stepped approaches to web participation and an opportunity to start at the level appropriate to their own experience and aspirations and build up to more sophisticated participation in the web community.
- 5.8 Increased understanding of the creative potential of the web.** Output from online activity can be as creative as the imagination of the user provided that appropriate functionality and stimulus material is available. This project will enable people to participate in open ended activities where they can experiment, test ideas, create and share their work with others. By working with a research institution we hope to learn how this process works and how to encourage further creativity.
- 5.9 More consistent website provision across the nationals.** Through this project, users will find some sites considerably upgraded and will feel more confident that a visit to any national museum or gallery website will be an interesting and worthwhile experience.

6. User Experience and Motivation

This section describes the motivation for visitors to use the resources proposed by this project. More detailed scenarios are included in the appendices. Motivation for each of the target audiences is given.

The resources will offer **adult and lifelong learners** an enhanced experience when visiting museums and their websites, and one in which they can contribute their findings into the collections. The activities will be signposted from both the online and actual collections. The project provides a means of visitors moving from passive consumers to active contributors. Additionally, resources allow the digital collections to be accessed in a more in depth way than currently possible and this will provide an aid for those engaged in research – whether scholarly or hobby-based.

For **school pupils**, the activities and outcomes support the study of the National Curriculum, particularly themes in History, Art, Design and Technology, Citizenship, English and the National Literacy Strategy. The emphasis on the critical use of online resources covers the higher order objectives of the National Curriculum for ICT as does the use of databases of collections.

For **teachers**, the resources will provide activities that have inherent differentiation. Some will be suitable for whole class activities; others may be more suitable for extension work. Those with role play will allow teachers to allocate different roles and responsibilities to individual pupils to develop their learning of key skills of communication and use of information, as well as National Curriculum outcomes. Products and artefacts produced as a result of the activities can be use for assessment and portfolio purposes. The resources will be tailorable so that teachers may adapt them for their own purposes

as well as creating new resources from scratch that provide opportunity for accessing the resources of national museums.

For **student teachers and their tutors**, by placing students both in the role of teacher and learner, they will be able to experience and, subsequently, critique, the use of these resources by a range of pupils at different stages of schooling and ability. Student teachers, as with qualified teachers, will be able to adapt and create their own resources based on the digital collections of national museums.

Education and curatorial **museum staff** will be able to develop materials and activities that encourage more visitors to their websites, off site and through terminals in the museum. These materials can build on those provided by the national museum partnerships either through adaptation or through templates to allow for new bespoke activities to be developed.

7. Branding

We will develop branding for the project and branded pages will appear on all the partners' websites. Care will be taken with the branding design so that we have something simple that sits happily with the house style of the individual sites. There may be slightly different branding for the two threads of the project.

We will expect the branding to help users make connections between what they find on different museum sites.

Where will the project be placed online?

It is proposed to run the project with content spread across the partner museum's websites rather than create a fresh website. Individual museum websites will provide navigation to the activities from the sections that deal with online collections and learning resources. A page may be provided on each website to act as a portal for the resources on that site. These portals may be linked as a 'webring' so that users may pass from one museum's site to another via the commonality of the activities in this project.

At museum level:

- Every museum will have an introductory project page. This will be designed in the normal house style of that site but will include the branding design element and the text will be common to all sites.
- Every museum will also have a branded project index page listing all the online material related to the project with links
- Each museum will host on its site a cluster of webquests, white board and other material, and a selection of supporting material for schools. Decisions on what that cluster might be have yet to be made. It could be that clusters are related to curriculum areas, educational phase, starting point of webquest or creative journey focus. For example contemporary art might be clustered on the Tate site or science on the Natural History Museum site. Alternatively one museum might host primary webquests and another, secondary ones.
- Each site will have at least 3 videos related to creative journeys and access to the Creative Journeys software.
- General material will be spread across the partnership. The reasons for spreading material across the sites are related in part to government targets. There is strong pressure to maximise the number of user sessions on museum websites and by spreading the material, all museums can benefit in a share of the increased web traffic. We are avoiding creating yet another website and we are creating benefit for

all the partners through the increased promotion generated from the project. At the same time we will take great care to make sure that users find it easy to track down what they need.

8. Design issues

9. How the user content will be assessed/moderated.

10. Accessibility

11. Promotion

12. Outputs

12.1 General

Confidence building activities we might set up:

- Can you help us? Visitors invited to upload pictures of objects they want to know more about. Visitors (and occasionally museum staff) enter information about the objects.
- Our object rings. Museum links a series of objects digitally to show connections. Other visitors add images of other museum objects and say what the significance of the added object is.
- Your object ring. Visitors are invited to make their own links between objects and present them back to others.
- My top ten objects. Visitors make selections with images and explain why they have chosen them, and feed back to others (like an Amazon list but with an obligation to write the text). Have to choose objects from more than one museum.

Activities we might set for the more confident:

- Set up Wikis on selected topics for visitors to contribute to.
- Set up bulletin or discussion boards.
- Book Group style resource where groups discuss a collection of objects from partners museums.

12.2 Schools and Teachers

Webquests for schools, covering the whole relevant curriculum and age range and demonstrating a broad range of approaches to the webquest. Ideas will range from webquests that can be done in a strongly guided manner though to loosely designed quests which leave pupils free to make as many decisions as possible. Each webquest will aim to encompass at least three partner museum sites.

- Simple information for pupils and teachers on how to copy material from a website etc.
- Explanatory material about webquests.
- Whiteboard material for teachers to use with classes to explain a webquest and how it works.
- Some material for initial teacher training and Continuing Professional Development to explain and encourage the use and development of webquests. Designed both as lecture room materials and an e-learning module.
- Functionality on all partner sites to enable the project including:
 - sending of postcards
 - uploading of webquests
 - [what else?]
- A tool kit for teachers wanting to design their own webquests.
- Research report on how pupils and teachers respond to webquests as a methodology for using the web.

- Email discussion group where project issues can be raised and debated.

12.3 Lifelong Learners

- 'Creative Journey' videos, depicting people - who have been inspired in their creative work or leisure pursuits by partner museums and their objects – talking about their inspiration and what it led to. Some famous people, some unknown.
- 'Creative Journey' blogs as above
- Blogging software to allow anyone who chooses to create a journal tracking their own creative journey from museum to outcome. Ability to launch it into the public arena if they choose.
- Research report on how lifelong learners learn from museum and gallery websites.
- Email discussion group where project issues can be raised and debated.

13. Timetable

| | |
|-------------------|--|
| Year 1 | |
| By 3 months | <ul style="list-style-type: none"> Appoint project leader Appoint technical advisor Delivery of curriculum audit report of partner websites Delivery of technical audit report of partner websites Delivery of baseline figures report for site usage |
| By 6 months | <ul style="list-style-type: none"> Publish technical and accessibility standards for the project Report on initial consultation with key people and organisations Appoint 6 subject/phase coordinators Appoint project administrator Appoint partner university for research programme and publish brief. Identify people who have been inspired by the contents of partner museums and galleries Identify groups and individuals to test webquests and other modules |
| By 9 months | <ul style="list-style-type: none"> Initial training for partner and project staff Publish branding brief and commission design Deliver materials to support curriculum, teaching & learning and assessment |
| By 12 months | <ul style="list-style-type: none"> Deliver front-end and formative evaluation, including trial of and reporting on webquests. Make decisions on implementation. Delivery of branding Deliver 4 trial participatory activities including two Creative Journeys Deliver report on how web stats can contribute to assessment of learning Deliver all general web pages Identify groups who will deliver training to teachers on the use and creation of webquests |
| Year Two | |
| | <ul style="list-style-type: none"> Trial and report on participatory activities. Make decisions on implementation. [The exact nature of the work in Years Two and Three will depend on the outcome of research but at this stage we imagine that it will be along the following lines.] Publish project pages on all partner websites and add webquests and participatory materials as prepared. Deliver report on promoting project and websites Deliver index and implement on all sites Deliver 60 webquests Deliver 8 participatory activity modules and 20 Creative Journey videos Deliver toolkit for teachers Publish toolkit and other supporting material on partner sites Research use of project pages and activities Revise webquests and activities in the light of research Promote project Promote training |
| Year Three | |
| | <ul style="list-style-type: none"> Deliver 28 webquests Deliver 8 participatory activity modules and 8 Creative Journey videos Promote project Deliver summative evaluation Publish final research report Establish ongoing life of project Disseminate project |

14. Consultation with users

Consultation will be conducted at an early stage with QCA and any appropriate curriculum body. We will consult subject associations for schools and NIACE and any other bodies representing lifelong learning. We will approach organisations that promote the use of the web and we will talk to the appropriate government department and related NGOs. We will also approach organisations who have run initiatives to get adults using the web.

Bodies we plan to consult:

- Qualifications and Curriculum Authority (QCA)
- The Historical Association (HA)
- National Institute for Continuing Adult Education (NIACE)
- National Endowment for Science, technology and the Arts (NESTA)
- British Educational Communications and Technology Agency (BECTa)
- Department for Culture, Media and Sport (DCMS)
- Department for Education and Skills (DfES)
- Museums, Libraries and Archives (MLA)
- National Association for the Teaching of English (NATE)
- National Society for Education in Art & Design (NSEAD)
- Association for Citizenship Training (ACT)
- The Design & Technology Association (DAT)
- The Geographical Association (GA)
- The Association for Information Technology in Teacher Education (ITTE)
- Association for ICT in Education (ACITT)
- Naace (the association for those working to 'advance education through ICT')
- The Schools Music Association (SMA)
- The Professional Council for Religious Education (PCFRE)
- Association for Science Education (ASE)
- The Association for the Teaching of the Social Sciences (ATSS)
- The Society of Teachers of Speech & Drama (STSD)
- Hairnet.org (initiative aimed at getting older learners to use the web)
- Training and Development Agency for Schools

15. Training

16. How will we know if we've succeeded?

This table needs updating. These are the evaluation criteria proposed for a pilot project for primary schools. Needs considerable revision. This is to be done once aims and objectives are agreed, and divided separately into aims and objectives.

| EVALUATION AGAINST OBJECTIVES | | | |
|---|---|--|--|
| Objective | Measure | Method | Success Criteria |
| To teach life skills of confident web use, critical thinking and evaluation of web resources. | Ability of partners to produce webquests that require pupils to respond in a critical and evaluative way. | Interviews with museums and observations of webquests produced. Interviews with teachers and pupils and observation of responses. | Critical analysis and evaluation built into webquests. Increase in critical thinking, evaluation skills and ability to navigate web in a confident and critical manner reported by teachers and pupils. |
| To encourage creativity. | Ability of partners to produce webquests that encourage pupils to respond in creative ways. | Interviews with museums and observations of webquests produced. Observation of pupil responses. | Variety of responses, in a variety of media. |
| To provide a new and flexible methodology, supported by online resources, guidance and exemplars. | Extent of webquest methodology's application to learning from objects, paintings and photographs. | Interviews with museums and school staff, and observations of webquests produced, cross referenced to collections. | Webquests produced for a range of diverse objects, paintings and photographs and accessible by pupils with a range of abilities. Schools and small museums able to create their own. |
| To explore objects, paintings and photographs as historical evidence. To teach other historical skills through objects, paintings and photographs. | The effectiveness of webquests and other project web pages at exploiting objects, paintings and photographs. | Interviews with museums and observations of webquests produced. | Objects, paintings and photographs form core of all webquests and primary resource. |
| To encourage clear and articulate organisation of historical material. | Ability of partners to produce webquests that allow pupils to respond showing articulate organisation of historical material. | Interviews with museums and observations of webquests produced. Observation of pupil responses. | Variety of responses, showing articulate organisation of historical material. |

There are other evaluations, reviews and measures that are not directly related to objectives for the pilot. The list that follows is not necessarily exhaustive.

- Assessments by teachers and pupils of the attractiveness, learning quality and accessibility of the online resources we offer.

- Assessing the benefits and costs of using a commercial partner for roll out, their ability to provide technical competence and the commercial viability of product for example for spend of e-learning credits.
- Assessments by agencies that the investment they have made is good value for money.
- Monthly figures for visits to pages in partner sites.
- Number of webquests created.
- Number of schools and pupils engaged.

17. Dissemination

18. Legacy Strategy

We may consider setting up a formal National Museums Online Learning Consortium, to deliver various web projects building on the success of this one. This consortium could operate via a subscription arrangement.

19. Financial

19.1 Project Budget

| | 2006-07 | 07-08* | 08-09* | Total |
|--|----------------|----------------|----------------|------------------|
| Staff Costs | | | | |
| to include project leader, technical advisor, administrator, 6 x subject phase coordinators and other staff. | 100,000 | 250,000 | 250,000 | 600,000 |
| Partners cash contribution | 50,000 | | | 50,000 |
| Consultancy | | | | |
| excludes technical work and includes curriculum audit, technical audit, site usage report, report on use of web stats for educational research and report on promotion of sites and project | 100,000 | 50,000 | 0 | 150,000 |
| Partners cash contribution | 10,000 | 10,000 | 10,000 | 30,000 |
| Research programme | | | | |
| including monitoring and evaluation | 25,000 | 60,000 | 65,000 | 150,000 |
| Training | 10,000 | 20,000 | 0 | 30,000 |
| Branding and design | 35,000 | 20,000 | 10,000 | 65,000 |
| Promotion | 0 | 20,000 | 35,000 | 55,000 |
| Administration costs (including travel) | | | | |
| including travel | 10,000 | 10,000 | 5,000 | 25,000 |
| Creation of web content | | | | |
| to include any preparation costs, copyright, photography, videoing, design and development of software of general project materials, 100 webquests, teacher's tool kit, 30 x Creative Journey videos, 30 x Creative Journey blogs, 6 x activities with community software and an index | 100,000 | 325,000 | 250,000 | 675,000 |
| Contingency | | | | |
| from partner funding | 20,000 | 20,000 | 28,333 | 68,333 |
| Inkind contributions | | | | |
| Education and/or curatorial time | 40,000 | 90,000 | 39,000 | 169,000 |
| Technical staff time | 40,000 | 80,000 | 46,000 | 166,000 |
| Accommodation, equipment and local admin costs | 28,000 | 36,000 | 36,000 | 100,000 |
| TOTAL | 568,000 | 991,000 | 774,333 | 2,333,333 |

19.2 Partner contributions (for details of inkind see document Contributions In Kind)

| OVERALL TOTALS FOR 3 YEARS | Project/total | SJSM | WC | NPG | RA | Partner 10 | IWM | NG | Tate | V&A | NHM |
|----------------------------------|----------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|
| Year 1 cash | 35,481 | 1,538 | 1,641 | 3,303 | 3,337 | 3,701 | 3,844 | 4,017 | 4,441 | 4,758 | 4,900 |
| Year 1 inkind | 106,444 | 10,029 | 10,107 | 10,230 | 10,256 | 10,533 | 10,641 | 10,773 | 11,095 | 11,336 | 11,443 |
| Year 1 total | 141,925 | 11,568 | 11,748 | 13,533 | 13,593 | 14,234 | 14,486 | 14,790 | 15,537 | 16,094 | 16,343 |
| Year 2 cash | 61,892 | 1,658 | 2,080 | 4,245 | 4,387 | 5,884 | 6,473 | 7,185 | 8,930 | 10,234 | 10,815 |
| Year 2 inkind | 185,675 | 10,388 | 11,425 | 13,057 | 13,406 | 17,082 | 18,528 | 20,275 | 24,561 | 27,763 | 29,190 |
| Year 2 total | 247,567 | 12,046 | 13,506 | 17,302 | 17,793 | 22,967 | 25,001 | 27,460 | 33,491 | 37,997 | 40,006 |
| Year 3 cash | 48,460 | 1,597 | 1,857 | 3,766 | 3,853 | 4,774 | 5,136 | 5,574 | 6,647 | 7,449 | 7,807 |
| Year 3 inkind | 145,381 | 10,205 | 10,755 | 11,619 | 11,804 | 13,751 | 14,517 | 15,443 | 17,713 | 19,409 | 20,165 |
| Year 3 total | 193,842 | 11,803 | 12,612 | 15,385 | 15,657 | 18,526 | 19,653 | 21,016 | 24,360 | 26,858 | 27,972 |
| GRAND TOTAL | 583,333 | 35,416 | 37,866 | 46,220 | 47,043 | 55,726 | 59,140 | 63,266 | 73,387 | 80,950 | 84,320 |

20. **Project Management**

We will appoint a **Project Manager**, who will be responsible for managing project staff and delivering the committed outputs, reporting on progress and making recommendations on change.

All partners will be represented on a **Consortium Group**. The Consortium Group will agree high level, strategic objectives of the project, the budget, the content and functionality. The Group will meet on a regular basis and will monitor progress, oversee the project and focus on achievement of the overall aims. It will report to the funding body.

The project will have an **Executive Committee** of about 3 or 4 people (made up of a representative of the lead body and of two or three other partners, to be agreed by the Consortium) who will meet on a monthly basis to oversee the project. The Executive Group who will work on behalf of the Consortium to take the project forward. The Executive Group will monitor the work of the Project Team, make operational decisions on behalf of the Consortium, decide content and monitor budgets. They will consider recommendations from the Project Manager, make policy decisions, and monitor and evaluate progress of the project against its stated aims and take responsibility for quality of the outputs. They will agree appropriate spending. They will report to the Consortium Group

20.1 Roles and responsibilities

| INDIVIDUAL INSTITUTIONS | CONSORTIUM | DEVELOPMENT/ EXECUTIVE GROUP | PROJECT TEAM | PROJECT LEADER |
|---|--|--|---|---|
| | To meet twice monthly | To meet monthly | | |
| Select project representative | Approve process for Development/ Executive Group membership | Monitor the work of the Project team | Manage the project | Manage the Project Manager |
| Contribute/ withhold/ approve own content Develop some content | Agree strategic objectives of project | Monitor quality/ balance of content and make final decisions | Develop some content | Operational decisions necessary to run project |
| Which functionality to include on their own website | Approve strategy for functionality | Take strategic decisions on functionality | Develop/ implement functionality | Ensure agreed functionality is developed and implemented |
| By 31 January each year (1 April 2006) confirm payment for membership for next financial year | Approve how contributions are funded and annual budget | Monitor budget and ensure financial targets are met | Initiate spending | Ensure budget is in balance. Sign/ countersign orders/ contracts/ other expenditure |
| Each select 2 quest projects and [x] creative journeys in Yr. 2 | Monitor achievement of project outcomes | | Achieve agreed project outcomes | Ensure project outcomes are achieved |
| Share in work of Consortium and (in rotation) Executive e.g. initial hiring of staff. | | | | Communicate/ negotiate with DCMS/ Treasury/ |
| Provide base for project team staff (in rotation as appropriate) | Get notes from executive group: Policy Paper, Budget Report, Notes of exec report, Project team report | | Decide 8 webquests in Yr 1, 30 in Yr 2 and decide process for Yr 3. Similar for creative journeys | Veto and remove people from project if they don't deliver |

20.2 **Reporting Chain.** The funds for this project will be held by the V&A as lead partner. How money will be devolved to partners will be settled when the implementation plan is prepared. The lead V&A staff member on the project (currently Gail Durbin) will be the SRO accountable to the V&A's Accounting Officer for appropriate use of funds and to the funding body for delivery of the project. Reports will be sent to the funding body at six-monthly intervals. Audit procedures will conform to those in place at the V&A.

21. Project Standards

21.1 Progress and outputs will be tested against the baselines established at the outset of the project. Specifications or briefs, including statements of technical and accessibility standards, will be written for all reports and publications and the quality of outputs will be checked at regular project reviews. Recruitment will be subject to the equal opportunities policy of the lead partner. Curriculum-related material will be subject to QCA consultation while materials for adults will be produced according to best practice in adult education. Research will be carried out in partnership with a recognised academic institution.

We will ensure that the standards of the Disability Two Ticks symbol will be applied across all aspects of planning and delivery. The Investors in People standards will be applied throughout the project, will impact on the planning and delivery of the project in the quality and effectiveness of communication and leadership of project staff.

21.2 **Monitoring Process.** The Project Manager will be responsible for managing project staff and delivering the committed outputs, reporting on progress and making recommendations on change. An implementation plan, including all milestones and detailed budgets will be the subject of regular project review meetings. Evaluations will meet the standards set out in the Green Book, and will either be carried out by the academic institution that undertakes our research project or by a professional evaluator or company. Overall project objectives will be reviewed, comparing data, identifying overall trends and areas for development and implementing any changes as required. A mid-project review will be held in the autumn of 2007.

22. What does my museum need to contribute?

- Provision of access to their existing digital assets in different media, and the creation of new online learning content.
- Creation of exemplar webquests based on objects, paintings and photographs in their collections, allowing child-friendly access to databases held on museum websites.
- Signposting from digitised object pages and websites, pointing users to the project site and relevant webquests.
- Use of national networks and influence to engage people, teachers and pupils to encourage them to participate.
- Use of their Museum's brands to give credibility to the content and activities with the education sector.
- Establishment and monitoring of QA processes to ensure that all contributed webquests and resources are aligned with project objectives.
- Time (How much/who from?)

23. What's in it for my museum?

- Higher public profile for existing and new materials on offer to the public
- Attract new audiences with interdisciplinary interests
- Increase visitors to the website and galleries
- Share best practice, ideas and expertise, across a range of activities from education to digital technologies
- Increased confidence in the use of digital technologies within museums

- Increased promotion and visibility of the Gallery/Museum's website - within formal education and independent learners
- Increased awareness and promotion of the collection, existing resources, and programme
- Funding to develop new and innovative types of content - eg webquests and creative journeys
- Expansion of e-learning programme and other resources offered online
- Association with national, high-profile, innovative e-learning project
- Opportunities for action research - especially around projects associated with independent learners
- Chance to develop of new skills - eg around IT and digital programmes
- Development of cross-curricula approaches and materials

24. Document version control

25. Change control procedure

26. Risks and Contingency

| Risk | Contingency |
|---|--|
| Users browse objects but do not undertake activities | Promote activities through exemplar and complete outputs of high quality together with templates and guidance that allows users to present their work at the same quality. Offer attractive activities. |
| Inability to view video. | Provide online technical support and facilities to download appropriate software. |
| Lack of take up by schools. | Principal relevant subject associations, acting as consultants, together with agencies such as BECTa and Naace, may be used to identify schools to distribute the project. |
| ICT competence levels of teachers and users insufficient for use of activities | Webquests and activities will be provided at a variety of levels will be supported by technical guidance and will focus on the use of basic ICT skills and higher level subject or creative ones, rather than the other way around. |
| Lack of quality or focus in the webquests and activities produced beyond the national partners. | We aim to produce a resource that can be used by anyone to develop their own webquests, activities or Creative Journeys that put objects at the heart of work. Thus we cannot guarantee quality. We can, however, kitemark and index only those which are deemed to meet the quality requirements that will be developed by the partners and tested through the project. |
| Inability of users to access partners' web content, which provides a coherent one-stop search across collections. | The project aims to develop web skills and critical understanding of museum and gallery objects. Users can be expected to be able to search for objects, ideas and information on diverse sites, as this reflects the normal state of the web. |
| An extreme difference in funding prevents smaller national museums and galleries from participating. | Modular nature of activities allows partners to choose the activities to suit their resources and aspirations. Some technical and other help will be available from the project for museums and galleries that lack technical skills and subject/educational expertise. |
| Variation in technical standards across partner websites undermines implementation. | A survey of technical standards will be conducted at the earliest stages of the project in order to plan for and minimise this risk. We cannot guarantee to avoid it completely. |
| Partners fail to work together. | The flexibility of the project with minimal centralised technical systems and modular activities means that failure to act by one partner does not undermine the whole project. Whilst not desirable, the project could go ahead with fewer partners. |

Appendix 1: About the consortium partners

THE CONSORTIUM PARTNERS

The proposed core museum partners already have a track record of management of major projects, and an outstanding reputation for learning through cultural resources in galleries and online:

British Museum

Imperial War Museum

The National Gallery is the nation's collection of Western European painting 1250-1900. The Gallery's aim is to enhance and study its collection, so as to offer the fullest access to the pictures for the education and enjoyment of the widest possible audience now and in the future.

Each year over 85,000 school children visit the Gallery for interactive and guided tours. The Gallery's online resources include the whole collection; award-winning zoomable images; writers exploring the paintings with a project called *Articulate*; virtual exhibitions linked to the gallery's highly successful nationwide scheme for primary schools called *Take One Picture*; and a dedicated section for ITT students. Successful outreach projects target new and existing audiences of different ages, backgrounds and interests. An ever-growing programme of workshops and short courses is provided for lifelong learners, including short workshops on sculpture, life drawing, and writing.

National History Museum

The National Portrait Gallery was founded in 1856 to collect the likenesses of famous British men and women. Today the collection is the most comprehensive of its kind in the world. In 2003 it had 1,315,402 visitors, and the Gallery enjoys a wide and varied programme of exhibitions and education activities. In 2003 there were 2.3 million visits to the website <http://www.npg.org.uk/>, which gives access to a searchable database of over 50,000 portraits, and includes special web features and learning resources. The IT Gallery, located on the Ground Floor mezzanine, provides the public with unprecedented access to the National Portrait Gallery's collections. The Portrait Explorer system, supported by the Woodward Trust, allows visitors to explore in depth 31,500 portraits in the Gallery's primary, photographic and archive collections. Using 10 large touchscreens, visitors can exploit technology for pleasure and research in ways that cannot be done by other means.

The Royal Armouries is one of the oldest museums in the world and Britain's oldest national museum. It began at the Tower of London as the royal and national arsenal and from the 15th century VIPs were allowed to visit. After 1660 it opened to the paying public with exhibitions including the 'Line of Kings' and 'Spanish Armoury', in effect becoming what it is today, the national museum of arms and armour. While still exhibiting relevant parts of its collection at the Tower of London, the Royal Armouries has expanded to become a multi site collection. From 1995 most of the artillery has been displayed at a Victorian Fort near Portsmouth, while in 1996 the Royal Armouries re-located to a brand new, purpose built museum in Leeds (the first national museum to move its headquarters from the capital to the regions). More recently the Royal Armouries became the first national museum in Britain to establish a display in the USA.

Sir John Soane's Museum

Sir John Soane was born in 1753, the son of a bricklayer, and died after a long and distinguished career as an architect, in 1837. He designed this house to live in, but also as a setting for his antiquities and his works of art. After the death of his wife (1815), he lived here alone, constantly adding to and rearranging his collections. Having been deeply disappointed by the conduct of his two sons, one of whom survived him, he determined to establish the house as

a museum to which 'amateurs and students' should have access. The Soane Museum has 87,000 visitors a year from all over the world. The Museum is also receiving an increasing number of visits from school children and students and each year, many thousands of young people visit the museum as part of organised visits. With the generous help of the Heritage Lottery Fund and private and corporate donors, the house next door, No. 14 – also designed by Soane - has been acquired for the Museum's use. In 2004/05 there were 281,000 'hits' on the Museum's website - www.soane.org. The previous year 30% of hits came from a mixture of unidentified numerical addresses and 40% from .com and .net addresses – none of which can be sourced to a specific country. The largest number of identified hits came from UK addresses (17%) followed by US educational addresses (3%) with a total of 44 other countries contributing to the remaining list of users. The website contains general information about how to find the Museum as well as current and past newsletters, current exhibition details and an exhibition archive, a summary of works of art in the collection, the Concise Catalogue of the Museum's 30,000 architectural drawings, the latest annual report and accounts and pages on the children's education programme, fundraising and facilities for hire. The most popular sections were the Summary of Collections, Concise Catalogue, map and exhibition information.

Tate operates four galleries in London, Liverpool and St Ives; a fifth virtual site, Tate Online, and a storage facility in south London. Tate cares for and displays a total of over 67,000 artworks, and provides educational resources and activities for all ages, backgrounds and abilities, in furtherance of the organizational mission to increase public knowledge, understanding and appreciation of British, modern and contemporary art. Founded in 2000 in the building formerly known as the Tate Gallery, Tate Britain is home to the national collection of British art from 1500 to the present day. Launched in the same year, Tate Modern has become one of the world's leading museums of modern international art, and has attracted more than twice the number of anticipated visitors. Plans are now being developed to increase the physical capacity of Tate Modern, with the additional space slated primarily for display and educational purposes. Tate Liverpool, which opened in 1988, has a programme of displays of the permanent collection and temporary exhibitions focusing on modern and contemporary art. Launched in 1993, Tate St Ives promotes art associated with the region and has a complementary programme of displays and exhibitions. Tate Online - Tate's fifth site – is now the UK's leading art website and offers images of 60,000 works in the collection. For the Collection Centre at Tate's Southwark store, plans are currently being drawn up to establish a state-of-the-art resource that will provide additional storage, new facilities for Conservation, and space for educational activities and displays focused on the collection. In the financial year 2003-2004 Tate received a total of 6,215,000 visitors: 1,121,000 at Tate Britain, 4,226,000 at Tate Modern, 600,000 at Tate Liverpool and 268,000 at Tate St Ives. In the same period Tate Online received a total of 3,448,000 unique visitors, a figure that is expected to rise to 7 million in 2005-6. Over 470,000 adults and school children participate annually in Tate education programmes, accessed in and beyond the galleries and online.

The Victoria and Albert Museum is currently engaged in a major redevelopment programme to renew the galleries and improve the visitor experience. Starting with the reopening of the British Galleries in 2001 the majority of the galleries are being rearranged and grouped to create greater coherence. Visitor numbers have risen to 2 million a year. At the same time our re-launched website now attracts 6½ million user sessions a year and in the next 18 months the websites of the Museum of Childhood and the Theatre Museum are due for re-launch. The Museum has developed a number of innovative, participative online learning projects over the last few years, including *Objects and You* and *Every Object Tells a Story*.

Wallace Collection

The Wallace Collection is a collection of the fine and decorative arts formed in the eighteenth and nineteenth century by four successive Marquesses of Hertford and the 4th Marquess's son Sir Richard Wallace. It was left to the British Nation in 1897 and opened as a national museum in June 1900 in Hertford House, a grade II listed building in central London. In June 2000 work was completed on an ambitious project to mark the Centenary year of the Collection as a

national museum. This has provided the Collection with a new series of galleries, education facilities and a restaurant in a newly-glazed central courtyard creating 30% more public space and visitor capacity. During the financial year 2004-05 the Wallace Collection received a total of 288,000 visitors, of which just over 30,000 participated in Wallace Collection education programmes both on- and off-site.

The Wallace Collection website is shortly to be redesigned and re-launched and 2006 will herald great developments in our on-line offerings. As well as the new website, a Collections Management System will be implemented and populated with images and information about every object in the Collection. Parts of this information will also be on open access via the web and in the museum. We also own a domain name, www.museumnetworkuk.org, which will showcase the work of the Wallace Collection's National-Regional museum network, including curatorial and conservation projects, as well as a range of Education programmes and joint eLearning modules developed by the partnership for school pupils and teachers. One module, on portraiture, is already on-line. In 2006 two more will follow: on Myths and Legends and Landscape.

Appendix 2 Specification for a toolkit for teachers

Aim

To enable teachers to make best use of the activities and ideas provided by the project and to enable them to develop similar activities

Content

The toolkit should contain

- overview of the pedagogical model being used – constructivist and constructionist learning, avoidance of cut and paste, higher level thinking skills, higher level information skills – including reference to research journals and academic texts where appropriate
- guidance on the use of the activities, including hints and tips on how to make best use of them and pitfalls to avoid
- technical guidance on accessing the activities and the use of supporting hardware and software in response to the activities (eg using digital cameras, making webpages...)
- guidance on how the activities may produce evidence for assessment of learning
- guidance on products that may result from the activities
- guidance on classroom management in the use of the activities, including differentiation and their use for extension or independent learning
- navigational aids such as a map showing how all the partners' websites and the activities are inter linked by this project
- curriculum map, showing how the activities may fit into subjects of the National Curriculum and which Key Stages they are targeted at
- mapping of activities against key skills
- templates for use by teachers in creating their own activities including
- how to select objects as the basis for activities
- what typical activities might contain eg introduction, problem, resources, guidance, expected outcomes
- guidance on how to share ideas and successful use of the activities, so that teachers may learn from each others' good practice
- guidance on the use of the partners' websites for learning, including overview of key resources – this may be in the form of links to existing educational material on the websites
- guidance on the use of partners' databases for independent searching for objects

Relationships and links

The toolkit should reference and link to

- The National Curriculum website at QCA <http://www.ncaction.org.uk/>
- The Standards site at DfES <http://www.standards.dfes.gov.uk/> including, explicitly, the National Strategies with the exemplar teaching units and the schemes of work
 - Primary <http://www.standards.dfes.gov.uk/primary/>
 - Key Stage 3 <http://www.standards.dfes.gov.uk/keystage3/>
 - Literacy <http://www.standards.dfes.gov.uk/literacy/>
 - Schemes of Work <http://www.standards.dfes.gov.uk/schemes/>
 - Study Support <http://www.standards.dfes.gov.uk/studysupport/>
 - Thinking Skills <http://www.standards.dfes.gov.uk/thinkingskills/>
- Sites of the partner museums and galleries including, and in particular, educational guidance sections
- Subject association websites, in particular where those have sections on online learning

Appendix 3 Web Statistics

| | BM | IWM | NG | NPG | NHM | RA | SJSM | Tate | V&A | WC |
|---|----|-----|--|----------------------------------|--|----|------------------|-----------------------|--|--|
| Software used to track stats | | | Live Stats | Analog 5.03 | Summary SP | | | Webtrends and Hitwise | webtrends | Wusage 8.0 |
| URLs | | | www.nationalgallery.org.uk www.takeonepicture.org.uk | www.npg.org.uk | www.nhm.ac.uk | | www.soane.org.uk | www.tate.org.uk | www.vam.ac.uk www.theatremuseum.org.uk | www.wallacecollection.org www.museumnetworkuk.org |
| Total user sessions April 2004-March 2005 | | | 4,783,961 | 4,432,526 | 7,981,674 | | 281,000 | 9,764,942 | 6,515,882 | 302,543 (01/01/04 – 31/12/04) |
| Total number of pages static | | | 2,600+ | 20,300,967 (static & dynamic) | 4,612 | | | Not known | 46,000 | Not known |
| Total number of pages dynamic | | | 8,000+ | n/a | over 1 million including specimen records | | | Not known | 35,000 | None |
| Pages pitched at schools | | | 1,500+ | n/a | 342 learning outcomes in 25 resources. | | | Not known | 120 | >40 |
| Pages pitched at adult learners | | | 6,350+ | n/a | N/a | | | Not known | 40 | c. 800 |
| Number of objects digitised | | | 2,550+ | 51,700 (43,628 available online) | 20-40,000 | | 500 | Over 70,000 | c. 24,000 | c. 800 |

Appendix4 Money and Resources Currently Allocated to Web Development

| | BM | NG | IWM | NPG | NHM | RA | SJSM | Tate | V&A | WC |
|--|----|---|-----|--|--------------------------------|-----------------------|---------------------|---------------|---|---|
| Number of dedicated staff working on web | | 4 | | 0.5 | 12 | | | 11 f/t | 6 f/t, 1.6 temp, 1.8 p/t | 0.5 f/t |
| Annual web budget (excluding staff) | | £75,900 | | c.£20,000 | C £90,000 | | | £150,000 | £150,000 (includes funding for redesign of 2 web sites) | £10,000 |
| Additional web funding | | £182,000 (department funding. a proportion of this is allocated to the web) | | n/a | £60,000 for E-commerce project | | | Project based | C£50,000 from exhibition budgets | £20,000 from DCMS Strategic Commissioning for eLearning resources |
| Major externally or specially funded digitisation projects | | | | 2 full time digitisation staff (not specific to web) | Library | E-Learning (with MWR) | Application pending | None pending | PeoplePlay UK Moving Here The Tudors (with National Archives) Every Object Tells A Story (with Channel 4 and Ultralab) | Wallace Live. A major project to procure and implement a Collections Management system and create a core record for every object providing online digital access. |

Appendix 5 Branch Museums and Galleries

British museum

Imperial War Museum

National Gallery

None

National Portrait Gallery

None

Natural History Museum

The Walter Rothschild Zoological Museum, Tring

Royal Armouries (Adrian please provide)

The Royal Armouries, Leeds

HM Tower of London

Fort Nelson, near Fareham, Hampshire

Frazier Historic Arms Museum, Louisville Kentucky, USA

Sir John Soane's Museum

None

Tate

Tate Modern

Tate Britain

Tate Liverpool

Tate St. Ives

Victoria & Albert Museum

Museum of Childhood, Bethnal Green

Theatre Museum, Covent Garden

Wallace Collection

None

Appendix 6 Regional Partner Museums and Galleries

British Museum

Imperial War Museum

National Gallery

Bristol's City Museum and Art Gallery
The Laing Art Gallery, Newcastle

National Portrait Gallery

Long Term Regional Partners
Montacute House, Somerset (Nat Trust)
Beningbrough House, Yorkshire (Nat Trust)
Bodelwyddan, N Wales
Strategic Commissioning Partners -
Sunderland Museum and Winter Garden
Sheffield Museums and Art Galleries
Manchester City Art Gallery
Laing Art Gallery, Newcastle
York City Art Gallery

Natural History Museum

The Walter Rothschild Zoological Museum, Tring

Royal Armouries

TBC

Sir John Soane's Museum

No formal partnerships

Tate

Abbot Hall, Kendal and Blackwell
The Castle Museum, Norwich
Sheffield Art Galleries and Museums Trust
The Potteries Museum & Art Gallery, Stoke on Trent
The New Art Gallery, Walsall

Victoria & Albert Museum

Tyne & Wear Museums
Manchester City Galleries
Sheffield Galleries and Museums Trust
Birmingham Museum and Art Gallery
Brighton & Hove Museums

Wallace Collection

The Bowes Museum, Co. Durham
Compton Verney, Warwickshire
The Holburne Museum of Art, Bath
Waddesdon Manor, Nr Aylesbury (National Trust)

Appendix 9 List of material pitched at project target audiences currently on partner websites (200 words each listing titles, pages or e-learning material where possible.)

British Museum

Imperial War Museum

National Gallery

The National Gallery has the following resources online:

- The whole collection
- Zoomable images
- A dedicated website called 'Take One Picture' for primary teachers, exploring the collection using a cross-curricular approach. The site includes virtual exhibitions of school work, teachers' notes and all the information needed to get involved in the nationwide scheme that has been running since 1995
- An area showcasing work produced by ITT students from across the country, and their placement schools, based on the collection. Work from the National Gallery's placement partnership with Roehampton University is also shared here
- A resource called 'Articulate' for Key stage 3 English and art teachers, streaming short videos and students' and writers' responses to the collection
- 'Noisy Paintings' an interactive game for young people

National Portrait Gallery

- Search the Collection - search facility with 64,720 portraits from the Gallery's collections, 43,628 of which are illustrated.
- Ways of looking at the Gallery's collections - search the collection by Groups, subjects and themes. Includes an illustrated timeline and hundreds of documents from the
- Heinz Archive and Library
- Interviews with photographers - a series of sound interviews with photographer represented within the collection
- Trails - Creative Women in the National Portrait Gallery Collection
- Portraits on display - 16th Century and earlier; 17th Century; 18th Century; Late 18th and early 19th Century; The Victorians; Twentieth Century; Contemporary Portraits; Portraits on display around the country
- E-Learning
- Exhibitions Related Material - teachers resources related to Mary Seacole, and Mirror Mirror: Women's Self Portraits. Also, Faces of the Century including timeline, biographies, contextual material, resources, and schools projects
- Portraiture - various resources for secondary schools and teachers (mainly KS 3 & 4) around themes related to Portraiture - This is me ID; Portraits in Disguise; Transition/Connections; The Practice of Portraiture; Investigating Portrait Drawing; Self Portraits on Display
- Art Techniques - resources for KS 3 with sections on Canvas and Stretcher; Perspective; Photography
- Activities - Votes for Women Quiz for KS 3 Citizenship and History; Charles II and the Oak Tree Quiz for Primary KS 1
- Special Features - Show Me interactive site exploring key elements (pose, expression, costume, symbols, and accessories) of portraiture; Building Characters KS3 teachers and pupils site on Art and Caricature developed with Sheffield Art Gallery around the NPG's Heroes and Villains exhibition

Natural History Museum

The Natural History Museum is a world-class resource for learners. We aim to enable people to enjoy the natural world, develop their scientific knowledge and understand the impact of science on their lives.

Our galleries, events, online videos, resources and activities support a very large number of classroom needs. Entering a topic in the Teacher's Resource will bring you all the relevant learning outcomes covered by our museum resources.

<http://www.nhm.ac.uk/education/index.html>

The Museums' site is also a rich resource for lifelong and self-directed learners. Activities range from resources for children such as Mission Explore and What Dinosaur Am I within the Kids only area, <http://www.nhm.ac.uk/kids-only/index.html> area to those for aspiring and expert naturalists – Postcode Plants, etc

<http://www.nhm.ac.uk/nature-online/index.html>

Royal Armouries

Currently the materials for teachers and pupils on the website mainly comprise information sheets (eg Soldiers of the English Civil War), worksheets (eg White Tower), trails (eg Tournament Challenge) and programmes. To complement these education materials for downloading, we are currently working on a more interactive E-learning package, with object generators to allow the interpretation of objects and images by self-directed learners. This new learning environment is at present being tested in-house and will start to be made available in 2006, hopefully.

Sir John Soane's Museum

Schools Events Programme – 1 page
Concise Catalogue of Drawings – 860 entries
Collections, summary list of holdings – 1 page
Chronological List of Soane's Building Projects – 1 page
Details of Current and Past Exhibitions – 25 entries
See More Soane – in or near London – 11 entries

Tate

Tate Online includes a portal section, Tate Learning (www.tate.org.uk/learning) which links through to educational resources throughout the site, grouped as follows:

Kids and Families: <http://www.tate.org.uk/learning/kids/>

Schools and Teachers: <http://www.tate.org.uk/learning/schoolsteachers/>

Young Tate: <http://www.tate.org.uk/learning/youngtate/>

Independent Learning: <http://www.tate.org.uk/learning/learnonline/>

Community and Outreach: <http://www.tate.org.uk/learning/outreach/>

Victoria & Albert Museum

Currently the V&A has the following resources on line addressed to teachers:

- Drawing
- Museum Conservation
- Glass
- Paint motifs

These were all converted from leaflets. There is also an interactive kit about the British Galleries that lets teachers create their own questionnaires. Our only material directed at pupils is a Tudor site for Key Stage 2 created jointly with the National Archives. The site contains a large and varied amount of user generated material from recollections of buying Ossie Clarke clothes through to photography projects and a site with 750 photographs of visitors' tattoos. The only specifically learning material for adults is an extensive piece of work on creative writing on museums

Wallace Collection

The Wallace Collection website is shortly to be redesigned and re-launched in 2006. The current site, however, contains pages for adult learners in the form of brief illustrated catalogue entries for all of the paintings collection (775 objects) and some of the Sèvres porcelain at www.wallacecollection.org/c/w_a/index_works_of_art.htm

Our only online material for schoolchildren and teachers is located at www.museumnetworkuk.org, (which is the url for the Wallace Collection's National-Regional museum network) and is our first eLearning module on Portraits and Portraiture created jointly with the Bowes Museum and the Holburne Museum of Art. Portraits and Portraiture contains detailed records for 25 works from the 3 museums and detailed content on seven related themes such as materials and technique, colour, pose and expression and childhood. Teachers are provided with suggested discussion topics and background information on each artist. There is an activities section where children complete activities on-line and off-line.

Appendix 10 What is a Webquest?

The following text is extracted from [http:// WebQuest.sdsu.edu](http://WebQuest.sdsu.edu).

A WebQuest is an inquiry-oriented activity in which most or all of the information used by learners is drawn from the Web. WebQuests are designed to use learners' time well, to focus on using information rather than looking for it, and to support learners' thinking at the levels of analysis, synthesis and evaluation. The model was developed in early 1995 at San Diego State University by [Bernie Dodge](#) with [Tom March](#), and was outlined then in [Some Thoughts About WebQuests](#).

Some Thoughts About WebQuests **[Bernie Dodge](#), San Diego State University**

There are already thousands of schools connected in some way with the internet, and the number is increasing geometrically. There is no agreed upon terminology for the kinds of instructional activities they are creating for themselves, and the field would benefit from having a few clear categories to describe the new forms of learning environments now opening up to us. The purpose of this short paper is to give a name to what we're doing in EDTEC 596 and for the early stages of the Ed First Partnership and to propose a set of desirable attributes for such activities.

Definitions. A WebQuest is an inquiry-oriented activity in which some or all of the information that learners interact with comes from resources on the internet, optionally supplemented with videoconferencing. There are at least two levels of WebQuests that should be distinguished from one another.

Short Term WebQuests. The instructional goal of a short term WebQuest is knowledge acquisition and integration, described as Dimension 2 in Marzano's (1992) Dimensions of Thinking model. At the end of a short term WebQuest, a learner will have grappled with a significant amount of new information and made sense of it. A short-term WebQuest is designed to be completed in one to three class periods.

Longer Term WebQuest. The instructional goal of a longer term WebQuest is what Marzano calls Dimension 3: extending and refining knowledge. After completing a longer term WebQuest, a learner would have analyzed a body of knowledge deeply, transformed it in some way, and demonstrated an understanding of the material by creating something that others can respond to, on-line or off-. A longer term WebQuest will typically take between one week and a month in a classroom setting.

Critical Attributes. WebQuests of either short or long duration are deliberately designed to make the best use of a learner's time. There is questionable educational benefit in having learners surfing the net without a clear task in mind, and most schools must ration pupil connect time severely. To achieve that efficiency and clarity of purpose, WebQuests should contain at least the following parts: An **introduction** that sets the stage and provides some background information. A **task** that is doable and interesting. A set of **information sources** needed to complete the task. Many (though not necessarily all) of the resources are embedded in the WebQuest document itself as anchors pointing to information on the World Wide Web. Information sources might include web documents, experts available via e-mail or realtime conferencing, searchable databases on the net, and books and other documents physically available in the learner's setting. Because pointers to resources are included, the learner is not left to wander through webspace completely adrift. A description of the **process** the learners should go through in accomplishing the task. The process should be broken out into clearly

described steps. Some **guidance** on how to organize the information acquired. This can take the form of guiding questions, or directions to complete organizational frameworks such as timelines, concept maps, or cause-and-effect diagrams as described by Marzano (1988, 1992) and Clarke (1990). A **conclusion** that brings closure to the quest, reminds the learners about what they've learned, and perhaps encourages them to extend the experience into other domains.

Some other non-critical attributes of a WebQuest include these: WebQuests are most likely to be **group activities**, although one could imagine solo quests that might be applicable in distance education or library settings. WebQuests might be enhanced by wrapping **motivational elements** around the basic structure by giving the learners a role to play (e.g., scientist, detective, reporter), simulated personae to interact with via e-mail, and a scenario to work within (e.g., you've been asked by the Secretary General of the UN to brief him on what's happening in sub-Saharan Africa this week.) WebQuests can be designed within a **single discipline** or they can be **interdisciplinary**. Given that designing effective interdisciplinary instruction is more of a challenge than designing for a single content area, WebQuest creators should probably start with the latter until they are comfortable with the format. Longer term WebQuests can be thought about in at least two ways: what thinking process is required to create them, and what form they take once created.

Thinking skills that a longer term WebQuest activity might require include these (from Marzano, 1992): Comparing: Identifying and articulating similarities and differences between things. Classifying: Grouping things into definable categories on the basis of their attributes. Inducing: Inferring unknown generalizations or principles from observations or analysis. Deducing: Inferring unstated consequences and conditions from given principles and generalizations. Analyzing errors: Identifying and articulating errors in one's own or others' thinking. Constructing support: Constructing a system of support or proof for an assertion. Abstraction: Identifying and articulating the underlying theme or general pattern of information. Analyzing perspectives: Identifying and articulating personal perspectives about issues. The forms that a longer term WebQuest might take are open to the imagination, since we have few existing exemplars to go by. Some ideas: A searchable database in which the categories in each field were created by the learners. A microworld that users can navigate through that represents a physical space. An interactive story or case study created by learners. A document that describes an analysis of a controversial situation, takes a stand, and invites users to add to or disagree with that stand. A simulated person who can be interviewed on-line. The questions and answers would be generated by learners who have deeply studied the person being simulated. Putting the results of their thinking process back out onto the internet serves three purposes: it focuses the learners on a tangible and hi-tech task; it gives them an audience to create for; and it opens up the possibility of getting feedback from that distant audience via an embedded e-mail.

Examples of webquests

- A. **Make a scientific investigation into what materials have been used by people over the centuries to produce paint, and what challenges are faced by those who care for works of art today.**

Or

“What materials have been used by people over the centuries to produce paint, and what challenges are faced by those who care for works of art today?”

Supports: KS3 Science/Art Materials and their properties

Web resource links: The National Gallery, The National Portrait Gallery, Tate – including perhaps behind the scenes interviews with conservation staff (National Curriculum requirement – pupils should be taught about the ways in which scientists work today), Natural History Museum mineral collection, National Gallery Touring Partnership ‘Paint’ exhibition (2006-7) website (with the Laing Art Gallery and Bristol’s City Museums and Art Gallery).

- B. **Make a historical investigation into how important events have been recorded over time and how different forms of media effect the way information is conveyed.**
(teachers could make the event specific according to the Breath of study in the history curriculum being covered)

Or

“How have important events been recorded over time and how do different forms of media effect the way information is conveyed?”

Supports: KS3 Art /History Knowledge and understanding – codes and conventions and Historical interpretation – how and why events, people and situations have been interpreted in different ways

Web resource links: The National Gallery, The National Portrait Gallery, Tate, National Maritime Museum, Imperial War Museum, V&A (each institution could choose perhaps 4 examples of objects describing historical events. E.g. Streaming news footage from the 2WW (IWM), Uccello’s ‘Battle of San Ramano’ (NG) – discussion questions could be posed e.g. ‘Is the level of violence shown in a painting any less shocking than that shown in a moving image, and how is the meaning altered if film documents reality rather than a drama played out later?’)

- C. **How did the women campaigning for female suffrage present themselves and how did others portray them?**

You are asked to create a webpage on women’s struggle for the vote in the early 20th century. It should consist of about 15 images and quotations by and about the women involved in this campaign. You will need to select images and find an appropriate quotation to put with each image. Make sure you represent a range of views, and ask people using your webpage to think about whether each view is supportive of votes for women or not.

Supports: KS3 Citizenship/History

Web resources: National Portrait Gallery, V & A, Museum of London, Women's Library, Google "images suffragettes"

D. Can we tell what Henry VIII really looked like?

You are asked to create an exhibition about King Henry VIII and you need to select 12 objects for the display in order to answer this question. What will you choose and why? After you have chosen and arranged your objects, you will need to decide whether we can or cannot tell what Henry VIII looked like, and then write a short piece explaining your conclusions to visitors to your exhibition.

Supports: KS2 History

Web resources: National Portrait Gallery, National Gallery, V & A, Royal Armouries, Hampton Court, Walker Art Gallery Liverpool

Appendix 11 Webquests and Creative Journey Scenarios

John is a bright lad, aged 10, who enjoys History. He could go far. His class is studying the British Empire and John's teacher has come up with a new way to learn about it. John's task is to decide whether the British brought any benefits to the countries they colonised. He and a friend are given a piece of paper that his teacher calls a webquest, with a list of websites to visit and questions to answer once they are there. They visit museum sites to look at the things people in Africa and India owned and wore. They look at the things they traded. They look at the ships Britain owned and at army equipment. They look at the things Britain took to its colonies and the schools and railways they built. As they look at these sites they are prompted to discover that some people think colonisation brought great benefit and others are not so sure. They are told to write down the pros and cons under two headings as they come across them. Why do they think websites express different opinions? At the end of the activity John and his friend are asked first to tell the rest of the class what arguments they have found. Has the rest of the class found anything different? Then they are asked to write a page saying what they have concluded. Credit will be given for statements and ideas supported by evidence.

Pauline is a student teacher who wants to learn more about using objects, paintings and photographs in the classroom. She visits an Intelligent Learning Online site and enters the object section. She opts for a tour and finds herself being talked through the observation of two or three objects. She can examine objects that can be turned through 360 degrees and she can pause the tour. She is shown how to recognise a hand-made pot and distinguish it from one that was mass-produced in a factory. There is discussion of what this pot says about the society that created it. Clearly it was sufficiently organised for people who had specialised functions to survive. She examines a nineteenth century ball gown. The waist is so tiny that very tight corsets were needed but these squeezed and displaced the internal organs leading women to faint. The shoes that went with the outfit were made from very thin leather and satin. Pauline was encouraged to speculate about what this shows of the role of women in that society. She looks at a tea caddy. Why is it made of such precious materials? Why does it have a lock? What does this say about the past?. Then she is given a couple of objects to draw her own conclusions about. This is followed by some concluding text about what objects can and cannot tell us about the past. Next she looks at some classroom games that use objects to teach certain skills and she is shown some activities to encourage the close observation of objects that is necessary in using them as evidence. She is encouraged to make a small collection of objects to use in the classroom to teach her pupils some of the skills she has just learnt. Her first attempt was quite successful and this stimulates her to sign up for an after school session at her local museum on using objects. She finds that her local museum has devised some webquests to help teachers carry out a local study with their pupils. She prints one out and later uses it successfully with her class on teaching practice.

Colin is a volunteer on the management committee at the local history museum in Fowey. The museum has no full-time staff but a local enthusiast runs a website for it. Colin has a laptop at home because he is an ardent genealogist and tracks his family tree on line. He was recently persuaded to attend a course on webquests run by the local MLAC and has been enthused. He decides to set up a webquest to help schools in the area make a local study. From the National Gallery site he is able to download a template and ideas for making a local studies webquest. It suggests he starts by looking at what kinds of online resources are available in his area. He knows the 1881 census is available and decides to focus on the high street. He sends pupils first to a site that provides a map and then to details of the families who lived there at the time of the 1881 census. Pupils are asked to choose one of the families of shop owners or fishermen to research. They have to gather as much information about the family from the census as they can and then, using the museum database and other local websites, the task is to piece as much as possible about their work and lives together as they can. The museum only has a small database but it is possible to find fishing tackle, a couple of boats, the equipment of a local grocer and some furniture from Fowey houses in it. Colin's webquest is taken up by the local

primary school and that weekend, when he is on duty at the museum Colin is delighted to meet children who have brought their parents to the museum to find the boats they have been looking at online. One child is even clutching a drawing he has just done of 'his' house in the high street together with some furniture from it that the museum has put on the web. Colin is very pleased to see his efforts have borne fruit and thinks about making another webquest about the lives of children in Fowey.

Percy is an old hand at teaching but this year he has found his Year 5 class disrupted by some very gifted, but easily bored, pupils. At the same time he has in his class one or two pupils who are barely literate. His school has computer suite that he has generous access to and he decides to try a webquest based on life in a country house. The task for the pupils is to contrast the lives of the servants with those of the family they serve. Percy finds he has chosen a webquest from Intelligent History Online that has an number of supplementary activities and additional websites attached. He decides to give most of his attention to the pupils who are struggling but is pleased to discover they are motivated by the technology and the quest has sensibly started with a collection of objects to study so they can get going without having to do a lot of reading. He prompts his gifted pupils to pursue some of the additional sites and then to try using Google to find out about rich and poor in the nineteenth century. They will end with a debate: 'If servants had been made illegal in the nineteenth century everyone would have benefited'. Credit will be given to pupils for finding their own relevant material and for using historical evidence to support their argument. The gifted children rise to the challenge and explore the web seeking more and more evidence to support their case. Percy has found a way of solving his own problem – for today.

Janice is new to teaching, keen to use IT but a little nervous about it. Her Year 6 class are studying the Victorians and their task is to write a diary entry about a day at the Great Exhibition from the point of view either of someone from the upper classes or from the view of an ordinary local person. She feels she is lucky to have three computers in her classroom but so far Janice has not really encouraged her pupils to use the computers in history. She is about to take the plunge. Janice has decided to use a webquest about the Great Exhibition she has found on the Intelligent History Online site. She went on a course on webquests where they said you could adapt them to work off line if you had equipment problems. Janice decides to adapt it to include off line activity to give herself a little more flexibility and control. Her pupils are working in small groups to find out what it would have been like to visit the Great Exhibition. The webquest has put her pupils either in the role of a royal prince or princess or as an ordinary person from the local village. Whilst some of her pupils work online visiting the suggested sites and finding out what things were displayed at the exhibition and why, others are given illustrations of Victorian costume or maps and pictures of the nineteenth century railways to look at. There is a large picture of the opening of the Great Exhibition that was published in Junior Education and Janice has collected views of the inside of the Crystal Palace. She finds that many of the guiding questions, such as 'What did you wear on your day at the Exhibition?' can be answered both on and off line. At the end of the activity her pupils are asked to write a diary entry describing their day and this is followed by discussions between pupils in different roles about their experience at the exhibition. Janice is very interested to find that the discussion has brought out many of the differing experiences of the upper and working classes in the nineteenth century. Clearly the online activity was very motivating and she resolves to do more of the next webquest online.

Sonny is a Year 6 pupil whose webquest is to discover the purpose of the Great Exhibition. Sonny's group must imagine they are factory workers on a day trip from Bristol. Other groups imagine they are Prince Albert, the French ambassador and factory owners. Firstly they have to use the web to research the details of a day at the exhibition that they record as a diary entry set in 1851. Sonny is very keen to use the computer. All groups start at the V&A site where they read Queen Victoria's diary entry on the day she opened the exhibition. Then the groups diverge. Sonny's group must find out what they would have worn, how they got there, what the building looked like, what was in the displays and where things came from, and to make notes

and sketches. They catch a glimpse of Prince Albert on a private visit to the Exhibition and are told to find out about him.

The webquest guides them to relevant pages on the websites of the V&A, the National Portrait Gallery and the Tate. They look at catalogue entries, photographs, videos and plans. Sonny tackles the diary entry in role with humour and enthusiasm. In their final lesson on the Great Exhibition, their teacher asks each group to say, from the angle of their roles, what they thought the purpose of the Exhibition was. They find the groups have slightly different views and together with their teacher they discuss whether any particular point of view might be the most accurate.

Jill is a primary teacher who wants to find practical ways of encouraging her pupils to develop their literacy skills. She is going to take her class on a visit to a museum and is wondering where to go. She decides to prepare her own webquest. The problem her class have to solve is how to organise a museum visit. She guides them through the task. Which of nine possible museums should they visit? What is in them and what fits best with what they are doing? She divides the class into groups and they get going on the task. Half way through the quest they have to write a report on which museum to visit and why. Once that decision is made, they continue with their quest. How will they travel? What will it cost? How long will it take? What will the task be when they get there? What will be the rules, the timetable? When they have gathered the information they need, the groups have to draft letters to book the visit of fill in forms, and some of them even telephone a coach company they have researched. They write invitations to parents. Jill finds that they acquire a mass of relevant information from the web, and that they were also highly motivated when it came to the visit. They practised literacy skills without even noticing. She makes a note to try this method again.

Farzana is set a webquest by her teacher to explore how technological developments have influenced creativity. She visits Tate Online to see and read about Tate's online art commissions and to watch an archived webcast on art and technology, to understand how technology is re-defining contemporary artistic practice. She visits the V&A website to explore how the industrial revolution affected the fashion industry. She visits the National Portrait Gallery to see how portraiture has evolved over the ages thanks to technology (shift from painting to photography and then to video). She is asked to consider what skills are required of artists and craftsmen in the 21st century, and what distinguishes each. She is asked to consider what nature of authenticity in contemporary creative practice, and how technology has influenced the value of artistic productions.

Creative Journeys

Vivienne is in her forties and her children are off her hands. She is interested in the internet and spends some evenings after work poking around the web. She likes knitting and has found a lot of knitting blogs. She enjoys web activities but cannot always think where to look for them. She is not very interested in the 'splat, bang' sites more suited to her interests. She visits the V&A site to look at their knitting site and stumbles across a video where a knitting designer talks about how some of her work has been inspired by visits to the V&A. The video shows the pots in the Ceramics Gallery that set her off on one series of freeform knitted sweaters. Vivienne found the video interesting because it showed the way one set of objects had led to thinking about creating something in a totally different medium. She sees a link to Creative Journeys software and reads an explanation of how to use it. This is very exciting. At last she can participate in the web. She would like to move away from using other people's knitting patterns and decides to use the software to help her. Over the next few days she returns to the site. She uses the journal to record her ideas. She looks at textures and colour combination on embroidery in the V&A collection and finds that she can save some of the images into her journal for use later. It then occurs to her to look at some of the shells on the Natural History Museum site. She saves some of these into her journal and then uses the drawing capacity to make some sketches of the shell shapes to work up the design. She buys some yarn to use to knit the motifs she has designed and makes links to the yarn shop website in her journal later with notes on gauges and prices.

She is captivated by the Creative Journeys software. She can incorporate her own digital photography into her Creative Journey. She tries knitting a sample bag and includes a photograph of that. She is so pleased with her progress there she decides to make her journey public. The day her Creative Journey goes live on the V&A website she is delighted to get an email from a fellow knitter congratulating her on her work and suggesting further sources of yarn.

Ben belongs to a local amateur dramatic society. For the next production, a play set in eighteenth century France, he has agreed to be property manager and he needs to get some ideas of what furniture and small objects would be found in an eighteenth century house. A friend suggests he tries looking at some museum websites. He skims databases from the Wallace Collection and the V&A and also looks at paintings from the National Gallery. He learns about the objects used and can see how they might have been placed. He notices the Creative Journeys software and rapid investigation shows he could use it to record his discoveries. He has no intention of creating a journal but he is keen to store images from several sites and some quick notes. He is delighted that they can all be saved and he returns to his site several times to check details. The performance is a great success and the local newspaper is particularly complimentary about the sets. The society is approached for details by another amateur dramatic society. Ben does not have much time for explanations so sends them the web address of his Creative Journeys site so that they can look at his inspiration directly.

Appendix 12 Contact details of principal partners

| | | | | | | | | |
|----|-------------------|--|----------------------------|-------------------------|-------------------|----------|---------------|--|
| 1. | Karen Hosack | Head of Schools | National Gallery | Trafalgar Square | London | WC2N 5DN | 020 7747 2536 | karen.hosack@ng-london.org.uk |
| 2. | | | | | | | | |
| 1. | Jo Banham | Head of Learning and Access | National Portrait Gallery | St Martins Place | London | WC2H 0HE | 020 73122417 | jbaham@npg.org.uk |
| 2. | | | | | | | | |
| 1. | Ailsa Barry | Head of Interactive Media | Natural History Museum | Cromwell Road | London | SW7 5BD | 020 7942 5992 | a.barry@nhm.ac.uk |
| 2. | | | | | | | | |
| 1. | Adrian Budge | Head of Education | Royal Armouries Museum | Armouries Drive | Leeds | LS10 1LT | 0113 220 1804 | abudge@armouries.org.uk |
| 2. | | | | | | | | |
| 1. | Jane Monahan | Children's Education Officer | Sir John Soane's Museum | 13 Lincoln's Inn Fields | London | WC2A 3BP | 020 7440 4247 | jmonahan@soane.org.uk |
| 2. | | | | | | | | |
| 1. | Jemima Rellie | Head of Digital Programmes | Tate | Millbank | London | SW1P 4RG | 020 78878648 | jemima.rellie@tate.org.uk |
| 2. | Rose Cardiff | | | | | | | |
| 1. | Emmajane Lawrence | Head of Education | Wallace Collection | Hertford House | Manchester Square | W1U 3BN | 020 7563 9549 | Emmajane.lawrence@wallacecollection.org |
| 2. | Bethany Kingston | Education Officer for Schools' Regional Partnership Programme | Wallace Collection | Hertford House | Manchester Square | W1U 3BN | 020 7563 9527 | bethkingston@wallacecollection.org |
| | Gail Durbin | Head of Online Museum & Deputy Director of Learning and Interpretation | Victoria and Albert Museum | Cromwell Road | London | Sw7 2RL | 020 7942 2202 | g.durbin@vam.ac.uk |

Appendix 13 People known to have been inspired by our museums and galleries

British Museum

Imperial War Museum

National Gallery

Associate artists: John Virtue, Ron Mueck, Ana Maria Pacheco, Peter Blake, Ken Kiff, Paula Rego

Jacqueline Wilson (novelist), John Hegley (poet)(short videos on NG site
<http://www.nationalgallery.org.uk/education/articulate/index.html>)

Malorie Blackman (novelist), Kevin Brooks (novelist) Brain Flynn (journalist), Sarah Phelps (TV scriptwriter), Frank Cottrell Boyce (screenwriter and novelist) (short videos of these writers exploring the collection with Key Stage 3 students will be added to the Articulate site in 2006

National Portrait Gallery

Natural History Museum

Sir David Attenborough, Joanna Lumley, James Dyson, Vivienne Westwood

Royal Armouries

Sir John Soane's Museum

Sir Alan Yentob (video), Sir Richard MacCormac, Sir Jeremy Dixon, Piers Gough, Anish Kapoor, Sam Taylor-Wood, Isaac Julian, Sir Paul Smith, Lloyd Grossman, leading American Architects Michael Graves, Richard Meier, Robert Stren, Denise Scott Brown and Robert Venturi

Tate

Victoria & Albert Museum

Vivienne Westwood

Russell Hoban, author of The Bat Tattoo, Bloomsbury, 2002 (see Bloomsbury website
www.bloomsbury.com for author information and sample chapter)

Wallace Collection

Vivienne Westwood

Antoni & Alison

Anthony Powell [but not alive any more]

Charlotte Hodes

Vikram Seth

Appendix 14 Research Brief

The project aims to find new ways of using museum and gallery objects and to provide opportunities for learners, both at school and beyond, to actively participate in their learning with the objects as a stimulus. This represents novel departures for the partners and a context for research.

The research questions may be broken down into those that are overarching and that were the stimulus for the initial conceptualisation of the project, and those that come from the detail of the project's implementation. This appendix lists the research questions and the data that may be collected to provide evidence for analysis in answering those questions.

| Detailed research questions | | |
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| Question | Section | Data |
| How has this project enabled the partnership of national museums and galleries to work together? | 2 and 6 | Case studies of project development and management structures Examples of activities that provide interlinking between partners |
| Has this project resulted in increased usage of partners' websites and digital collections | 4 | Web stats |
| How has this project put objects at the centre of learning activities? | 3 | Examples of activities and case studies of their use in schools, and with lifelong learners |
| Has the project emphasised visual culture? | 3 and 14 | Analysis of products from activities to assess the importance of objects from partner collections as compared to other documents, artefacts, online resources or learner-produced material |
| How has this project developed the use of higher-level information skills? | 4 | Examples of products from learners, compared to other activities on partner websites Case studies from classroom and lifelong learners |
| What is the profile of users of the resources? Has it reached all target groups? | 2, 5 and 7 | Profiles – maybe collected when people submit things, or through optional online surveys, or through sampling |
| What has been produced? Is this new content or support for existing content? | 2 | Statistics on web pages and objects created, classified by type |
| Has the project simplified access to the digital collections? | 2 | Case studies, user testimonials |
| Has the project inspired learners' creativity? | 2 and 14 | Case studies, products including how learner-produced materials have inspired others |
| How are museum networks used for training? | 2 | Examples of events, audit |
| Do the activities meet the need and fill the gaps identified in section 3? | 3 | Examples of activities, audit against identified gaps |
| Has teachers and learners confidence in the use of digital collections increased as a result of this project? | 4 and 6 | Case studies, testimonials |
| Are teachers able to create their own activities? | 4 | Audit, case studies |
| Do the activities support the National Curriculum and Strategies? | 7 | Audit, case studies |
| Do the activities provide for extension and independent learning as well as classroom teaching and learning? | 7 | Audit, case studies |
| Do the activities provide for a move from active to passive use of objects and museum and gallery collections? | 7 | Audit, case studies |
| Do the activities provide for scholarly and hobby-based projects for lifelong learners? | 7 | Audit, case studies |

| Detailed research questions | | |
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| Question | Section | Data |
| Is their coherence in the branding across partners, without undermining each partner's own brand? | 8 and 11 | Audit, examples, web stats of navigation, user feedback and perception |
| How have partners interpreted the project and integrated it into their existing websites? | 8 | Case studies |
| How easy is it for users to return to activities and to navigate between them? | 8 and 11 | Case studies, web stats, user feedback |
| What are the issues of moderation? | 10 | Reflection on examples, perhaps journals of moderators |
| How accessible is the site? | 12 | Examples of methods used, user feedback, online diagnostic tools |
| How has the site been promoted? Is this effective? | 13 | Examples, user feedback and perception? Web stats eg for through linking and provenance of visitors |
| Is there a move from passive to active use of the digital collections? | 14 | Audit, case studies including of creative journeys and blogs |