

# Preparing your content for Curriculum Online

A guide for cultural organisations



**CURRICULUMONLINE**  
department for education and skills

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# 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

## So you've decided to become a Curriculum Online supplier - congratulations and thank you!

We are delighted that you are keen to share your treasures with the nation's classrooms in this very practical way. We firmly believe that such collaborations between schools and cultural organisations will richly benefit all parties.

This guide is aimed at those cultural organisations which, having decided to become a Curriculum Online supplier, have already begun the preliminary process of registering, agreeing contracts and so on. If you have yet to begin this phase, however, you'll find plenty of information and advice to help in our companion guide, ***Getting Involved in Curriculum Online: practical steps for cultural organisations*** (see page 34 for details).

This guide looks at the practicalities of reviewing, adapting and/or creating content for Curriculum Online.

It includes:

- An introduction to 'learning resources', intended to help you determine how much of your own content is suitable for Curriculum Online. This information is supported by real examples from the organisations which participated in the Curriculum Online Cultural Pilots Programme (see panel).
- An overview of the cataloguing system used by Curriculum Online.
- Guidance on real-life scenarios, with key points to consider when creating learning resources for schools.
- Guidance on selecting, adapting and creating content for use within schools.
- Sources of additional guidance and support.

# 1. What is a learning resource?

A learning resource is designed to support teaching and learning in the classroom.

It might be for use by a teacher, a pupil or a group. It may be designed for use in the classroom, or for research, or as an aid to lesson planning. Usually such resources have one or more specific objectives - for instance, to impart a particular learning

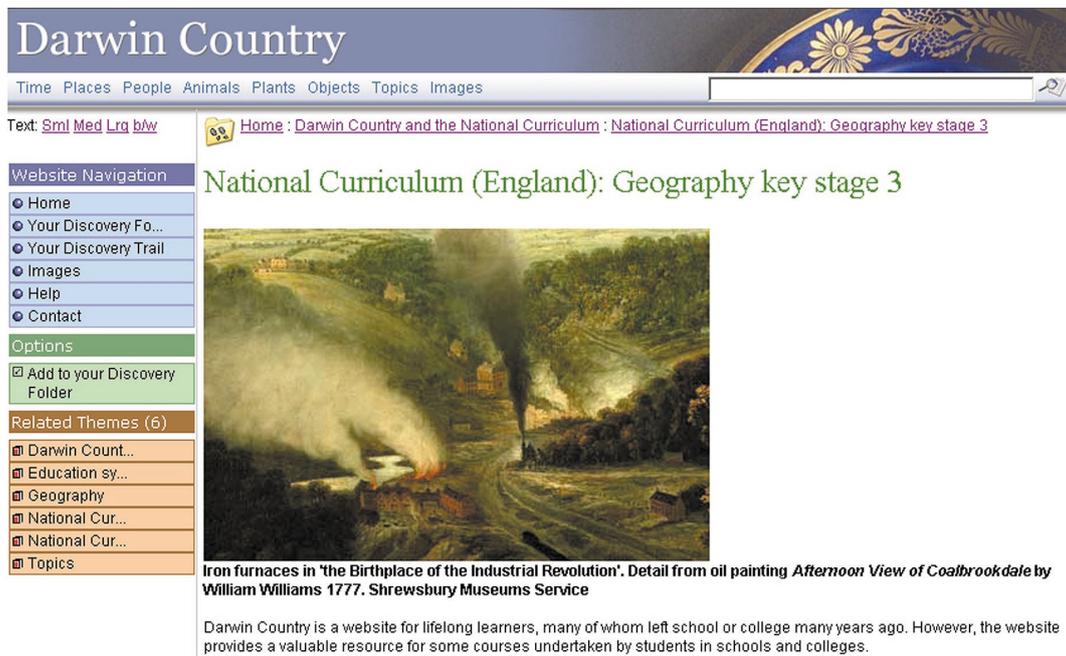
point or to build particular skills.

Teachers have different needs and teaching styles; pupils have different abilities and learn in different ways. Variety and diversity is the key!

Here are some examples from the pilot programme to give you some more ideas...

## Shrewsbury Museums Service - Darwin Country

The Geography Key Stage 3 learning resource from Shrewsbury Museums Service's Darwin Country website. This page is aimed at teachers and shows the geography curriculum with some ideas for how the Darwin Country collection can be used in teaching. This makes the resource much easier for a teacher to pick up.



**Darwin Country**

Time Places People Animals Plants Objects Topics Images

Text: [Sm](#) [Med](#) [Lrg](#) [b/w](#)

Home : [Darwin Country and the National Curriculum](#) : [National Curriculum \(England\): Geography key stage 3](#)

**National Curriculum (England): Geography key stage 3**

Iron furnaces in 'the Birthplace of the Industrial Revolution'. Detail from oil painting *Afternoon View of Coalbrookdale* by William Williams 1777. Shrewsbury Museums Service

Darwin Country is a website for lifelong learners, many of whom left school or college many years ago. However, the website provides a valuable resource for some courses undertaken by students in schools and colleges.



### Knowledge, skills and understanding

#### Geographical enquiry and skills

1) In undertaking geographical enquiry, pupils should be taught to:

a. ask geographical questions [for example, 'How and why is this landscape changing?', 'What is the impact of the changes?', 'What do I think about them?'] and to identify issues

## Shrewsbury Museums Service - Darwin Country

This is one of the features of the Geography resource, an interactive map which allows users to access information about local places and add objects relating to them. This adds context to a collection and makes it easier for a teacher or pupil to use.

# Darwin Country

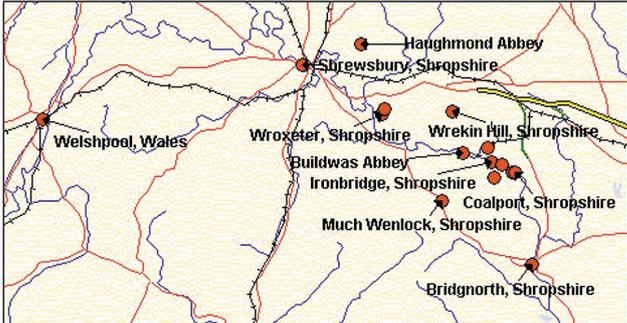
Time Places People Animals Plants Objects Topics Images

Text: [Sm](#) [Med](#) [Lrg](#) [b/w](#)

Home : [Darwin Country and the National Curriculum](#) : [National Curriculum \(England\)](#) : [History key stage 3](#) : [National Curriculum \(England\)](#) : [Geography key stage 3](#) : [Maps](#) : [Interactive map of the southern half of Shropshire](#)

### Interactive map of the southern half of Shropshire

This is an 'interactive map' showing the southern half of Shropshire. A number of places have been labelled but click on a red point to find out something about that place from a new 'window' that will open. To return to the map close the new 'window'. There are more places shown than labels and, because some places are close to each other, the red points are close to each other. Points for the village of Wroxeter and the remains of the Roman town of Viroconium are close together. Points for the places Coalport and Caughley are virtually superimposed but if you click off-centre on the point you can reach both pages. The points on interactive maps will be produced using modern and historic map data in a GIS (Geographical Information System), *MapInfo Professional*, and *Microsoft Access*.



Website Navigation

- Home
- Your Discovery Fo...
- Your Discovery Trail
- Images
- Help
- Contact

Options

- Add to your Discovery Folder

Related Themes (4)

- Interactive ...
- Maps
- Places
- Shropshire

## Shrewsbury Museums Service - Darwin Country

This page shows an individual item from the collection. It wouldn't be suitable on its own for use on Curriculum Online as it doesn't contain context specifically created to support learning. It could, however, work well as part of a larger resource.

### Silver Bowl c.1400 from excavation of Shrewsbury Abbey site (Strategic Rail Authority Collection). Shrewsbury Museums Service.



Website Navigation

- Home
- Your Discovery Fo...
- Your Discovery Trail
- Images
- Help
- Contact

Options

- View Gallery
- XML View
- Add to your Discovery Folder

Related Themes (3)

- Metalwork
- Shrewsbury A...
- Shrewsbury, ...

#### Gallery



[Silver Bowl c.1400 from excavation of Shrewsbury Abbey site \(Strategic Rail Authority Collection\).](#) Shrewsbury Museums Service. Image sv7524.

[Silver Bowl c.1400 from excavation of Shrewsbury Abbey site \(Strategic Rail Authority Collection\).](#) Shrewsbury Museums Service. Image sv7523.

[Silver Bowl c.1400 from excavation of Shrewsbury Abbey site \(Strategic Rail Authority Collection\).](#) Shrewsbury Museums Service. Image sv7522.

[Silver Bowl c.1400 from excavation of Shrewsbury Abbey site \(Strategic Rail Authority Collection\).](#) Shrewsbury Museums Service. Image sv7521.

## RSC - Pictures and Exhibitions

This is the Shakespeare and Race learning resource from the RSC Pictures and Exhibitions website. The resource contains information on relevant characters, and allows users to access information from the collection using a timeline.

The screenshot shows the RSC website interface. At the top, there are navigation tabs: ON STAGE, BUY ONLINE, ABOUT THE RSC, VISITING US, NEWS & EVENTS, BEYOND THE STAGE, and SHAKESPEARE. Below this is the 'Pictures and Exhibitions' header with sub-tabs: WELCOME, ALL EXHIBITIONS, SEARCH ARCHIVE, TIMELINE, GUIDED TOUR, ABOUT US, and FEEDBACK. The main heading is 'All Exhibitions'. On the left, there is a sidebar with 'IN THIS SECTION:' containing links for INTRODUCTION, OTHELLO, SHYLOCK, AARON, CALIBAN, MOMENTS AND LINES, CASTING DECISIONS, and TIMELINE. Below that is 'ALSO IN THEMES:' with links for BLOOD AND GUTS, THE CONTEMPORARIES, FALSTAFF, THE HISTORIES, THE LATE PLAYS, SHAKESPEARE'S WOMEN, and SHAKESPEARE'S. The main content area features a 'Themes: Shakespeare and Race' section. It includes a large image of Ray Fearon as Othello and Richard McCabe as Iago. A text block discusses the social, political, and moral sensibilities of modern audiences and the historical context of casting a black man as Othello. To the right, there are 'RELATED IMAGES' showing Ben Kingsley as Othello (1985) and Desdemona pleading with Othello (1961).

## RSC - Pictures and Exhibitions

This is a good example of how cultural content can be tailored to the wider curriculum. Although much of the RSC's content would be best suited to teaching English and Drama, resources covering topics such as race could equally well be used within the Citizenship curriculum, for instance.

The screenshot shows the RSC website interface for the 'Timeline' page. It features the same navigation and sidebar as the previous page. The main heading is 'Timeline'. The 'Themes: Shakespeare and Race' section is prominent. Below this is a horizontal timeline with six key events: Titus Andronicus in America (1839), Fanny Kemble as Desdemona (1848), Titus Andronicus in England (1849-60), Shakespeare's The Tempest revived (1849-60), Othello in Stratford (1851), and Henry Irving Shylock (1879). Each event is accompanied by a small image and a date. Below the timeline, there is a 'Timeline' section with a welcome message and instructions on how to use the timeline.

## Cheltenham Art Gallery and Museum - ARTYfacts

The Pattern Archive is one of the learning resources from Cheltenham Art Gallery and Museum's ARTYfacts website. It provides information about key objects from the collection written at a level suitable for children to understand.

ARTS & CRAFTS MOVEMENT | CHELTENHAM'S COLLECTION | WHAT'S NEW | NOTICE BOARD | FIND OUT MORE | ARTYfacts | SHOPPING

ARTS & CRAFTS MUSEUM | ARTYfacts

PATTERN ARCHIVE	FUN & GAMES
IN THE BOX	TAKE A SEAT
WILLIAM MORRIS	JEWELLERY & TEXTILES

[ Click to enlarge ] [ Click to enlarge ] [ Click to enlarge ]

C.F.A. Voysey, 'Kelmsooth Chauce' oak cabinet, 1899

C.R. Ashbee Mahogany writing cabinet, 1898-9

Ernest Gimson, Brass sconce design, 1906

What is a sconce? It was for standing candles in, the metal at the back reflected more of the light. The oak and acorns were design motifs from the countryside.

[ Click to enlarge ] [ Click to enlarge ] [ Click to enlarge ]

Cheltenham Art Gallery & Museum, Clarence Street, Cheltenham GL50 3JT, UK, tel: +44(0)1242 237431, fax: +44(0)1242 262334 e-mail: artgallery@cheltenham.gov.uk

## Cheltenham Art Gallery and Museum - ARTYfacts

This screen is a summary page of the ARTYfacts resources intended for teachers. The page lists the Units from QCA's Schemes of Work that are relevant for each resource. It also provides general guidance on how the ARTYfacts site can be used to support teaching.

ARTS & CRAFTS MOVEMENT | CHELTENHAM'S COLLECTION | WHAT'S NEW | NOTICE BOARD | FIND OUT MORE | ARTYfacts | SHOPPING

ARTS & CRAFTS MUSEUM | ARTYfacts

PATTERN ARCHIVE	FUN & GAMES
IN THE BOX	TAKE A SEAT
WILLIAM MORRIS	JEWELLERY & TEXTILES

**Primary QCA scheme of work links:**

**Art & Design:**  
 Unit 1B Investigating materials  
 Unit 2B Mother Nature  
 Unit 3B Investigating pattern  
 Unit 4B Take a seat, see the special chair resource pages  
 Unit 5B Containers - see In The Box section), Visiting an art gallery or museum.

**History:**  
 Unit 2 Homes, what were they like a long time ago?  
 Unit 18 What was it like to live here in the past?  
 Unit 12 How did life change in our locality in Victorian times?

**Design & Technology:**  
 Unit 2D Focus on textiles Unit 3A Focus on structures for packaging Unit 3D Focus on structures Unit 6A Focus on structures Unit 6B Focus on textiles

Cheltenham Art Gallery & Museum, Clarence Street, Cheltenham GL50 3JT, UK, tel: +44(0)1242 237431, fax: +44(0)1242 262334 e-mail: artgallery@cheltenham.gov.uk

### British Museum - Children's COMPASS and Ancient Civilizations

This learning resource from the British Museum's Children's COMPASS website looks at Anglo-Saxons. It offers 14 pages in this style, together with activities for pupils such as a Flash quiz, and a 'Links for Teachers' page explaining how the resource can best be used to support teaching and learning.

The screenshot shows the 'Anglo-Saxon England' page on the British Museum's Children's COMPASS website. At the top left is the 'THE BRITISH MUSEUM Tours' logo. A navigation bar contains icons for 'Text Only', 'Home', 'Search', 'Tours', 'Folders', and 'Help'. Below this is a page indicator 'Page 1 of 14' with 'Previous' and 'Next' buttons. The main title 'Anglo-Saxon England' is in red. On the left, there is a large image of a 'Ship's figurehead' (a dragon head) with interactive options: 'Add to folder', 'Play a game', and 'Larger picture'. Below the figurehead is a small map titled 'The Angles, Saxons and Jutes'. At the bottom left is a link for 'Links for teachers'. On the right, there is a text block explaining that in the fifth century AD, people from tribes called Angles, Saxons, and Jutes left their homelands in northern Europe to look for a new home. They sailed across the channel in small wooden boats. This warlike dragon figurehead is from a ship of that time. Below the text is another paragraph stating that the Britons did not give in without a fight, but after many years the invaders managed to overcome them, driving them to the west of the country. The Anglo-Saxons were to rule for over 500 years. At the bottom right, it says 'Some objects were left behind by the'.

### British Museum - Children's COMPASS and Ancient Civilizations

Our final example is Gods & Goddesses from the British Museum's Ancient Civilisations website. This learning resource includes an animated story, an Explore page that provides access to a collection of related artefacts, a Challenge game, and a link to a Staff Room with information for teachers.

The screenshot shows the 'Gods & Goddesses' page. On the left is a vertical navigation menu with options: 'Story', 'Explore', 'Challenge', 'Ancient Egypt', and 'Staff Room'. The main area features a 3D-rendered scene of a museum gallery. A tall, golden statue of the goddess Hathor stands on the left. A person with a backpack stands on the right, looking at the statue. A text box at the top right says 'up. Click on the doors to walk through them.' At the bottom of the scene, a text box reads: 'I am Hathor, the goddess of love and joy. I have lost my sistrum and I can not make my music anymore. Can you help me find it?'. The copyright notice '© THE BRITISH MUSEUM' is visible at the bottom right of the scene.

## 2. Creating and managing catalogue records

### What is 'metadata' and 'metadata tagging'?

Every learning resource that is presented on Curriculum Online must have a catalogue record that describes it.

The catalogue records are created using metadata. Simply put, metadata is 'data about something else', in this case a resource on your website. Even if you're not familiar with the term, you almost certainly already use metadata within your own organisation as part of

collections management, library or archiving systems. It is the data that makes for meaningful classifications.

In online circles, the process of creating metadata records is often referred to as 'metadata tagging', or simply 'tagging'. To help you with this tagging process, a desktop application, the Curriculum Online Tagging Tool, is available at [www.curriculumonline.gov.uk/SupplierCentre/taggingtool.htm](http://www.curriculumonline.gov.uk/SupplierCentre/taggingtool.htm)

It is free to use.

### How is metadata used within Curriculum Online?

*This is the home page of the Curriculum Online website. Teachers can search for resources in a number of ways: by subject, size of resource or supplier, for instance. They can also target their searching for resources within a specific area, such as whiteboard resources, SEN, Early Years, free resources or whole-school use.*

The screenshot shows the Curriculum Online website interface. At the top left is the logo for CURRICULUMONLINE, department for education and skills. Below it is a search bar with a dropdown menu labeled 'Select Subject' and a 'GO' button. To the right of the search bar is a navigation menu with links: About us, Helpdesk, Site feedback, Login / Register, Wishlist, A-Z index of suppliers, and Search for a title. Below the search bar are three columns of text: 'Find resources to support teaching for special needs only', 'Find resources to support teaching early years / foundation stage', and 'Resources that can be used across your school e.g. reference, subscriptions & learning systems'. To the right of these columns is a section titled 'Easy pinpoint searching through 1000s of multimedia resources. You can search by Key Stage, subject, title or supplier.' Below this is a note: 'Many products are free; buy the rest using your school's eLCs (eLearning Credits)'. At the bottom of the page are several news updates, including 'ICT IN PRACTICE Awards 2005 - open for entries until 23 July 2004', 'HURRAH! WE'VE BEEN shortlisted for an award! The Curriculum Online website has been nominated for a top industry award...', 'ARE YOU from a cultural organisation? Interested in supplying content to Curriculum Online...?', 'GET SPENDING those eLCs! Deadline is 31/8...', 'User Stories. See how Curriculum Online and eLCs are making a difference in the lives of teaching professionals.', 'Winning multimedia resources. Check out the 2004 BETT and Education Resources Award winners...', 'ICT in action! Watch video case studies showing ICT and multimedia resources supporting a range of subject lessons', and 'Why teach with ICT? See the benefits and research here'.

This is the Curriculum Online homepage for History. Users have the option of **searching** or **browsing** for resources. **Search** results can be filtered by Key Stage, school year and the scale or type of resource. Users can **browse** for resources via the Programme of Study, Schemes of Work or a List of Topics. **Browsing by Schemes of Work** shows the units that are covered within a key stage. Here we are looking at History Key Stage 2.

**CURRICULUM ONLINE**  
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History

Home / History

**Home**

- > What are eLCs?
- > Why use ICT?
- > What is a...?
- > How to...
- > Case studies
- > User stories
- > A-Z index of suppliers
- > Search for a title

**About us**

- > Helpdesk
- > Site feedback
- > Login / Register
- > Wishlist

History Updates

HURRAH! WE'VE BEEN shortlisted for an award! The Curriculum Online website has been nominated for a top industry award... The Curriculum Online website and search service has beaten off over 100 other contenders to make its way onto the shortlist for the Government Computing/BT ..

**Search**

1 **School year**

KS1	KS2	KS3	KS4
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1	2	3	4
5	6	7	8
9	10	11	

2 **Resources to cover**

A Lesson  A Unit  A Whole Year  Any

3 **Keywords**

(e.g. Romans, Vikings etc)

4 **Find resources (optional)**

only for Special Educational Needs

**Browse**

**Browse for resources**

... via the National Curriculum Programmes of study for:

KS 1 | KS 2 | KS 3 | KS 4

... via the QCA schemes of work for:

KS 1 | KS 2 | KS 3 | KS 4

... via the List of Topics for:

KS 1 | KS 2 | KS 3 | KS 4

Now we're looking inside Unit 6A. There are 17 resources which cover the whole unit. The matching is based on the metadata records you provide about your resources.

**CURRICULUM ONLINE**  
department for education and skills

History

Home / History / KeyStage2 by QCA schemes of work

There are 350 resources within History, KeyStage2 by QCA schemes of work

17 resources cover all of **KeyStage2 by QCA schemes of work** [view list](#)

OR

choose topic from below to find more specific resources...

- > 7) Why did Henry VIII marry six times?
- > 8) What were the differences between the lives of rich and poor people in Tudor times?
- > 9) What was it like for children in the Second World War?
- > 10) What can we find out about ancient Egypt from what has survived?
- > 11) What was it like for children living in Victorian Britain?
- > 12) How did life change in our locality in Victorian times?
- > 13) How has life in Britain changed since 1948?

The unit contains five smaller topics. The numbers in brackets indicate the number of resources in the database that match each topic.

The screenshot shows the Curriculum Online interface. At the top, there's a navigation bar with the Curriculum Online logo and a 'History' tab. Below the navigation bar, there's a breadcrumb trail: Home / History / KeyStage2 by QCA schemes of work / 6A) Why have people invaded and settled in Britain in the past? A Roman case study. The main content area displays search results for this topic, indicating 69 resources within the category and 33 resources covering the specific topic. A list of related topics is provided, including Roman Britain - general information (29 resources), The Roman Conquest & occupation of Britain (2 resources), Boudicca, Caractacus & resistance to Roman rule (3 resources), Roman buildings in Britain (5 resources), and Roman Britain - other topics (12 resources). A sidebar on the left contains navigation links such as 'Home', 'What are eLCs?', 'Why use ICT?', 'What is a...?', 'How to...', 'Case studies', 'User stories', 'A-Z index of suppliers', and 'Search for a title'. At the bottom, there are logos for partners supporting the platform.

This is the search results page. There are five resources that cover this topic. The information shown here is taken directly from the metadata records you provide. Users can sort the results into 'free' or 'priced' resources if they wish.

The screenshot displays the search results for 'Roman buildings in Britain', showing 5 resources. The results are sorted by 'Priced' (indicated by a radio button). Two resource cards are visible:

- Real Castles [resource details]**: Created in association with the Education Team at English Heritage, this book and CD-ROM provides a virtual tour through the fascinating history of Dover Castle, covering the development of castles through the ages. There are mediaeval games to play... Age: 7-13 year olds | Resource Type: Exploration. It is priced and covers A Unit.
- Build a Roman Town [resource details]**: Build a Roman Town is a well-planned and engaging TV-ROM, which shows pupils an intrepid team attempting to solve an archeological puzzle to reconstruct Roman Norwich using ICT. Incorporates exciting interactive activities designed to support... It is priced and covers A Lesson.

The interface includes a sidebar with navigation links, a 'Sort by' dropdown menu, and 'Add to wishlist' buttons for each resource.

This is the full product information page. From here teaching professionals can access:

- independent evaluations\* of the resource
- educational information about the resource
- reviews posted by other teachers\*
- technical information for the school's ICT co-ordinator

Again, all the information here is taken directly from your metadata records.

\* If available

The screenshot shows the Curriculum Online interface. At the top, there's a navigation bar with 'History' selected. Below it, a breadcrumb trail reads: Home / History / KeyStage2 by QCA schemes of work / 6A) Why have people invaded and settled in Britain in the past? A Roman case study / Roman buildings in Britain / Real Castles. The page is divided into three tabs: 'Resource Information', 'Educational Information', and 'Technical Information'. Under 'Resource Information', there are buttons for 'Add to wishlist' and 'Add a review of this resource'. The main content area displays the following details:

- Title:** Real Castles
- Publisher:** TAG Learning/ English Heritage
- Teaching subject:** History
- Product description:** Created in association with the Education Team at English Heritage, this book and CD-ROM provides a virtual tour through the fascinating history of Dover Castle, covering the development of castles through the ages. There are mediaeval games to play and lots of activity ideas both on-screen and in the glossy book. There is also plenty of free clipart and fast links to relevant websites.

On the right side, there are links to 'See resource on publisher's site', 'Distributors: TAG Learning Ltd., Cambridge Information Ltd, R-E-M: Rickitt Educational Media Ltd', and 'See other resources by this publisher'. A left-hand sidebar contains navigation links such as 'Home', 'What are eLCs?', 'Why use ICT?', 'What is a...?', 'How to...', 'Case studies', 'User stories', 'A-Z index of suppliers', 'Search for a title', 'About us', 'Helpdesk', 'Site feedback', 'Login / Register', and 'Wishlist'. At the bottom of the sidebar are buttons for 'print this page' and 'email this page'.

Here is the actual resource as presented on the supplier's own website.

The screenshot shows the TAG Learning website product page for 'Real Castles'. The top navigation bar includes 'home', 'buy', 'browse', 'ideas', 'support', and 'help'. The main header features the TAG logo and the text 'Browse Section' and 'Welcome to the TAG Learning web'. Below the header, there are three buttons: 'Buy it...NOW!', 'Add to it...', and 'Support it...'. The page is divided into three columns:

- Left Column:** Features a photo of Rosemary, an 'E-mail Rosemary' link, and a quote: "For inspiration on how to use this product, please click on the Use it button." Below this is another quote: "If you would like to find other products that support this product, click on the Add to it button."
- Middle Column:** Displays the product cover for 'REAL CASTLES digital time traveller' and pricing information: "Pricing: (excl. VAT) 1 Unit Licence: £14.99 5 Unit Licence: N/A". It also lists 'Age: 7 to 12', 'Subject(s): History', 'Focus: Researching', 'SEN Product? No', 'Can be Networked? Yes', 'Publisher: English Heritage/TAG', and a list of operating systems: 'Windows 3.x', 'Windows 95', 'Windows 98', 'Windows ME', 'Windows NT', 'Windows 2000', 'Windows XP', and 'Macintosh'.
- Right Column:** Features the product title 'Real Castles', a description: "A virtual tour through the fascinating history of Dover Castle, with stunning images and fun activities.", a note: "This is an e-learning credit eligible product.", and a detailed description: "Created in association with the Education Team at English Heritage, this book and CD-ROM provides a virtual tour through the fascinating history of Dover Castle, covering the development of castles through the ages. There are mediaeval games to play and lots of activity ideas both on-screen and in the glossy book. There is also plenty of free clipart, as well as fast links to relevant websites." At the bottom, it says: "Want to know more about Curriculum Online? Click here..."

## So who should do the tagging?

It is sometimes wrongly assumed that tagging has to be done by a 'technical' person.

The tagging tool has been designed to be used by anyone with basic IT skills. If you're already familiar with cataloguing and recording your collections, you will have no difficulty in using the tagging tool. And help is always at hand should you need it.

Actually, in most cases the tagging process would be better carried out by staff with education or documentation experience. Whoever takes on responsibility for tagging should have an understanding of the subject matter of the resources, as well as a working knowledge of the National Curriculum subjects that your content covers, in order to ensure that the resource is given accurate educational context. Working together as a team will make the job even easier.

The tagger must be aware of the following criteria, which are essential for educational relevance:

- Which subject(s) is the content relevant for?
- Which Key Stage (an age range of pupils) is the information targeted at?
- What content is covered within these subjects at the appropriate Key Stages?

It would also be useful to have an understanding of the National Curriculum Programme of Study, which defines what must be taught in each subject, and the Qualifications and Curriculum Authority (QCA) Schemes of Work, which provide a framework of teaching units for each subject.

The National Curriculum Programme of Study is used in all schools in England and, whilst the majority of schools use the QCA Schemes of Work as a starting point for lesson planning, some teachers, schools

and Local Education Authorities will have their own variations of the Schemes of Work. The topics covered are likely to be very similar, but the way that the topics are structured into lessons and taught may differ, so they should not be seen as being written in stone.

To find out more about these areas, we recommend that you visit the National Curriculum online website at [www.nc.uk.net](http://www.nc.uk.net) and/or the Schemes of Work website at [www.standards.dfes.gov.uk/schemes3/](http://www.standards.dfes.gov.uk/schemes3/)

## Where do I Start?

The quickest, easiest way to learn about tagging is to download the Tagging Tool and try it out. It's available from the It's available from the Supplier Centre at [www.curriculumonline.gov.uk/SupplierCentre/taggingtool.htm](http://www.curriculumonline.gov.uk/SupplierCentre/taggingtool.htm). You don't have to be registered to do this, so if you wish you can try the tool out before deciding whether to become a supplier. At first glance it may look slightly confusing, but help is at hand:

- The Tagging Tool has a built-in Help system explaining what information is required in each field.
- If you'd rather read a printed document, there's a comprehensive guide to metadata tagging available for download from the Supplier Centre at [www.curriculumonline.gov.uk/SupplierCentre/Metadataguides.htm](http://www.curriculumonline.gov.uk/SupplierCentre/Metadataguides.htm)
- The DfES also provides email and telephone advisory services to help answer your tagging queries. See page 34 for details.

As soon as you have filled in a registration form to become a supplier, you will be sent a username and password. This will allow you to create metadata records and send them to Curriculum Online to see what they will look like to teachers. However, they won't be visible on the public website until the registration process is complete and you have agreed a contract.



## Curriculum Online Tagging Tool

The tagging tool is designed to be used by anyone with basic IT skills. If you are familiar with using databases, you should find it straightforward. But help and support is provided, including on-screen. Most fields have an explanation of the kind of information required.

Curriculum Online Tagging Tool

File Upload Modes Tagging Assistant Help

Language: English

Product Details Product Use Curriculum Tagging Information Life Cycle Technical Additional Tagging Assistant

**Product Use** An \* and a red border indicate mandatory fields

**Product Type \***

Add [Dropdown]

**Aggregation Level \***

[Dropdown]

**Intended End-User Role**

Add [Dropdown]

**Typical age range**

Add [Text Input]

**Are There Copyright and Other Restrictions ? \***

[Checkbox]

**Description of copyright restrictions \***

[Text Area]

**Product type**

This element is used to indicate what type of resource your product is. There are 8 resource types grouped into four broader categories which are explained below.

If you select multiple values it is very important that the most prominent type appears first in this list, as this is used for searching.

There are four broad categories which are used through the standard search interface. The lower level terms are displayed on the product information pages, and can be used in the advanced search interface.

**CURRICULUM BASED RESOURCES**

- **Drill and practice** - Simple exercises and games.
- **Exploration** - Simulations and experiments.
- **Open activity** - ...

## Tagging: FAQs

### Is the metadata used on Curriculum Online based on a recognised standard?

Yes. It is based on the IEEE - Learning Object Metadata Standard (IEEE-LOM), which is widely used in the education and training communities in the UK and abroad.

### Why doesn't Curriculum Online use Dublin Core metadata (as used in the NOF-digitise Programme)?

The IEEE-LOM scheme goes beyond the information covered in the Dublin Core. It is much better suited to the needs of Curriculum Online, and has already been widely used in the educational publishing and schools software industry.

### We have thousands of metadata records in MARC, EAD, Spectrum or Dublin Core.

#### Do we have to convert these to use Curriculum Online metadata?

No. Your existing records most likely describe individual assets such as artefacts from your collection. We are asking for metadata records that describe learning resources, for which the number of records you have to manage is likely to be much lower.

### Why do we have to send copies of our metadata records to Curriculum Online?

#### Couldn't you collect them using a metadata harvester, or query our site using Z39.50?

There are two reasons. First, we need to enable the metadata records you provide to be validated to ensure that they contain all the necessary information. Second, to compile a central record of all the resources that have ever appeared on Curriculum Online.



### **The vocabularies you use aren't very specific - is there any way of providing additional detail?**

The subject vocabularies for Curriculum Online were developed by subject experts, working closely with teachers, and cover the entire range of content areas from the National Curriculum.

It would be fair to say that some of the vocabularies do not go into nearly as much detail as the cultural sector would like. For example, there is only one tag for 'Shakespeare and his plays', which surely cannot do justice to the depth of content that an institution such as the Royal Shakespeare Company could offer. Similarly there is just a single tag for 'Ancient Egypt' which would seem somewhat inadequate for describing the British Museum's content in this area.

You can, however, provide additional classification about your content using free text fields such as General Keywords and Description, both of which are picked up in free-text searches of the website.

### **Is there any way of indicating that a resource is relevant to a specific geographical area or place?**

There is no standard way of doing this at present. We suggest that you use the free-text fields such as Description or Coverage, which is intended for describing the location or period that the resource covers.

### **Will the Curriculum Online records we'll create have other useful applications?**

Curriculum Online is being developed as a search service which will be integrated with other major educational websites. This means that you create one set of records - and see them displayed on several key websites: the Curriculum Online website itself, QCA's NC Online website, and the Teachernet website (from mid-2004).

In addition, Local Education Authorities, Regional Broadband Consortia and major software houses are beginning to use Curriculum Online metadata within their own services and products. If you provide content to organisations such as these you may be able to use your Curriculum Online metadata records for this purpose as well.

## 3. Designing content to suit real teaching and learning scenarios

When it comes to preparing content for use by teachers, there can be no 'one size fits all' solution. An individual teacher's content needs and objectives can vary considerably from day to day; an awareness of these differing scenarios is crucial. For example, a teacher may be looking for content for:

- classroom use
- lesson planning
- supporting a visit
- home study/research

Each of these scenarios requires content with different characteristics. An online exercise intended for teachers to give out as homework will need to be designed for individual learning, for instance, whereas an activity designed for use in the classroom would be better tailored for whole class or group teaching.

### What type of content is suitable?

Deciding on the type of resource to tag is still very important.

Simply sending a teacher to the homepage of a large collection of images, for instance, does not provide much more benefit than if they had found the site through a conventional search engine.

On the other hand, tagging thousands of individual images from a collection without providing any educational context would be equally inappropriate. It would be better to provide metadata records that describe individual topics, or pathways through a website.

### Primary school resources - points to consider

- The average computer to pupil ratio is 1:8.
- Most primary schools now have an ICT suite, which pupils have access to for one to two hours per week. These suites are often used for learning new ICT skills.
- Many schools also have one or two computers in each classroom, which are used for project work and presentation of ICT skills.
- When designing learning activities, bear in mind that ICT is taught by a general primary school teacher, which allows for topic continuity. Try to cover at least one main subject and at least one ICT skill each time.
- Lessons are usually taught in a one-hour format, and broken down into a range of smaller activities. The ideal would be 15-20 minutes. The intended usage should be clearly labelled eg individual, pairs, groups, whole class.

### Secondary school resources - points to consider

- The average computer to pupil ratio is 1:5.
- Many secondary schools have a dedicated ICT suite for each department. These are often used as a resource for learning with one or two pupils at a computer. The Internet is used to develop research and information

handling skills, as well as extended projects.

- Interactive whiteboards are becoming increasingly common as an ICT tool for whole-class teaching. The DfES has announced a major drive to increase their use in schools.
- ICT as a subject is taught by a dedicated teacher, but ICT activities should still be integrated into content across the curriculum. Teachers of all subjects are encouraged to find ways of using ICT in their teaching.
- Again, make sure that the intended usage is clearly labelled eg individual, pairs, groups, whole class.
- Consider, too, the pacing of content. In secondary schools, pupils may be involved in individual learning or working in pairs (rather than being taken through activities by the teacher). The content should therefore be designed to suit an hour-long lesson for pupils of the intended age and ability, for instance.



## 4. Selecting, adapting and creating content

**As we've seen, context is a crucial consideration when teachers are choosing content to support their lessons. But just as important is the match between the content of the resource and the subject or skill that is to be taught.**

The National Curriculum is very specific in the targets it sets and the subjects it includes. What this means is that there are topics that may be well supported by your organisation and designed to interest pupils directly, that just do not fit into the curriculum, and are less likely to be used by teachers. Examples of this include 'dinosaurs', 'life in Georgian times', and 'ancient African culture'. Some teachers might find creative ways of incorporating materials on these topics, perhaps to develop a particular skill, but by and large resources that cover topics such as these are much less likely to be used in the classroom.

Another example is 'Romans', which is taught at Key Stage 2 (ages 7-11) but not Key Stage 4 (ages 14-16). It is unlikely that teachers will be looking for resources at this level.

It is therefore important to be familiar with the outline and structure of the Curriculum in general - and individual subjects in particular - so that you have a clearer picture of how teachers might be able to use the information or resources you are presenting to them. If you do not have an education specialist on your own staff then the best way is to ask teachers in your area. You can also see the National Curriculum online at [www.nc.uk.net](http://www.nc.uk.net).

A crucial concern for teachers is the amount of information. Very often they simply

won't have the time to explore the smallest levels of difference between, say, Roman glass vessels made in 500 BC and those made elsewhere in the Roman Empire in 300 AD. At the primary school level where a topic on the Romans might be taught, it will be enough for children to know that the Romans worked with glass and then to view some examples. This may not necessarily fit well with some of the approaches and detailed information you have about the objects and resources in your online collection.

In adapting or creating content for teachers, some of the questions you will want to consider include:

**Q: How will the resource be used?**

As a resource to help teachers making their own teaching materials? As a resource presented at the beginning of the lesson on an interactive whiteboard, for discussion? At the end of a lesson in a plenary session? Used by the pupils in a computer suite? Used by pupils for individual research or investigation?

**Q: What sort of materials would be useful?**

Picture resources for many topics are difficult for teachers to find, and this is precisely the sort of area where they may look to your site to help. Detailed information can support pupils' research on a particular topic - Egyptian jewellery, for instance - which they would struggle to find out enough about in a book or school library.

**Q: What is the impact of the 'local' component?**

Many of the collections in the cultural sector are particularly relevant to the local area on which they focus. These resources can be very useful for supporting a museum

visit, or for other use by teachers in your area. It can really bring a subject to life if pupils are able to relate topics to their own surroundings - for example, learning how their ancestors used to live in their home town or a nearby city.

The Darwin Country website run by Shrewsbury Museum Service, for example, offers resources of particular interest to schools in the local area as well as resources that are of more widespread interest. Images from a locality have been themed and linked together (see below). Users can tick a box by any item to add it to their own private collection, then refine this collection for further research.

**Q: Is the content suitable for pupils' likely reading age?**

Reading age is another key issue to consider when creating themed resources in this way.

Text that is rich in formal or technical language is very difficult for children to access, especially those at Key Stage 2 (ages 7 to 11). Where it's possible to present objects and text specifically for pupils, the issue of language needs to be addressed.

In some cases, this may require the creation of alternative text for those with lower reading ages. This is the single most challenging issue that stands in the way of pupils becoming independent learners.

The following principles will help when you come to create content for younger readers. They can also be taken as good practice for creating on-screen information generally too:

- **Make sure sentences are simply structured. Avoid complex sentences with clauses and multiple phrases.**

**Shrewsbury Museums Service - Darwin Country**

*Screenshot taken from the Darwin Country website - these images are pulled together in a page themed around "Castles".*

Image	Details	
	Alberbury Castle and Church, Shropshire, 1777. Pencil and wash. Artist: Will. Williams. Shrewsbury Museums Service (SHYMS: FA/1991/087/06)	
	Alberbury Castle West, Shropshire, 18th century. Pen and wash. Artist: William Williams. Shrewsbury Museums Service (SHYMS: FA/1991/087/07). An 18th century pen and wash picture of Alberbury Castle, Shropshire.	
	Bridgnorth Castle, Shropshire. Pen and wash. Artist: William Williams. Shrewsbury Museums Service (SHYMS: FA/1991/087/10)	
	Bridgnorth Castle, Shropshire. Watercolour. Artist: W.H. Gates. Shrewsbury Museums Service (SHYMS: FA/1990/67/3). Bridgnorth Castle by W.H. Gates.	
	Caldicott Castle (interior) 1886. (IGMT: 1979.1491. 33) Drawing by G. Beetlestone	
	Castle Foregate, Shrewsbury, painted Feb. 1898. Watercolour. Artist: E.A. Phipson. Shrewsbury Museums Service (SHYMS: FA/1991/040/6)	
	Castle Foregate, Shrewsbury, Shropshire. Watercolour. Artist: E.A. Phipson. Shrewsbury Museums Service (SHYMS: FA/1991/040/1)	
	Castle Foregate, Shrewsbury, Shropshire. Watercolour. Artist: E.A. Phipson. Shrewsbury Museums Service (SHYMS: FA/1991/040/8)	



**Example:**

**Lear's daughters -**

**Complex structure:**

Lear's varying reactions to his three daughters' behaviour - Goneril, Regan and Cordelia - trigger the movement of the play and the development of his madness, with his initial decision to divide his kingdom driving two of his daughters to become even greedier and more manipulative, and Cordelia's refusal to flatter her father's ego, the catalyst for his descent into delirium.

**Simple structure:**

King Lear's three daughters are Goneril, Regan and Cordelia. His reactions to their behaviour trigger both the movement of the play and the development of his madness. For instance, his initial decision to divide his kingdom drives Goneril and Regan to become even greedier and more manipulative. Cordelia's refusal to flatter her father's ego, meanwhile, is the catalyst for his descent into delirium.

- **Use the active rather than the passive voice wherever possible, as this makes text much easier to interpret.**

**Example:**

**Passive:**

Three key learning points about Shakespeare's England are demonstrated on this CD-ROM...

**Active:**

This CD-ROM demonstrates three key learning points about Shakespeare's England...

- **Use simple headings to break up text and make it easier to read. Care should be taken to choose headings that reflect the nature of the material the children are reading. Headings can make the text more sensational, or fun, and so it's important to recognise their emotive content and use them appropriately.**

- **Using a highlighted font - bold or italic for example - to identify key names, places or technical terms can help children to scan through the text and identify the elements of the information they are looking for. This may be particularly important with people and dates, titles of literary works, or names of places.**
- **Factual information is often best handled by making the first sentence read like a definition, with following sentences adding detail. Younger children will be able to assimilate the main point and then, on reading further, will be able to add detail to their initial understanding.**

**Example:**

**The Roman Senate -**

The Senate was the ancient Roman equivalent of our Houses of Parliament. It was the Empire's central meeting-place, where leading public figures who had been elected senator could gather to discuss the issues of the day. The senate was divided into three sections...

Of course, it's not just how text is written but how it's presented too. Looking at the following two examples of an information-rich website presentation, for example, the second is clearly easier to read for school use.

Careful attention to line length can also make text more approachable for younger readers. Research suggests that a span of ten words across a line gives optimum readability. Whilst this is not always readily handled in web pages and browsers, any attempt to create a layout that uses a line length of approximately ten words will immediately improve its readability for the younger audience.

For more information about initiatives and guidelines promoting accessibility, see page 36.

*The first passage of text is taken from the Darwin Country website, the second from the British Museum Children's Compass. The use of vocabulary and sentence structure is important. Whilst the Darwin Country site is targeted at lifelong learning, the text shown from the Children's Compass site is aimed at 7-11 year olds, so the language used is necessarily simpler.*

### **Shrewsbury Museums Service - Darwin Country** *Screenshot taken from the Darwin Country Site.*

The topics will be illustrated by images, objects and specimens in the collections of Shrewsbury Museums Service, the Wedgwood Museum, Ironbridge Gorge Museums and other contributors.

Although the project 'Cradle of Science, Technology and the Better Life' is mainly concerned with parts of Shropshire and Staffordshire during the 18th and 19th centuries, many subjects span the world.

For example 'Tea' is made from the leaves of a species of Camellia which was cultivated in the Far East. Imports of tea from China in the 18th Century led to it becoming a popular drink in Britain which, in turn, led to the production of tea-pots and tea-bowls and tea-caddies at the Caughley Pottery and elsewhere. Such objects did not exist in Britain until imported from China. Because the first porcelain teapots, tea-bowls and other porcelain items came from China, porcelain was and still is often referred to as 'china'.

When you explore 'Topics', information about and images of the objects associated with the topic will be listed and illustrated on the page.

### **British Museum - Children's COMPASS and Ancient Civilizations** *Screenshot taken from the British Museum Children's Compass.*

In the fifth century AD, people from tribes called Angles, Saxons and Jutes left their homelands in northern Europe to look for a new home. They knew that the Romans had recently left the green land of Britain unguarded, so they sailed across the channel in small wooden boats. This warlike dragon figurehead is from a ship of that time. Click on the map below to follow their route.

The Britons did not give in without a fight, but after many years the invaders managed to overcome them, driving them to the west of the country. The Anglo-Saxons were to rule for over 500 years.

Some objects were left behind by the Anglo-Saxons which have given us clues about how they lived. This tour gives you an introduction to that time through twelve objects in The British Museum, home to the largest and finest Anglo-Saxon collection in the world.

[Teaching resources](#)

## Using existing content

If your website has resources that closely match the needs of the curriculum already, all that may be needed to support teachers appropriately is to present materials in ways that make them easier to use, perhaps through the use of keywords. This might mean adding a link to the homepage to make teachers immediately aware that they can access resources designed just for them.

## Labelling schools content

The RSC site, for example, has many elements that would be of direct relevance to the curriculum. The exhibition of materials exploring Shakespeare and Race

is highly suitable, say, but you will need to know that it can be found in the Beyond the Stage section, which might not be an immediate search point for teachers. Simply changing the title to make that link more apparent could directly benefit teachers. In the area of history, many of the topics that are studied are clearly defined in the National Curriculum, so matching those titles will directly help teachers.

Another way to direct teachers to immediately appropriate material might be to provide a link page which discusses the facilities that the museum offers to teachers, and also links to resources that might be of direct relevance to them.

## RSC - Pictures and Exhibitions

Screenshot taken from the RSC Pictures and Exhibitions website - the home page is shown with links to popular topics.

The screenshot shows the RSC Pictures & Exhibitions website. The header includes navigation links: ON STAGE, BUY ONLINE, ABOUT THE RSC, VISITING US, NEWS AND EVENTS, LEARNING, and SHAKESPEARE. The main title is "Pictures & Exhibitions". Below the title is a large image of a woman and a man in period costume, with a welcome message: "Welcome to the RSC's digital resources supported by the New Opportunities Fund. This archive is for anyone interested in Shakespeare performance, including exhibitions and a searchable collection of paintings, photographs, costumes, and prompt books from RSC productions." The page features a sidebar with the RSC logo, a search box, and a menu with options like ONLINE PLAY GUIDES, EVENTS AND COURSES, RSC THEATRE SKILLS, and PICTURES AND EXHIBITIONS. The main content area has a "BROWSE EXHIBITIONS" section with a dropdown menu and a "GO" button, and a "QUICK PICTURE SEARCH" section with a search box and a "GO" button. There are three featured exhibition thumbnails: "RACE" (a man in a white robe), "LATE PLAYS" (a man in a white robe holding a staff), and "FALSTAFF" (a man in a white ruff). The footer includes the New Opportunities Fund logo and the text "LOTTERY FUNDED".

## Cheltenham Art Gallery and Museum - ARTYfacts

Screenshot taken from Cheltenham Art Gallery's ARTYfacts website. This page provides notes aimed at teachers explaining the services and content which they will find most useful.

The screenshot shows the ARTYfacts website interface. At the top, there is a navigation bar with links: ARTS & CRAFTS MOVEMENT, CHELTENHAM'S COLLECTION, WHAT'S NEW, NOTICE BOARD, FIND OUT MORE, ARTYfacts, and SHOPPING. Below this is a header section with the Arts & Crafts Museum logo on the left and the ARTYfacts logo in the center. To the right of the logo is a grid of menu items: PATTERN ARCHIVE, FUN & GAMES, IN THE BOX, TAKE A SEAT, WILLIAM MORRIS, and JEWELLERY & TEXTILES. The main content area is titled 'Active Learners' and 'For Teachers'. The text explains that the website is for a wide range of learners and offers educational support through various activities and sessions.

**Active Learners**

**For Teachers**

This website is all about opening up a very important collection of Arts & Craft artefacts to a whole range of interested learners. Whether you are just starting school, researching projects or about to embark on retirement, hopefully you will find lots to engage and delight you.

If you have enjoyed exploring some of the fascinating pages of images and had a go at some of the activities, you may like to come along to Cheltenham Art Gallery & Museum and see the collection at first hand. We have an interesting range of workshops and sessions for schools, workshops and lectures for adults and drop-in activities for families.

Cheltenham Art Gallery & Museum can offer a range of educational support through:

- Taught sessions in the galleries for schools and colleges
- Term-time activities linked to National Curriculum requirements and inset training for teachers
- Arts & Crafts Education Loan Box for primary and secondary schools
- Holiday art and craft sessions and family activities
- Lecture Programmes
- Focus events throughout the year

For more details on education visits, resource packs or to discuss learners with

### Classroom activities that make use of databases of resources

Many sites in the cultural sector already have 'databases' of resources. These might be catalogues of images, documents, data on rocks, machines and so on. As long as these can be searched in some way, either using words (usually the best route in) or else scanning through visual items, these can present a rich resource for classroom use. The searches suggested in a screen like this one (see page 23) could link directly to Egyptian images, invaders and settlers and more.

One teaching approach here might be to ask children to choose their favourite object of a particular type, find an object created in a particular historic period or geographic location, identify an object that has certain characteristics, or is made of a particular substance etc. In each case, the teacher will be able to build up an activity in which every member of the group or class can find a different subject to write about

and research. The whole class can then contribute information to the activity as a whole. This might lead to a class book about famous Victorians, about Impressionist painters, rocks found in South America, nutritional values of a mixture of foods and so on. Each child has had the opportunity to research, to compile information and to contribute to the group outcome.

Alternatively, individual children could look at a database of information and collect data to collate in a table. This helps children to understand that they might need to know the same information about a variety of objects - and perhaps find that one single database does not offer all the answers! This task is often undertaken about famous people - dates, where they were born, where they worked, their achievements and so on - and often follows on from activities about themselves. Part of the learning is about identifying the sorts of questions that might be answered by researching such historical databases.

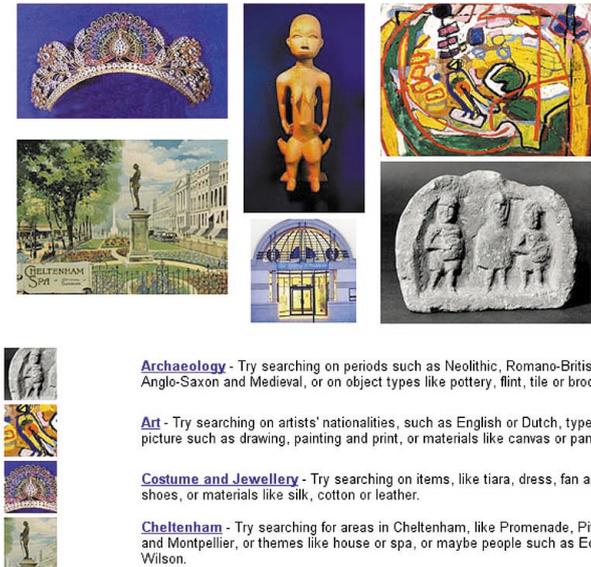


## Cheltenham Art Gallery and Museum - ARTYfacts

Screenshot taken from the Cheltenham Art Gallery & Museum website. The page provides access to a number of topic-based searches, and makes searching suggestions for users.

The Museum collections include paintings, decorative art, local and social history, archaeology, natural history and ethnography. If you would like to find out more about the Arts and Crafts Movement Collection please go to our links page or <http://www.artsandcraftsmuseum.org.uk>.

Here are 500 objects selected from the Museum's collection. Try clicking on one of the themes and search the collection.



**Archaeology** - Try searching on periods such as Neolithic, Romano-British, Anglo-Saxon and Medieval, or on object types like pottery, flint, tile or brooch.

**Art** - Try searching on artists' nationalities, such as English or Dutch, types of picture such as drawing, painting and print, or materials like canvas or panel.

**Costume and Jewellery** - Try searching on items, like tiara, dress, fan and shoes, or materials like silk, cotton or leather.

**Cheltenham** - Try searching for areas in Cheltenham, like Promenade, Pittville and Montpellier, or themes like house or spa, or maybe people such as Edward Wilson.

## How to tag databases of resources

In general, when you are tagging databases of resources you should mark them as 'Information Resources'. This is done with the Learning Resource Type element of the Tagging Tool.

Whilst comprehensive data might be an ideal situation to aspire to, gaps will not necessarily render the exercise useless, though the relevance and accessibility of information will be crucial. Any information that could be provided to suggest the sorts of information searches that the database is designed to support would be welcomed by teachers generally. A simple Word document would do.

If, however, you have created specific activities for teachers or pupils that make use of a database of resources, these should be tagged as an 'Open Activity' instead.

## Adapting or repurposing content

Putting together linked or themed resources  
In many cases, the resources that are

already available on your website may have the content, the pictures, the diagrams as well as the information that would be appropriate for the school context. What may be missing is some way of linking those resources together that matches the likely curriculum interests and needs of teachers and children.

This can be seen on the British Museum's Compass site, for instance. Here the 'adult' version of the site presents an eclectic mix of objects and subjects for its tours, ranging from Agatha Christie & Archaeology to Chinese Jade.

When visiting the Children's Compass site, meanwhile, tours are more closely aligned to school priorities - Ancient Egypt, Anglo-Saxons and Ancient Greece, as well as Toys and Games. This provides a relevance that teachers can immediately draw on.

In fact, the British Museum Compass site has gone further and created a set of additional teacher resources, including classroom activity ideas, which will provide teachers with a welcome starting-point when planning lessons. But the initial value, of course, lies in the school-friendly organisation of the tours themselves.

A further benefit of your familiarity with your own collection is an ability to choose objects that link together well or explore a similar theme. Such knowledge generally stems from considerable experience within the collection. Sourcing images that work well together or that reflect different treatments of the same theme will seriously reduce teachers' researching time, and significantly boost their perception of your site's value.

Take, for example, the page from the RSC site about Shakespearean women. It shows a wide range of images of Katherine as portrayed in different stagings of *The Taming of the Shrew*. Of course, this is a useful collection on which to base a discussion about textual interpretation. But the discussion can be drawn wider by looking at the women from *King Lear* and at different productions of that play. Whilst it would be possible for a teacher to make this selection, its ready availability on the published website saves time and is of direct value to schools.

### Adding a teacher's reference page

Consider, too, the level of knowledge that a teacher might be expected to have of a given theme.

Primary school teachers in particular are expected to be generalists and know something about everything, from forces and electricity to photosynthesis to digestion in science; from the process of erosion to the development of cities in geography; from the Ancient Egyptians and Greeks to the Tudors in History! The gap between their generalist knowledge and the specialists that are supported

within your organisation needs to be filled. It would be unrealistic to expect teachers, who are under substantial time pressure already, to fulfil this role. In some cases the issue can be addressed using text and reference books, but a great way to generate excitement in teaching and learning is to tell some of the 'personal stories' beyond some of the objects in your collection.

Teachers need to know enough about those objects that have a story attached to them - about the original owner, or about how the object was found, for instance - in order to pass that enthusiasm on to their pupils.

Sometimes teachers might want to present an object to the class and discuss what it was used for, who made it, when and so on. This echoes some of the most enlivening learning that can happen when anyone engages with the cultural context, where the object itself can impress and excite. The full glory of the object can only be represented with images on the website, but if the teacher can be given enough of the background to allow them to let the story unfold, based on classroom discussion and hypothesising, then the active engagement of the learner can be considerable, and will be greatly valued.

The best way to find out about teachers' specific requirements is to talk to teachers in your area. Essentially, they need the information they use to be given a learning context. They need ideas for activities so that when they are visiting, they can provide a structured journey for their pupils through your collection.

This principle holds for visits to your online collection from a school's ICT suite just as much as it does for real-world visits. The best way to get these ideas is to talk to teachers and get feedback from those who are using your resources about how the activities could be improved.

Clearly it is not possible to provide this level of detailed information about all the objects in the database or collection, but for a judicious choice of items this can be a rich resource that teachers will find

## RSC - Pictures and Exhibitions

Screenshot taken from the RSC Pictures and Exhibitions website. This page details a key character from *The Taming of the Shrew*, and asks questions about how the role has been interpreted over the years.

<b>IN THIS SECTION:</b>	Themes: <b>Shakespeare's Women</b>	<b>RELATED IMAGES</b>
INTRODUCTION	<b>Katharine - <i>The Taming of the Shrew</i></b>	
HELENA		<i>Katharine, Shrew 1961</i>
CLEOPATRA	Katharine is the 'shrew' of <i>The Taming of the Shrew</i> that needs to be tamed because she is aggressive and vociferous in her unhappiness. Her public subjugation by Petruchio and her final speech to the audience where she describes women's role as 'to serve, love, and obey' men has made this play controversial in modern times.	
ROSALIND	George Bernard Shaw famously wrote: 'No man with any decency of feeling can sit it out in the company of a woman without being extremely ashamed of the lord-of-creation moral implied in the wager and the speech put into the woman's own mouth.' Directors and actor alike are immediately confronted with this fundamental question of interpretation when putting on the <i>Shrew</i> . Do you play it straight? For laughs? Or ironically?	<i>Katharina (1954)</i>
CORDELIA, REGAN AND GONERIL	In Gale Edward's 1996 production, Josie Lawrence played Katharine's submission completely straight. The final speech of perfect wifely wisdom was taken as if Kate's spirit had been completely broken. What Edward's production seemed to be saying was that no sane man could possibly want a marriage founded on this sort of inequality.	
ISABELLA		<i>Ada Rehan as Katharine</i>
KATHARINE		<i>Katharina + Petruchio (1962)</i>
JULIET		
PORTIA		
BEATRICE		
WOMEN PLAYING WOMEN		
MOMENTS AND LINES		
GAMES		
<b>ALSO IN THEMES:</b>		
BLOOD AND GUTS		
THE CONTEMPORARIES		
FALSTAFF		
THE HISTORIES		
THE LATE PLAYS		
SHAKESPEARE AND RACE		

## RSC - Pictures and Exhibitions

Screenshot taken from the RSC Pictures and Exhibitions website. This page invites questions not only about comparison between the sisters themselves, but also wider questions about Shakespeare's treatment of women in his plays.

<b>IN THIS SECTION:</b>	Themes: <b>Shakespeare's Women</b>	<b>RELATED IMAGES</b>
INTRODUCTION	<b>The Lear sisters: Cordelia, Regan and Goneril - <i>King Lear</i></b>	
HELENA	The Lear sisters: Cordelia, Regan and Goneril are three substantial women characters who are central to the main story of <i>King Lear</i> . Cordelia's refusal to flatter her father's ego is the catalyst for Lear's madness and the subsequent division of his kingdom between Regan and Goneril, the two scheming elder daughters. The opening scene sets up this almost fairytale scenario and this tragedy ends with each having lost their life: Regan is poisoned by Goneril, Goneril commits suicide and Cordelia is executed.	<i>Regan (1950)</i>
CLEOPATRA		
ROSALIND	Regan and Goneril are very driven characters and have provided actors with an opportunity to explore portrayals of evil, violent women almost unrivalled in Shakespeare's plays. (Tamora and Lady Macbeth are other evil female characters that come to mind).	<i>Goneril (1950)</i>
CORDELIA, REGAN AND GONERIL	In a co-production with the RSC, Yukio Ninagawa directed <i>King Lear</i> with Nigel Hawthorne in the principal role. Robin Weaver, Anna Chancellor and Stan Thomas, played Cordelia, Regan and Goneril, respectively. This strikingly visual production used colour to highlight the characters' natures. The 'wicked sisters' wore oriental-style costumes with lurid reds and purples. Robin Weaver's Cordelia wore a white woollen dress with a simple monotone brown cape.	<i>Regan interrogates 1950</i>
ISABELLA		
KATHARINE		<i>Regan + Lear (1982)</i>
JULIET		
PORTIA		<i>Edmund + ...</i>
BEATRICE		
WOMEN PLAYING WOMEN		
MOMENTS AND LINES		
GAMES		
<b>ALSO IN THEMES:</b>		
BLOOD AND GUTS		
THE CONTEMPORARIES		
FALSTAFF		
THE HISTORIES		
THE LATE PLAYS		
SHAKESPEARE AND RACE		

immensely beneficial. However, be selective. Remember, teachers want variety and diversity. For example, a small collection of radically different arrowheads from throughout the ages would be far more useful than a collection of thousands of similar flint arrowheads.

### Ensuring resources are fit for purpose

Obviously, a photographic representation of an object lacks many of the characteristics of the real object. These are some of the questions that you need to consider in ensuring that teachers can use the images effectively in class.

#### Is it clear how big the object is?

Size definitely matters when it comes to exploring a resource in detail. Information about an object's size will contribute significantly to pupils' understanding.

For example, one of the reasons that the miniature is such a remarkable art form arises from the tension between its size and its sophistication of design.

#### Can you view the object in enough detail?

Many objects - the brush strokes on a Van Gogh painting, the detail of a Greek vase - benefit from detailed analysis. But if detail is to be discussed, you need to make sure that the image you're considering using has been created at a high enough resolution to support full-screen viewing. This is particularly applicable when teaching with the increasingly popular interactive whiteboard. These devices are a cross between a projector and a conventional whiteboard and allow the teacher to make effective use of multimedia resources in the classroom.

Make sure, too, that the image you present offers the evidence that you are suggesting pupils should be looking for.

### British Museum - *Children's COMPASS and Ancient Civilizations*

Screenshot taken from the British Museum Children's Compass website. Image of a 17th Century turret clock.

Time



Add to folder

Larger picture

Cassiobury Park turret clock

How the clock works

For example, the image of a clock has an accompanying question suggesting that children comment on the nearest hour shown on the dial. Though the idea is a perfectly appropriate one, it would seem quite a difficult task to perform given the relatively low resolution of the image.

### Creating new content

If you are able to create new content to directly support teaching, then you have a real opportunity to bring exciting resources to the educational world. Using the resources of your education officer or an experienced teacher from your area can help you ensure that the materials you create are appropriate to their intended context. Your LEA may also have educational advisors who could offer you guidance.

When looking at creating new content, ask yourself these questions:

#### **What special resources can you offer teachers that they might not be able to find elsewhere?**

These might be significant objects in their own right. You might have an extensive collection of objects which by their very richness present new educational opportunities. For example, most books offer a single illustration of a Tudor comb, or piece of knitwear, or coin.

If, however, you can present a range of these items, it makes different investigations possible at school level and provides the basis for class or group discussion. Pupils can assess a range of objects, work out which might have been the most expensive or ornate and so have been an overt sign of wealth or prestige, and compare them with contemporary examples of their own.

#### **Can you support teachers by providing lesson ideas?**

Lesson ideas don't have to be presented in

any special lesson plan format to be useful. Background information about your featured objects will help teachers to use them creatively in their classroom. Suggestions for extension activities that teachers can set aside for the brightest pupils are especially valuable, as is a consideration of the reading level of the target age group.

#### **Can you directly link your resource to the teaching curriculum?**

If you are creating new resources, it is extremely helpful to supply a reference, such as the teaching requirement reference number from the National Curriculum Programme of Study, or the unit number from QCA's Schemes of Work. This will allow teachers to identify exactly where you believe the resources on offer fit best within the curriculum.

You don't need to create a special worksheet for teachers to use to present to their pupils. Sometimes the most valuable way to support teachers is to provide suggestions, questions and issues that teachers can explore and use to stimulate pupils' thinking.

#### **Are you aware of the cost of building in interactivity?**

Interactivity can require a significant budget. You need to consider carefully where this interactivity is of most value. Remember also that it may be possible to find freely available tools for creating simple activities and games.

Some of the easier activities to create online include jigsaw presentations of images. Our two examples show different models of that activity.

Consider the balance between contextualising a game and making it reusable. The William Morris tile game links directly to the topic at hand, for instance, which makes it more engaging but less reusable. On the other hand, the jigsaw model is more generic and could be used in many places within a website simply by varying the image.

### British Museum - Children's COMPASS and Ancient Civilizations

Screenshot taken from the British Museum Children's Compass website. This page explains the learning objectives for the resource, and details which National Curriculum teaching requirements the resource is relevant to. The Darwin Country website also opted to list Programme of Study teaching requirements, while Cheltenham Art Gallery instead lists unit numbers from QCA's schemes of work - an equally valid means of providing educational context.

## Sutton Hoo: Teaching suggestions

**What do the objects from Sutton Hoo tell us about the person who was buried here?**

### Objectives

1. To use historical evidence to draw some conclusions about the person in the Sutton Hoo burial.
2. To examine objects from the burial in detail
3. To begin realise the limitations of evidence from artefacts

### National Curriculum

History programmes of study:

2a. Pupils should be taught about characteristic features of the periods and societies studied, including the ideas, beliefs, attitudes and experiences of men, women and children in the past.

4a. Pupils should be taught how to find out about the events, people and changes studied from an appropriate range of sources of information, including ICT-based sources.

**4b. Pupils should be taught to ask and answer questions, and to select and record information relevant to the focus of the enquiry.**

### Description

This enquiry/discussion activity is based on a set of objects as original sources. Children will arrive at some answers, but also realise how these are open to interpretation. They will also learn how to generate questions for further investigation. They work collaboratively, in mixed ability groups or pairs, as discussion is vital for completion of the activity.

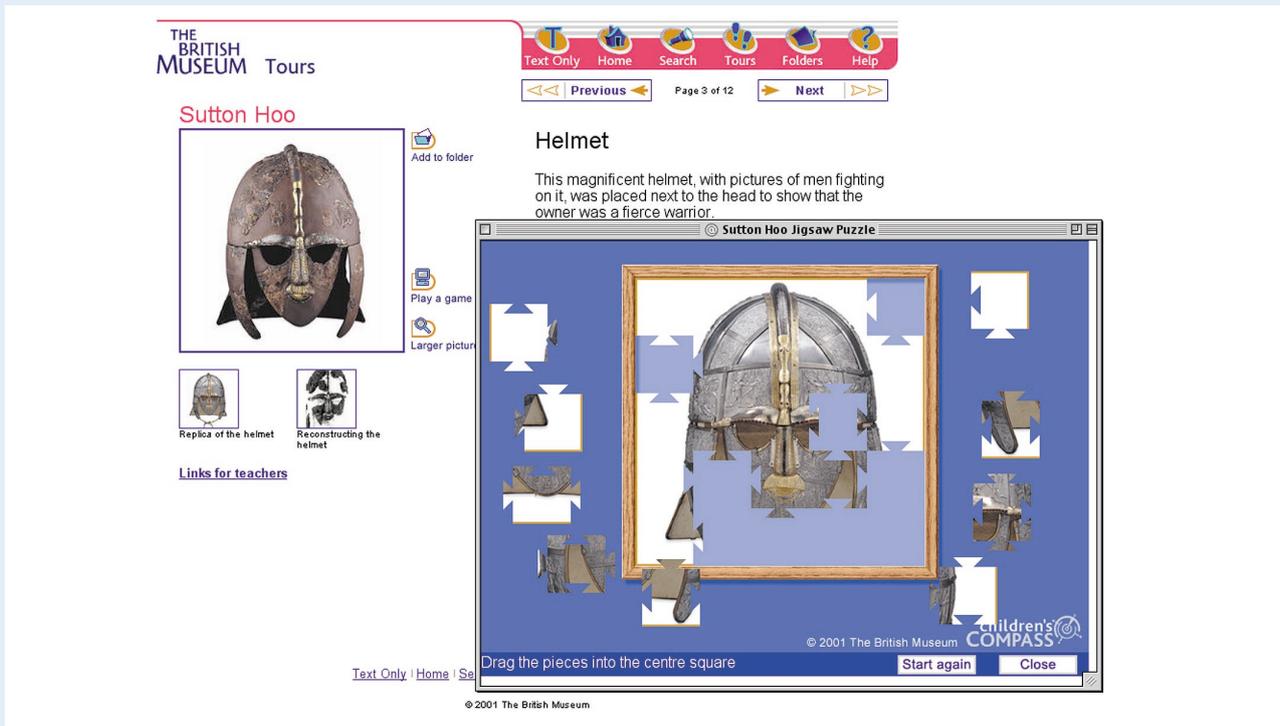
### Cheltenham Art Gallery and Museum - ARTYfacts

Screenshot taken from the Cheltenham Art Gallery ARTYfacts website. This game uses William Morris designs to demonstrate patterns and symmetry.



## British Museum - Children's COMPASS and Ancient Civilizations

Screenshot taken from the British Museum Children's Compass website. This is a more generic game which could be used to encourage pupils to study an image in detail.



### If you provide assessments, quizzes or games, have you considered how the teacher can gather results?

Quizzes and games can be a good way of reinforcing a lesson's learning objectives. However, their use as online resources is often compromised where there is no easy way for the teacher to reliably gather the results at the end of the lesson. This doesn't have to be achieved through complex technology, however; it could be something much simpler, like allowing pupils to print out their mark sheet to give to the teacher.

### How do you encapsulate good museum experience?

Some of the best teaching at museums and exhibitions happens when pupils are challenged to hypothesise about what happened, how something was created, who owned it and so on.

This generally depends on a gradual delivery of key clues and information. It's the sort of investigation that works well on screen, and is not necessarily expensive to

create. It's not a matter of complex programming so much as of creating links between pages, with information being slowly and gradually revealed.

Critical in developing resources of this kind is the need to consider what the teacher might be doing during its use. Is this sort of resource to be created as the centre of a classroom discussion, or for children to investigate on screen by themselves? Whatever the answer, it is important to create materials that either leave room for the teacher to direct the conversation, or alternatively provide all the clues that children will need to solve the puzzle.

### Have you considered 'compare and contrast' exercises?

'Compare and contrast' is a process that suits many different objects and teaching contexts. Rich/poor, elaborate construction/simple construction, well made/roughly made, big/small, old/new... these are all basic examples of the sorts of comparisons that can be made between

the objects that may be presented to pupils. None of these comparisons is more important than others, but all seek to engage pupils' attention with the objects presented.

The knowledge you bring to the collection available to you may enable you to present contrasts and comparisons that teachers would not come up with themselves. This can be extremely valuable for teachers throughout the school and across the curriculum.

### British Museum - Children's COMPASS and Ancient Civilizations

Screenshot taken from the British Museum Ancient Civilizations' website. This activity allows pupils to compare a day in the life of a nobleman's family with that of a farmer's family.

The screenshot shows a website interface with a dark sidebar on the left and two main content panels. The sidebar contains the following text: 'Egyptian Life', 'Story', 'Explore', 'Challenge', 'Ancient Egypt' (with a map icon), and 'Staff Room'. At the bottom of the sidebar is the copyright notice: '© Copyright The British Museum'. The two main panels are titled 'A nobleman's family' and 'A farmer's family'. Each panel has a small image icon and the text 'Click on the small pictures'. The nobleman's panel includes text about waking up in a bed with fine linen sheets, opening eyes, and seeing a cabinet with clothes, a wife's cosmetic box, and a lamp. The farmer's panel includes text about waking up in a bed with a coarse linen sheet, opening eyes, and seeing a shelf with clothes and a basket. The bottom of the panels is partially cut off, showing the start of new paragraphs.

**Egyptian Life**

▷ Story

Explore

Challenge

Ancient Egypt

Staff Room

© Copyright The British Museum

#### A nobleman's family

Click on the small pictures

One bright morning in ancient Egypt, a **nobleman** woke up in a bed covered in fine **linen** sheets.

He opened his eyes and looked around his bedroom.

He saw the cabinet where his clothes were kept, his wife's **cosmetic** box, and a lamp for lighting the room in the evening.

His thoughts were disturbed by

#### A farmer's family

Click on the small pictures

One bright morning in ancient Egypt, a farmer woke up in a bed covered in a **coarse** linen sheet that had been woven by his wife.

He opened his eyes and looked around his bedroom.

He saw the shelf where his clothes were kept and a basket.

The farmer got out of bed and

## 5. Thinking across the curriculum

Traditional cultural content for use by schools tends to focus on history, geography and art topics. However, there are a number of other subject areas that you might want to think about when creating metadata or resources for education. The use of cultural content to support the wider curriculum can enliven activities for all involved. The following ideas are just a few examples of the many, many possibilities available in all subjects.

### Maths

Whilst Maths is not an obvious subject for the cultural sector to support, we have already seen examples where materials could readily be used for demonstrating mathematical concepts. For example, the tile game shown (page 28) might be linked to Mathematics at Key Stage 2 for tessellation.

Pupils study the 'golden ratio' during their maths lessons. Images of Greek buildings that support this activity and enable accurate measurement could therefore directly support maths teaching.

Data collected from Census records can be graphed, turned into pie charts and manipulated using a mixture of mathematical and ICT skills, as well as offering the opportunity for historical interpretation. Extracts of data, or opportunities to take the raw data and export it into a spreadsheet, for example, would be very supportive of this approach.

The presentation of information from archive records might be used for teaching statistics.

### Design and Technology

Design and Technology requires evaluation skills and an understanding of the concept of fitness for purpose. Pupils are asked to carry out this activity on objects they create, but can develop these skills by looking at objects others have created. Many of the items in cultural collections would be useful in this task, both the more specialised and valuable items and those that reflect everyday life.

Pupils at a range of ages could be given images of objects from collections by the teacher and asked to suggest their purpose, origin and means of production. This would be best achieved from a site where that information is available, and the teacher can choose to reveal it gradually.

This type of activity often functions well with items that have some resonance with our daily life - for example, the sort of glass bottle created in the 19th Century that stored fizzy liquids by means of a ball in the neck of the bottle. Children can readily compare that solution to supply fizzy drinks with the cans produced today. A discussion of this type of object could lead to a variety of conclusions - recycling, localised production and distribution, manufacturing and so on, creating a number of possible learning outcomes.

The graphics elements of the Design and Technology curriculum can also be explored using materials from the past. The changing styles of advertising and product information, the fonts and use of imagery, for instance - all these can be contrasted with today's styles.

Directing teachers to these opportunities may very well encourage them to use your collections in contexts that they would not

have thought of doing before. It does mean, of course, that the images used to support such activities have to be of sufficiently high resolution either for display through a digital projector, interactive whiteboard or to be printed out and used by pupils individually.

## Religious Education

RE is a subject to which many collections can make a significant contribution. Paintings that illustrate religious stories, items that are special to religious observance, printed books and materials can all support classroom learning.

It should be noted that the RE curriculum is not statutory. The ideas presented on the National Curriculum website are for guidance only. So in preparing resources in this field, it's a good idea to discuss the approach taken in your local area by teachers, who will have agreed a specific syllabus. If you are publishing resources for national use, however, the guidelines available from the website are an appropriate starting-point.

RE is taught at some levels by study of a particular religion. Accessing resources which present artifacts that have been classified as relating to a specific religion can be of real value. These resources could then be used to explore iconography, religious image, or calligraphy, for example. Older pupils, meanwhile, might look at the representation of the idea of God, stories from scripture, artifacts used in religious observance and so on, comparing and contrasting different religions (and recognising that not all religions allow images of God).

Resources that offer teachers a richness of visual material can make a valuable contribution to the sort of individual research and class discussion outlined earlier in the section on using database-type material (see page 22).

## Citizenship

Multimedia resources can also offer support to the subject of Citizenship. This subject has only recently been added to the curriculum and is statutory at Key Stages 3 and 4, with guidelines at Key Stages 1 and 2. Resources could include access to materials where issues of race, conflict, government at different levels, women's rights, etc. can be explored. This might include materials from the Suffragette movement, slavery documentation, regalia for local government officials or images of items illustrating the way in which the media coverage of specific issues has altered over time.

This subject is rarely taught by specialist teachers, so any background factual information that can be appropriately supplied will be very well received. Citizenship is also often taught with reference to local issues, so the presentation of locally relevant materials - eg setting up schools, the WEA movement, the Trade Union movement, housing development, industry, new roads, environmental issues - can be of great use in developing students' local knowledge and understanding. Teachers can take elements from the resources of the past to compare and contrast with contemporary attitudes.

Much classroom activity centres on discussion and debate. Web resources can make a strong contribution in providing relevant information. This might be images, firsthand accounts of events, newspaper coverage and so on. On the RSC's Shakespeare site, for example, the section on Race provides some ideas and contexts for exploring the attitudes implicit in Shakespeare's texts as they reflect Tudor and Stuart views. Teachers could use this as a starting-point for a discussion that compares and contrasts today's attitudes to this issue.



### Supporting the main teaching objectives

Of course, in many teaching situations, teachers mingle different subjects - most history lessons that involve writing could be deemed to involve English, science lessons often involve maths skills and so on. Nevertheless, teachers generally have a single focus for their lesson objective, which relates directly to a particular subject or item from the National Curriculum.

History lessons may involve the use of skills in other subjects - ICT, English, Art, even Maths - but from the teacher's point of view, the prime purpose of the lesson is History, and supporting that objective will be their main aim. Materials should

therefore be tagged only to those subjects that they best support.

### Cross-curricular skills

The QCA has defined a set of cross-curricular skills which go beyond the boundaries of everyday subject teaching: Thinking Skills, Communication Skills and so on. They are available in the meta-tagging tool but need judicious use. We do not recommend that you use them unless you have a strong understanding of how these skills are taught in the classroom, and are sure that your resources would add real value in this respect.

## Key tips for preparing content

Get educational input at an early stage

Use educational consultants (e.g. your local LEA) or local teachers. Seek out their views, suggestions and experiences

Make sure your content matches the National Curriculum

Think creatively about which subjects your content could support – look beyond the obvious such as History, Geography or Art

Think of different teaching styles and learning abilities of pupils

Think of the age group you are writing for

How is the material going to be used – whole class? Individual?

What teacher support materials can you provide?

Think “educational” when tagging, not “technical”

## 6. 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, *Getting involved in Curriculum Online: practical steps for cultural organisations*, looks at the administrative and practical issues of becoming a Curriculum Online supplier, including registration, contracts, funding, partnerships and how to measure success.

Download your copy at [www.curriculumonline.gov.uk/culture/Practical+guides.htm](http://www.curriculumonline.gov.uk/culture/Practical+guides.htm)

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

Please quote ref. D28/0704

### Curriculum Online

Substantial help, including guidance documents and FAQs, is available on the Curriculum Online website at [www.curriculumonline.gov.uk/culture](http://www.curriculumonline.gov.uk/culture)

### 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](http://www.curriculumonline.gov.uk/ContactUs/QueryForm.htm)

- **Email** [help@curriculumonline.gov.uk](mailto: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](http://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](http://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](http://www.nemlac.co.uk)

### North West

[www.nwmlac.org.uk](http://www.nwmlac.org.uk)

### Yorkshire

[www.ymlac.org.uk](http://www.ymlac.org.uk)

### East Midlands

[www.emmlac.org.uk](http://www.emmlac.org.uk)

### West Midlands

[www.mlwestmidlands.org.uk](http://www.mlwestmidlands.org.uk)

### East of England

[www.eemlac.org.uk/](http://www.eemlac.org.uk/)

### South East

[www.semlac.org.uk](http://www.semlac.org.uk)

### London

[www.almlondon.org.uk](http://www.almlondon.org.uk)

### South West

[www.swmlac.org.uk](http://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](http://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](http://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 schools materials. A full list of subject associations and related organisations can be found at: [www.teachernet.gov.uk/teachingandlearning/professionalassociations/associations/](http://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](http://www.inspiringlearningforall.gov.uk)

### ICT video case studies

Get an insight into how ICT and multimedia are making a real difference in real classrooms with these fascinating video case studies. In these inspiring and thought-provoking multimedia presentations, teachers share their experiences of using ICT in a range of subjects at Key Stage 3 (ages 11-14). There are also case studies of literacy and numeracy resources for Key Stage 1 (ages 5 - 7).

[www.curriculumonline.gov.uk/CaseStudies/casestudygeneric.htm](http://www.curriculumonline.gov.uk/CaseStudies/casestudygeneric.htm)

### Accessibility

The Using Technology Guide shows how to use technology as a powerful tool for access, including the creation of an accessible website.

[www.mla.gov.uk/documents/dis\\_guide07.pdf](http://www.mla.gov.uk/documents/dis_guide07.pdf)

### Writing for the Web

Writing specifically for the web is a new and emerging skill, for which few guidelines currently exist. This information paper introduces some best practice, based upon writing 'universal text' for exhibitions, accessibility guidelines and web usability studies.

[www.ukoln.ac.uk/nof/support/help/papers/writing-web/](http://www.ukoln.ac.uk/nof/support/help/papers/writing-web/)

### Paving the way to Excellence in e-Learning

Produced by Becta, these guidelines cover pedagogy, accessibility (both design and technical requirements), technical standards and quality assurance. Although focusing on the post-16 sector, the guidelines are more widely applicable.

[www.nln.ac.uk/materials/tutors/paving\\_the\\_way.asp](http://www.nln.ac.uk/materials/tutors/paving_the_way.asp)



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