

Getting involved in Curriculum Online

Practical steps for cultural organisations

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Foreword

'Museums and galleries can play a huge role in teaching and learning, and really bring the curriculum to life, and stimulate learning... we are keen to see more children and young people given the opportunity to make the most of them.'

Education and Skills Secretary
Charles Clarke

'We want to see more links between museums, galleries and schools, to open up new avenues of learning, and create opportunities to enrich the learning of school age children and young people across the country.'

Culture Secretary
Tessa Jowell

Acknowledgements

This guide is based on the results of a pilot programme conducted between June and October 2003 by the DfES working in partnership with The Museums, Libraries and Archives Council (MLA) and further supported by the Department for Culture, Media and Sport (DCMS).

Four organisations were chosen to represent a broad cross-section of the cultural industry in terms of scale, funding channels, content coverage and experience of creating schools resources. These were Cheltenham Art Gallery and Museum, Shrewsbury Museums Service, the Royal Shakespeare Company and the British Museum. We are grateful to all for their participation.

Introduction

This publication is aimed at decision-makers, education officers and others who work in the organisations and institutions that form the nation's cultural sector.

Organisations like yours - libraries, galleries, museums, theatres, archives and other cultural institutions of England - are the dedicated guardians of our heritage.

Your collections offer rich and varied treasures to delight and excite, inform and explain.

Teaching professionals are increasingly demanding the educational opportunities which only organisations like yours can provide. You can help us bring the nation's treasures into the classroom in a lively, engaging - and thoroughly interactive - way.

We want to help more and more cultural organisations share their treasures with the nation's pupils by getting involved in supplying digital learning content - whether existing, repurposed or original material - to Curriculum Online.

For the culture sector, the challenge - the opportunity - is to provide even better creative cultural content aligned with the curriculum. Schools in England need the sort of high-quality, contextualised multimedia teaching content that only you can provide.

We strongly believe that such partnerships between the classroom and the cultural sector offer real advantages to all partners in the process.

Cultural organisations like yours can extend the reach of your work, boost the profile of your organisation, and increase visitor rates, both online and offline. You can enrich the curriculum, help drive up standards of learning, and add your unique contribution to the lifelong learning journey. And you can learn how to maximise existing resources and make the most of today's exciting new technologies.

Pupils will benefit from greater access to our cultural institutions and fresh insight into their country's history and heritage. Their teachers will have a whole range of exciting new classroom content at their disposal.

This guide focuses on the administrative and practical issues that arise when you decide to become involved in Curriculum Online - including registration, contracts, financial considerations, partnerships, measuring success, and further sources of advice and information.

The process of reviewing, adapting and creating suitable content, together with issues of creating and managing catalogue records, are addressed in greater detail in our companion guide, ***Preparing your content for Curriculum Online: a guide for cultural organisations***. To find out how to obtain this guide, see page 16.



1. What does it mean to be a Curriculum Online supplier?

The content that teaching professionals and schools can source through Curriculum Online comes from a broad spectrum of suppliers from the public, private and voluntary sectors. They have all fulfilled the basic criteria of becoming a supplier.

To become a supplier, your organisation is required to:

- **Register** as a supplier by filling out an online form.
- **Agree** a contract that indicates your acceptance of the terms and conditions, and which provides protection to both parties.
- **Review** your content to determine which materials are suitable for Curriculum Online.
- **Create** and manage catalogue records for your content.

It is likely you will already have some content which is suitable for immediate presentation on the site, and other materials that would be suitable with a little adaptation. You are therefore also encouraged to adapt existing materials or create new materials to enable more effective use of your content in schools.

2. Becoming a Curriculum Online supplier: a step-by-step guide

In this section we present an overview of the whole process of becoming a supplier of cultural content on Curriculum Online. This step-by-step outline will enable you and your organisation to plan your involvement, and to assign appropriate time and resources to the project.

Registering and agreeing a contract

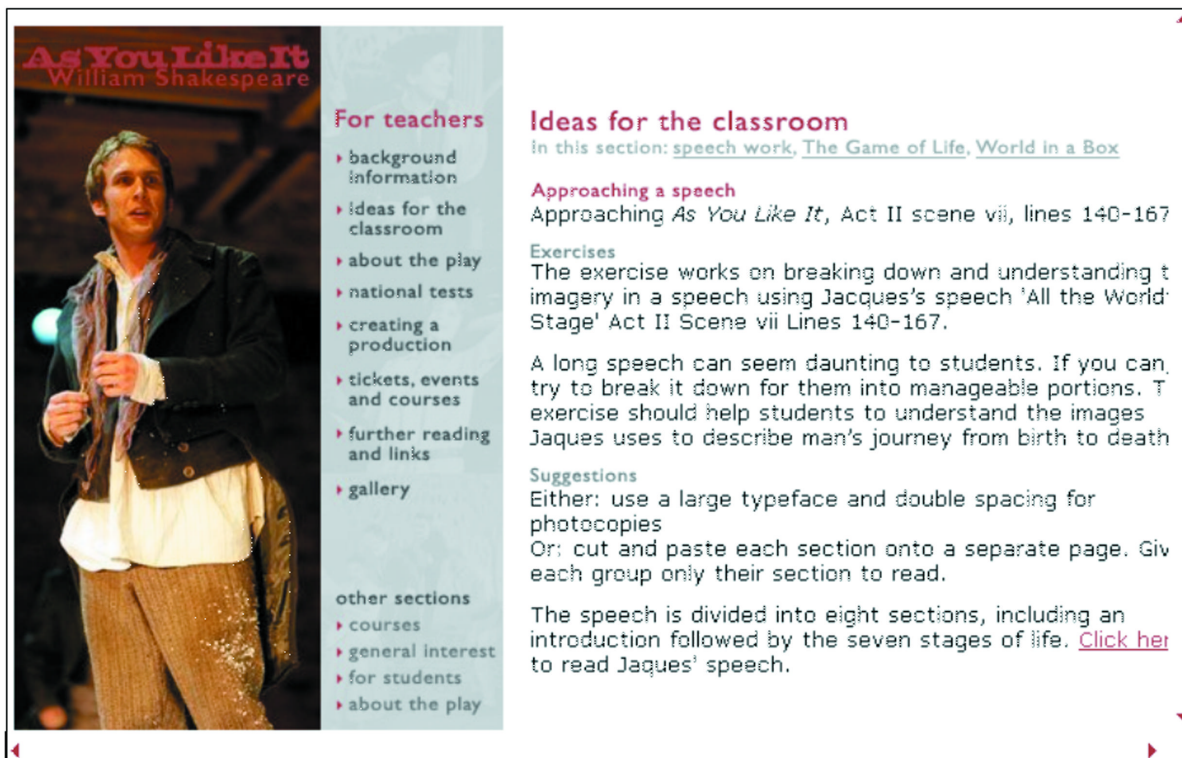
Once your organisation has taken the decision to become a Curriculum Online supplier, it's a good idea to set aside about a day to run through all the terms and conditions, complete the registration forms and agree a contract. This is an aggregate total, however: in reality, the time is likely to be split up over a period of about two weeks. You may need access to a legal

advisor during this period. This process is explained in greater detail on page 8.

Reviewing your existing content

As a starting point, we recommend that, as a new supplier of cultural-based content, you review your existing content to determine what is already suitable for Curriculum Online. Obviously your time requirement here will depend on how much content you have, but it should be possible to make a rough estimate in consultation with those in your organisation who have responsibility for educational activities.

Bear in mind at this point that we are not requesting individual assets (such as images or sound files) from your collection, but learning resources like the example shown below:



As You Like It
William Shakespeare

For teachers

- ▶ background information
- ▶ ideas for the classroom
- ▶ about the play
- ▶ national tests
- ▶ creating a production
- ▶ tickets, events and courses
- ▶ further reading and links
- ▶ gallery

other sections

- ▶ courses
- ▶ general interest
- ▶ for students
- ▶ about the play

Ideas for the classroom
in this section: [speech work](#), [The Game of Life](#), [World in a Box](#)

Approaching a speech
Approaching *As You Like It*, Act II scene vii, lines 140-167

Exercises
The exercise works on breaking down and understanding the imagery in a speech using Jacques's speech 'All the World's a Stage' Act II Scene vii Lines 140-167.

A long speech can seem daunting to students. If you can, try to break it down for them into manageable portions. This exercise should help students to understand the images Jacques uses to describe man's journey from birth to death.

Suggestions
Either: use a large typeface and double spacing for photocopies
Or: cut and paste each section onto a separate page. Give each group only their section to read.

The speech is divided into eight sections, including an introduction followed by the seven stages of life. [Click here](#) to read Jacques' speech.

Even in the case of a really substantial website we would expect the number of suitable learning resources to be fairly low, perhaps no more than 50, while for smaller websites the figure might be only five or ten. For more examples of suitable content, see our companion guide, ***Preparing your content for Curriculum Online: a guide for cultural organisations*** (details, page 16).

Creating catalogue records

For each resource that you wish to make available on Curriculum Online, you will need to create a catalogue record. We suggest that it will take about a day to get to grips with the creation process, after which we estimate that it will take just 20-40 minutes to create each individual catalogue record.

Creating catalogue records is more of an editorial than a technical role. The person chosen to create catalogue records will need to be familiar with your content and have at least some understanding of how teachers select and use cultural content in schools.

More information on these issues is contained in the companion guide, ***Preparing your content for Curriculum Online: a guide for cultural organisations*** (details, page 16).

Adapting and creating content

Beyond the provision and cataloguing of existing content, there is no formal requirement to adapt or create additional content for Curriculum Online. We would, however, be delighted for your organisation to consider sharing more of its riches with this growing audience. Extensive guidance on how to adapt and create more of your content is provided in the companion guide, ***Preparing your content for Curriculum Online: a guide for cultural organisations*** (details, page 16).

Repurposing existing lifelong learning content

You may have a concern that some of the programmes that have given money for the creation of content from the cultural sector, such as the NOF-digitise Programme, have historically stated that projects should create materials targeted at lifelong learning rather than schools education.

This does not usually mean, however, that you cannot repurpose the content for schools - although it is of course advised to check with the relevant funding provider first. A small amount of additional content, detailing curriculum relevance or suggestions for teaching activities, for instance, can make a real difference to how easy it is for teachers to adapt a lifelong learning resource for classroom use.

Find out more about the use of NOF-digitise materials within Curriculum Online on page 13.



3. Registering

The registration process is really a quality-assurance formality. It's a process that lets schools know that the content they are using has come from a reputable source and meets standards for eligibility.

Summary of the process

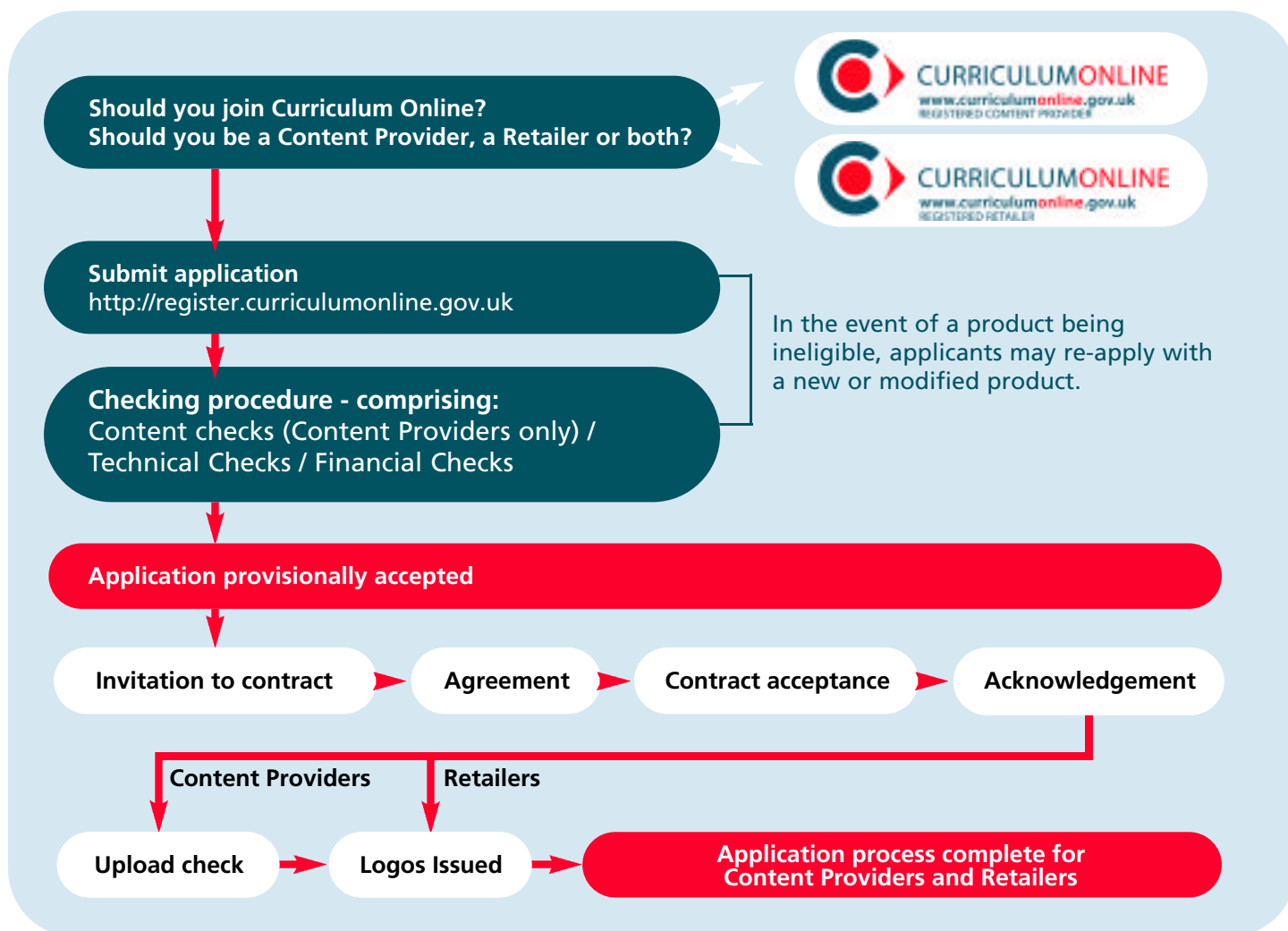
For a detailed PDF please click on the link below to take you to http://register.curriculumonline.gov.uk/docs/reg_overview.pdf

Choosing your supplier type

There are two supplier types. When registering, you can choose to register as one or both:

Content Provider If you want to display your own content through Curriculum Online, you must register as a content provider.

Retailer If you intend to charge for any of your content or sell other people's content, you need to register as a retailer.



Applying online

To register, you next need to fill in an online form which can be found on the registration site.

<http://register.curriculumonline.gov.uk>

You will be asked to provide:

Contact details for your organisation.

The email address you provide will be used to send you news and updates about Curriculum Online, so please give an address that is checked regularly.

A unique supplier ID, which is used to identify your organisation in its interactions with Curriculum Online.

A piece of sample content - in either an offline or online format - which will be assessed for educational relevance and context.

Once you have registered, you will be sent a username and password so that you can access the Curriculum Online website and start submitting metadata records.

Background checks and cultural-sector exemptions

Suppliers who go through the standard registration process will be subject to a background check, which usually involves your organisation supplying financial information, often in the form of published accounts.

You are exempt from financial checks if you are solely publicly funded.

Full details of the terms and conditions for registered suppliers can be found at <http://register.curriculumonline.gov.uk/page.php?id=38&PHPSESSID=5b61b0f3a7fd54b33868ecdfb28fd2b6>

Online registration - <http://register.curriculumonline.gov.uk>

Museums, galleries, libraries and archives should complete the registration form in the usual way, making sure that they choose:

TYPE OF ORGANISATION box > **choose Public Sector**

REFERENCE field > **enter 'museum', 'gallery', 'archive' or 'library'**, as appropriate

Complete the remainder of the form in the usual way.



4. Contracts

To become a supplier for Curriculum Online you must agree to a contract. This provides a formal declaration of the relationship between your organisation and the DfES, thereby protecting both parties.

The contract covers in detail the obligations for each party and has been developed over a period of time to provide a balanced set of terms and conditions to be followed.

By accepting the offer of a contract, you will:

- **Keep complete ownership of your content.**
- **Agree to create and maintain records of your content that allow teachers easy access to the resources.**
- **Need to ensure that your content is appropriately protected against viruses and other unwelcome abuse.**
- **Need to ensure that your content doesn't contain anything defamatory, libellous or illegal in any other way.**

In return, we will:

- **Make sure that our website is available 24/7 and promotes your resources to schools throughout England.**
- **Provide you with Curriculum Online logos and other publicity materials so that you can promote your resources.**
- **Provide ongoing e-mail and telephone support services throughout the period of the contract and not make any charge for any of our services.**
- **Make sure that any confidential information that you give us remains confidential and is not passed on to any third party without your permission.**

View the contract at

<http://register.curriculumonline.gov.uk/page.php?id=79>

Already, several hundred organisations have accepted the contract and this number is growing daily. They include many from the cultural sector, including:

- **The British Library**
- **Museum of English Rural Life and Rural History Centre**
- **National Museum of Photography, Film & Television**
- **The British Museum**
- **Public Record Office - The National Archives**
- **Bill Douglas Centre for the History of Cinema and Popular Culture**
- **British Antarctic Survey**
- **East Midlands Oral History Archive**
- **The Natural History Museum**
- **University of Exeter, Telematics Centre**
- **East Midlands Museums, Libraries and Archives Council**
- **Reading Museum Service**



5. Funding and resources

We understand that gearing up to involve your organisation in selecting, adapting and/or creating content for Curriculum Online can place demands on both your human and financial resources. We've identified two common scenarios that can place limitations on an organisation's involvement:

Your organisation does have the staff with the appropriate skills to create and manage digital learning materials in-house, but they are already working to full capacity.

Your organisation does not have the relevant skills in-house, and relies on an external partner or supplier for creating digital learning materials. This is particularly common where website content has been created as part of a major funded project under, for instance, the NOF-digitise Programme (see page 13).

We cannot, of course, begin to resolve all the financial and human resource issues, and there is no specific DfES funding set aside for Curriculum Online content preparation. There are, however, a number of approaches to the financing of educational projects and several organisations that may be able to help optimise your chances of securing assistance. These are detailed in the section 'Developing and pitching your ideas' which starts on page 11.

Funding

Government funding to boost the cultural sector's education programmes

As of April 2004, cultural organisations have been boosted by a new Government fund to support educational work. Children and young people across the country will benefit as national and regional museums and galleries work closely with schools and help bring the curriculum to life.

Culture Secretary, Tessa Jowell, and Education and Skills Secretary, Charles Clarke, announced that the Department for Culture, Media and Sport (DCMS) and the Department for Education and Skills (DfES) are jointly investing more than £7m over 2004-2006 to help strengthen the ability of museums and galleries to support children and young people's education.

This builds on the £2.5million invested in 2003 in national/regional museum educational projects, and complements the work of regional museum hubs under the Renaissance in the Regions programme. Overall £2.35m will be available in 2004/05.

In both years the funding will be distributed through these four channels:

1. **National museums strategic education development fund** 13 national museums and their regional partners receive a flat rate grant to spend on strategic education work of their choosing with the overall aim of strengthening partnership working across the country. The 13 museums are The: British Museum, Imperial War Museum, National Gallery, National Maritime Museum, National Museums Liverpool, National Portrait Gallery, Natural History Museum, Royal Armouries, Science Museum, Tate, V&A, Wallace Collection and the British Library.

2. Regional education development fund

Each of the nine regional Museums, Libraries and Archives Councils will receive a grant to provide educational activities which address local priorities.

3. Teacher and museum educator professional development programme

Funding will be channelled through the Museums, Libraries and Archives Council to develop an England-wide programme of secondments in collaboration with the Arts Council England, the Museums Association, the Group for Education in Museums and engage.

4. Support for gallery education work.

'This funding will create opportunities to enrich the learning of school age children and young people across the country. It will complement the successful regional museums education work funded by the Renaissance in the Regions initiative. The funding will be used to foster partnerships, bringing together the expertise of staff in museums and professional educators, to provide added value learning experiences – through the use of cultural resources - in a classroom, museum or other setting.'

Tessa Jowell
Culture Secretary

Consider all your options

You are probably already aware of some of the sources of funding that may be open to you, such as the National Lottery, including the published funding programmes of the New Opportunities Fund, the Heritage Lottery Fund and the Arts Council. There may, however, be sources that you hadn't considered, including the National Endowment of Science, Technology and the Arts (NESTA), which has already funded over 400 UK

projects - many of them involving the cultural sector - since its launch in 1999. Find out more at www.nesta.org.uk.

Consider, too, the various educational sources of funding, such as the Local Education Authorities (LEAs) and Regional Broadband Consortia (RBCs) of England. These bodies may well be worth approaching with ideas and suggestions. Find out more on the LEA section of the DfES website: www.dfes.gov.uk/leagateway/

'We very much welcome the steer towards partnerships with LEAs and RBCs. We are building a formal e-learning partnership between the cultural and education sectors in Sheffield and this is already bearing fruit. The sharing of expertise is mutually beneficial and in particular we are keen on exploiting the skills of librarians in cataloguing and tagging the content produced locally by our school teachers.'

Barry Phillips,
eLearning Strategy Manager
Sheffield City Council

Some projects may also attract specific funding streams, such as those identified in the Renaissance in the Regional Hubs' Education Programme Delivery Plans.

Be proactive

Some funding bodies have open application procedures, and others may be prepared to listen to ideas for low-level funding applications even if they don't have an open call for proposals.

Seek advice

The Museums, Libraries and Archives Council (MLA) advises organisations like yours on the best way to go about securing funding. They should be your first port of call for funding advice. Go to www.mla.gov.uk



or your local Regional Agency (see page 17 for details) to find out more. And talk to those who have already successfully applied for funding.

Look to business

More corporations and businesses than ever are sponsoring cultural and arts activities, from major projects like the Science Museum's Wellcome Wing to smaller sponsorship by local businesses.

Apart from reaping all the marketing and commercial benefits of brand and product placement, companies that associate themselves with a cultural-sector schools project also create an opportunity to demonstrate their sense of corporate social responsibility, an increasingly important issue in the business world.

Groups such as Arts and Business (backed by the DCMS and the Arts Council) actively foster relations between the corporate and cultural sectors and are a good place to find out information. See www.aandb.org.uk.

Developing and pitching your ideas

If you have good ideas for what you can do to help schools make use of your content and are looking for funding to help, the first step is to develop your ideas into an outline proposal. Whilst these may be obvious, it is worth considering the following points:

- **Who is going to use the content?**
- **What are they going to use it for?**
- **What specifically are you proposing?**
- **When and where will you carry out the work?**

- **How much will it cost?**
- **Why are you best suited to deliver this?**

Ideally these points will be presented in such a way as to make clear your core strategy, while at the same time demonstrating that there is room for flexibility and responsiveness in your proposal too.

What makes a winning proposal?

Once you have covered the basics, here are some additional pointers to consider:

Be innovative

You aren't likely to win funding for something that has already been done.

Use Curriculum Online to check that there aren't already available similar materials to those you are proposing. Of course, your project will draw on your existing collections and the specialist knowledge of your staff, but aim to exploit those assets in new and exciting ways too.

Don't overdo the detail

Avoid the temptation to go into too much detail at this stage. A good proposal will be flexible enough to fit into a wide range of scenarios. This will make it easier to place it within the context of specific funding streams, or to alter the pitch to meet changing requirements or attract specific bodies.

A basic proposal that can be tailored to different situations will save you time as you can re-use the same ideas on multiple occasions. If you try to do this with a detailed proposal, on the other hand, it may look like you are trying to fit a round peg in a square hole.



Changing the way you budget for online projects

Blended learning

Attitudes within the cultural sector towards budgeting for online content and services are changing. Website design, content authoring and metadata cataloguing are no longer seen as a desirable but inessential aspect of their work. Instead, organisations increasingly see the online element as an intrinsic part of the day-to-day service they provide, and budget for it accordingly, as an ongoing commitment.

Consider, for instance, the use of digital content within everyday educational activities, such as school visits and outreach work. Adopting a 'blended learning' approach (that is, where online and offline learning are mixed) can be one way to help you to secure buy-in for the creation of educational content and metadata creation - by presenting it as an essential part of a wider educational offering rather than a separate, stand-alone activity.

Clearly such changes to the way you budget for projects are not likely to happen overnight, but an increasing number of UK cultural organisations are beginning to adopt this approach. We genuinely believe that it will benefit your organisation in the long run.

Partnering

Another way of reducing the resource requirements for the creation and management of digital learning content is to partner with industry, or public and voluntary sector organisations.

Since the skills involved in the creation of digital content can vary considerably, partnering has become for many organisations a necessary part of the process.

Indeed, it is actually quite rare for a single

organisation to be able to cover all the roles involved in taking a piece of content from initial conception through to use in schools. And in fact, this applies to the commercial publishing industry as much as it does to the cultural sector.

Take as an example a publishing company that wants to create a CD-ROM about the Egyptians. Here, it is both content commissioner and publisher. It might, for instance, need to obtain rights from a museum to use images of particular artefacts, and employ an Egyptologist from the museum to contribute content. If the museum has an in-house educational officer, then he or she might also become involved in ensuring that the text is appropriate for a school audience.

Alternatively, the publisher may arrange this work themselves, or engage the services of an independent advisor. In addition, outside of its relationship with the museum, the publisher might seek to sign a deal with a mail order company to retail and distribute the CD to schools.

Curriculum Online, and the wider use of digital content in schools, has opened up new possibilities for partnering. For example, the Regional Broadband Consortia (RBCs) and Local Educational Authorities (LEAs) are building their own libraries of digital learning content, and licensing materials from both the public and private sector for use by their own users.

The key message here is: **you don't have to do it all**. Concentrate on your own skills and specialisms, and consider working with partners to provide the other services that will enable you to deliver an integrated offering.

Forming partnerships and consortia to work on projects where major investment is involved can also help to lower costs by enabling you to aggregate purchasing for essential services. This approach was



followed within the NOF-digitise programme. Here, consortia of organisations shared the cost of developing content management systems and internet hosting whilst developing their own content in-house or using their existing design partners. The more organisations that become involved, the greater the leverage you can exert when negotiating contracts.

About the NOF-digitise programme

Materials and learning resources funded through the NOF-digitise programme can be added to the Curriculum Online catalogue. Making multimedia lesson content available through the Curriculum Online website will encourage the use of NOF-project websites by teachers using Curriculum Online.

Resources created with NOF-digitise funding should be made available free of charge, meeting the condition of funding that NOF-digitise projects are made freely available through the National Grid for Learning (NGfL) and the People's Network.

Organisations may, however, decide in their projects to undertake additional work to repurpose materials or resources to enable them to support the curriculum directly. This additional work will be funded entirely from alternative sources, whether from the existing budgets of the institutions that have developed the project, from other external sources that can support the development of curriculum-related resources, or through collaboration with a private sector partner.

Resources developed specifically to support the curriculum can then be offered through the Curriculum Online website, either free of charge or for purchase by schools and teachers using their eLearning Credits money (eLCs).

eLearning Credits (eLCs)

Organisations within the cultural sector are sharply divided on the issue of charging for access to their content. Many are fundamentally opposed, while others will charge for some of their content, such as CDs and DVDs, or for access to particular exhibitions.

One way schools can pay for cultural content that has been approved by Curriculum Online is through special funds set aside by the Government for the purchase of such multimedia resources or electronic content. eLearning Credits, or eLCs, are not electronic money - despite the 'e-' prefix - but real cash distributed to individual schools. The money can only be spent on content from registered Curriculum Online suppliers. For the academic year 2003/4, for example, some £100million has been made available to schools. These funds are distributed by LEAs according to the number of schools in the authority's area, and the number of pupils in each school. So, for instance, a 1400-pupil school would have received almost £15,000 - £1000 for the school, and almost another £10 per pupil.

This money is devolved directly to school level. In small schools the money is usually spent centrally, with the buying decisions being taken by the headmaster or the ICT co-ordinator. In larger schools, the money is often divided up between heads of department. In all schools, all teaching staff are invited to suggest recommended purchases. Schools also have the option of asking their LEAs or RBCs to spend the allocation on their behalf, for instance, to obtain a greater diversity of products or to make bulk purchases.

If you are interested in accepting eLCs as payment for your content, consider these issues:

You will be operating in a competitive



environment on a level playing-field alongside commercial educational content providers of all kinds. In order to ensure fairness of competition, cultural organisations taking this route must be treated like any other commercial provider. In practical terms, this means you will have to agree the full commercial retailer version of the contract, which includes some more stringent contractual terms.

You can make it obvious to schools that your content can be purchased with eLCs by displaying the 'Curriculum Online Registered Retailer' and 'eLearning Credits' logos in the area of your website where products are listed, in other marketing materials, at education or other shows, and so on.

You can only charge for content that is predominantly digital in nature. Digital products may include printed support materials such as worksheets and teacher packs, of course, so long as these make up no more than 20% of the total value of the package. You can also charge for online subscription services. You cannot, however, charge for admission or tuition fees, even as part of a mixed package.



6. Measuring Success

For many organisations the desire to educate is formalised through funding criteria, or measured through key performance indicators such as visitor numbers or website traffic.

We believe that Curriculum Online can help attract more traffic to both your physical site, and your online site. An obvious channel is visitors coming to you via the Curriculum Online website which displays all your content details but refers users on to your site to carry out any actual transactions.

Further, you may find that, regardless of how visitors find out about your website, improving your educational resources has a positive impact on visitor numbers. Let us illustrate the point with a real example. During the course of the pilot programme, Shrewsbury Museums Service added pages to their Darwin Country website explaining how the site can be used to support the teaching of Geography, History and Art and Design.

Within a month, the 'National Curriculum: Geography Key Stage 3' page was the second most popular page, with 'National Curriculum: History Key Stage 3' a few points lower. Within two months, these curriculum pages plus a page of background information, 'Education system in the UK', were grouped at numbers 3, 4 and 5. The total amount of traffic to the site was also boosted during this period.

Of course, while visitor targets can be a useful raw measure, it is not a simple task to determine how many visitors to a website are actually teachers or their pupils. We therefore also recommend qualitative measures to judge the success of your involvement in Curriculum Online and address such questions as:

Do teachers and learners find your content easier to find?

Do teachers find it easier to use your resources in planning lessons and developing classroom activities?

Has your content become more effective in terms of the impact on pupils' learning?

The best way to measure such factors is to elicit feedback from your users. A great place to start would be to speak to the schools in your area. Try to find a variety of teachers to consult, as views on what makes good online content can vary quite radically from person to person.

An ideal situation would be to find a small group of teachers who are prepared to act as an ad-hoc focus group, which you can go back to on a regular basis whenever you are planning further developments.

Schools may be more willing to give their support if you can pay for supply cover. This will give teachers the necessary time to get involved in your project.

Fostering this type of relationship has benefits for both sides. Involving local schools in the feedback process will help you to improve the quality of your learning resources and wider educational services. And it will also benefit the schools involved, enabling them to get more out of their use of your materials, and their visits to your organisation.



7. Help is at hand

There's support and help out there for suppliers at every stage of the process of becoming involved with Curriculum Online, from registration, to tagging and submission of records, to maintenance and updates to catalogue records.

A companion guide to this publication, *Preparing your content for Curriculum Online: a guide for cultural organisations* looks in more detail at how to select, prepare, adapt and/or originate your content so that it is suitable for Curriculum Online use. It includes:

- an introduction to the cataloguing system used by Curriculum Online
- information on creating and managing catalogue records
- how teachers and pupils use multimedia resources
- developing content to support real-life teaching scenarios
- adapting and/or repurposing materials
- adding a teacher's reference page
- deploying content across the curriculum

Download your copy at www.curriculumonline.gov.uk/culture/Practical+guides.htm

Telephone 0845 602 2260
Fax 0845 603 3360
Minicom 0845 605 5560

Please quote ref. D29/0704

Curriculum Online

Substantial help, including guidance documents and FAQs, is available on the Curriculum Online website at www.curriculumonline.gov.uk/culture. You can also register from here.

Telephone and email help desk

You can contact the Curriculum Online team online or by phone:

- Fill out an enquiry form at: www.curriculumonline.gov.uk/ContactUs/QueryForm.htm
- Email help@curriculumonline.gov.uk
- Call the DfES Public Enquiry Unit on 0870 000 2288 (telephone lines are open 09:00 to 17:00 Monday to Friday, excluding Bank Holidays).

Content Advisory Board

The Content Advisory Board (CAB) is operated by Becta (the British Educational Communications and Technology Agency). Its main role is to ensure that Curriculum Online continues to offer a consistent, coherent and comprehensive range of resources for teachers and pupils. It will be carrying out a biannual review of the current content offered to schools through a variety of public and private sector initiatives, including Curriculum Online.

If you are planning to invest significant time and money in creating or repurposing content, we recommend that you check the latest



information from CAB before finalising your plans. Find further information about the work of CAB at:

www.becta.org.uk/corporate/display.cfm?section=15&id=3249

MLA

MLA, the Museums, Libraries and Archives Council, provides strategic leadership to enhance the potential of the culture sector as agents of lifelong learning by promoting innovation and change. More information is available at www.mla.gov.uk

MLA's Regional Agencies

MLA have established an Agency in each region to offer support and advice to museums, libraries and archives:

North East

www.nemlac.co.uk

North West

www.nwmlac.org.uk

Yorkshire

www.ymlac.org.uk

East Midlands

www.emmlac.org.uk

West Midlands

www.mlwestmidlands.org.uk

East of England

www.eemlac.org.uk/

South East

www.semlac.org.uk

London

www.almlondon.org.uk

South West

www.swmlac.org.uk

Regional Hubs

As a part of an MLA-led framework programme entitled Renaissance in the Regions, leading museums have been designated as 'Regional Hubs' in each of the nine English regions.

The regional hub in your area may be able to provide advice on creation of online educational content. Find out more at www.mla.gov.uk/action/regional/00renaiss.asp

Where to find out more about the curriculum

More information about the National Curriculum can be found at the National Curriculum website www.nc.uk.net

Subject associations

The subject associations provide professional guidance and advice on teaching within a variety of subjects and disciplines. They may be able to provide advice on the creation of good materials for schools. A full list of subject associations and related organisations can be found at:

www.teachernet.gov.uk/teachingandlearning/professionalassociations/associations/

Inspiring Learning for All

Inspiring Learning for All is a vision for accessible learning in museums, libraries and archives. It is founded on four broad and overlapping principles, which together describe the characteristics of an accessible and inclusive museum, library or archive. These principles focus on People, Places, Partnerships and Policies, Plans and Performance.

Inspiring Learning for All can be used for planning educational activities, whether on - or offline.

www.inspiringlearningforall.gov.uk



8. Appendix:

More about Curriculum Online and the schools audience

Facts and figures about schools

There are **17,762** primary schools and **3,411** secondary schools in England.

There are approximately **7.5 million** pupils and **428,000** teachers.

The average class size is **26.3** pupils (primary) and **21.9** pupils (secondary).

Computer to pupil ratios: **1:7.9** (primary), **1:5.4** secondary. Most schools have at least one dedicated computer lab, with other PCs distributed between classrooms.

53% of primary schools and **98%** of secondary schools have broadband connections. (Spring 2004.)

87% of primary and **82%** of secondary school teachers are reported to feel confident in using ICT in their subject teaching.

Interactive whiteboards allow interactive multimedia to be used effectively in the classroom. Average number of units per school: **1** per primary and **4.3** per secondary.

ICT works!

According to the major ImpaCT2 study (DfES 2002), 'ICT has been found to be positively associated with improvements in subject-based learning in several areas.' For example: at KS4, high ICT users outperform low ICT users in science by an average of over half a GCSE grade, and in Design and Technology by just under half a GCSE grade.

Source: DfES; ICT in Schools Survey, 2003

www.curriculumonline.gov.uk...

...offers teachers an online catalogue of all the thousands of exciting and inspirational multimedia resources that their school can buy with its eLC money. Many resources are available free.

eLCs (eLearning Credits) are distributed to individual schools* specifically to spend on multimedia learning resources. Schools have already received £130million since November 2002.

All content listed on Curriculum Online is linked to the subjects taught in schools in England and tailored to Key Stages, ages and abilities. In format, they range from CD-ROMs to software downloads to film clips to DVDs to websites.

Teachers can search:

- by **subject**, title or size of resource
- by **supplier**
- all **Foundation/Early Years** material
- all **SEN** (Special Educational Needs) material
- all materials suitable for **cross-school** use
- all materials for use with **interactive whiteboards**
- all **free** materials

The website already details resources for all the core subjects of the National Curriculum and more, and new subjects are being added.



When looking at resources, teachers can see:

- **product summaries**
- **price information**
- **technical requirements**
- **links to suppliers**

Additional website features:

- **A unique A-Z directory of suppliers, so teachers can look up other resources by a preferred provider.**
- **Many resources have been given independent evaluations or reviews from teachers who've used them. This hands-on feedback will drive up both professional confidence and product quality.**

All teachers are invited to search the site, select the resources that interest them, and make their recommendations to their eLC budget holder. Depending on their school, this might be the bursar, head of department, head or ICT co-ordinator.

*Funding is available for all Government-funded nursery, primary and secondary education up to and including Key Stage 4.



D29/0704

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