



where culture meets
vocational education

Teachers and Curriculum notes.



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SMILE-VET

Teachers and Curriculum notes

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1. Notes to be used by course participants

As preparation for the SMILE-VET e-Learning modules it is advisable for course participants to read the following training notes.

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Elderberry AB: e-Learning for Culture and Heritage

Before you start!

Before starting the e-Learning modules collect definitions of archives, libraries and museums from the participants. They can also write the names of institutions that they have visited recently on cards or "post-its" and as a group sort them by type arriving at the categories themselves. The categories may be determined by the content (e.g. a Naval Museum) or by location (a Local Library or a National Archive). The institutions may be free, or charge a fee, or they may appeal to VET trainees or adults. After the presentation the groups review these categories and see if they can invent some more.

Ask VET participants to identify an institution that they thought communicated successfully and list the methods used, and one that was unsuccessful. What could the unsuccessful institution have done to have improved its communication? What principles could be extrapolated from this discussion that might be useful to making digital exhibitions (e.g. clarity of aim, easily oriented layout, direct language, interactive displays and use of technology etc.)?

If working with ALM professionals ask them to investigate why their institution was originally founded. Did it have a political, social or aesthetic purpose? How was it funded? What was its intended relationship with visitors etc.?

Ask questions about the development of archives, libraries and museums, and guide the discussion into new media and how communication will / has changed. To orientate course participants discuss what different types of archives, libraries and museums there are. Discuss the role of an archive contra a museum or library. Do they have exhibitions for instance? Consider together any archives that participants might know or have used. How accessible did they find the institutions and how easy was it to find information?

As a follow up activity ask participants to consult a range of websites. The archives, libraries and museums should differ in subject, size and the ways in which they open up their collections to visitors.

Prepare by looking at several National Archives such as:

The National Archives of the U.K. <http://www.nationalarchives.gov.uk>

The National Archive of the U.S.A. <http://www.archives.gov>

The National Archives of Sweden <http://www.riksarkivet.se>

Etc.

Follow up by looking at some general archives such as:

The Ellis Island Archive <http://www.ellisland.org>

The Netherlands Institute for Pictures <http://instituut.beeldengeluid.nl>

Finish off by looking at some local archives, libraries and museums and ask the course participants:

Which services do they offer on line?

Do they restrict access to certain types of people (scholars etc.) or are they open to the public?

For ALM professionals:

What does the digitalisation process look like in the institution?

Before starting the e-learning modules, find out how familiar participants are with digitalisation within their institutions. One discussion point will be about the format to be used. Many institutions have been in a constant state of flux regarding digitalisation, being forced to change from one digital format to another as technology develops. There is a certain amount of scepticism around the subject regarding the development of technology and the ability of the institution to keep up and for development. The trainer will need to research into the state of the art regarding technology using the presentations provided in SMILE-VET. A good example to research for state of the art digitalisation is the Netherlands Institute of Moving Pictures, which allows in its visitor centre instant access to any moving picture ever shown in the Netherlands. The digitalisation process here includes state of the art technology that automatically makes back-ups of digital material when it is ending the end of its "shelf-life".

In groups, ask participants to map out the process that they imagine a document, book or object to go through from reception in the institution to accessibility on the web. What issues would they expect to occur at each stage (i.e. paper fragility, cleaning without distorting, problems of categorisation, how a visitor will know that the document is available)? Groups should be arranged according to familiarity with the digitalisation process with experts working in one group and those with little familiarity in another.

After showing the presentation they can re-visit their map with the help of one of the experts and make adjustments as necessary to explore their understanding of the possibilities and problems of the digitalisation process.

For VETPROS and ALM professionals: Planning on-line presentations

Collect initial thoughts and opinions about why libraries, museums and archives might need to develop digital or on-line exhibitions or material. Make a list of the pros and cons of this idea. For instance the digital exhibition might make the institutions collections more accessible to a wider audience but it might make a physical visit seem unnecessary (the reverse has been found to be the case- there is nothing like the getting near to an original item!)

You might decide to pause the presentation to look at the Virtual Museum of Canada or other appropriate websites. You can also look at a range of digital exhibitions and compare them. What makes a digital exhibition as opposed to a

collection of images taken from the institutions digital collection? What methods are used to explain the purpose of the exhibition to the viewer? How are viewers encouraged to interact with the exhibitions? Are they asked questions? Can they ask questions, maybe using web 2.0 technologies? Can they select images they are interested in and juxtapose them in an interesting way?

Can you identify a list of factors that make a particularly interesting digital exhibition?

Targeting VET trainees

Ask participants to list different audiences that libraries, archives and museums aim to reach. Can they think of specific institutions that are particularly good at meeting the needs of VET trainees? If they compared websites visited and on-line material shown in previous presentations, can they think back and identify the audiences targeted there.

After the presentation in groups sketch a plan for an on-line exhibition aimed specifically at VET trainees in a specific area of training.

What is the theme of the exhibition? What does it want to say to its target group? What kinds of materials is the resource going to contain? (images, interviews, news-films, newspaper reports of racism in football and its negative impact on fans, players and the wider community)

Consider ways in which the technologies mentioned could be used to increase participation from these target groups. Could you use a Facebook campaign to promote an idea, blogs reporting activity of a project etc.?

What would be different about this and a physical exhibition? What are the benefits and disadvantages of a digital exhibition?

At this point in a course it may be worth acquainting participants with some simple exercises in trying various colours together with various typefaces and fonts. Use for example Microsoft Word for this a simple level or a more advanced work use Photoshop. They can consider the size of image that is successful, and the different atmospheres by the background colours of the pages with the similar images. If participants have already compared digital exhibitions ask them to return to these and consider some of the design decisions that were taken. Were they successful or could they be improved? Question; what is your institution's policy for measuring visitors to a physical exhibition? Does your institution have a policy for measuring visitors to a virtual exhibition?

Writing texts for the Internet

Ask participants to find e-Learning material that they find particularly attractive. Ask them to look carefully at the way in which language is used. How are they hooked into the material? Is there an introductory page that clearly states the purpose of the exhibition in direct, straightforward language? How long are the captions associated with images? This information might differ from that written on

a traditional museum label - it will normally be much shorter and may not include the technical info like acquisition numbers. Are the participants able to find out more about technical terms that they might not have come across before? If they are really interested in something, are there supporting text documents, links to other images perhaps and even to other exhibitions and sites?

Undertake the label writing exercise and share them with the group. Perhaps try to improve the amount of information and interest level of the text.

Together discuss the main differences in writing text for physical and digital exhibitions. Collectively can you come up with some golden rules?

For ALM professionals: Staff planning

As an orientation exercise get participants to list together the different jobs that have to be done when mounting a physical exhibition and who would do them. (This will differ according to the size of the institution.) For each job list the most crucial decisions that have to be taken that contribute to the success of the exhibition. Consider how these might differ for a digital exhibition.

As a follow up activity carry out a job and skills analysis for participants institutions. What additional skills do colleagues need to develop to carry out the jobs successfully? In the plenary discussion suggest how SMILE-VET can help here.

Conclusion

And so as a conclusion, we want to put to you a few questions:

Why does my organisation want me to do this course?

How experienced is my organisation when it comes to digital media and digital exhibitions?

After the course, do I feel I have enough experience to make a digital exhibition on my own or would I have to bring in other people in my organisation to help me?

Do I have a colleague or friend in my institution that would support me with ideas and pedagogical issues etc.?

Do I already know what kind of a digital exhibition I want to do after this course?

Is it clear to me, how I can use my existing competence within my ordinary work in a new context?

E-Learning Studios:

Working with trainees with Disabilities

- Some basic tips when using e-learning for accessibility

Issues relating to disability and accessibility can generally fall into 3 main groups.

Mobility

This includes impaired physical movement.

Cognitive

This includes difficulty in concentrating, language and comprehension difficulties

Sensory

This includes visual and auditory impairments

Cognitive-Attention and Concentration Difficulties

Overview of the challenge:

Some students may have significantly more difficulty in concentrating on a multimedia e-learning resource.

Cognitive-Attention and Concentration Difficulties

Meeting the Challenge:

Make sure there is a consistency in screen layout and design, in order to reduce the cognitive load required.

Cognitive-Attention and Concentration Difficulties

Meeting the Challenge:

Where moving content is provided that could be a distraction, make sure people can control it by slowing it down, pausing it or turning it off.

Make on-screen text as easy to read as possible.

Cognitive-Language and Comprehension Difficulties

Meeting the Challenge:

Make sure that, where textual information is provided, it can either be accessed and read by text-to-speech software, or is available in audio format.

Cognitive-Language and Comprehension Difficulties

Meeting the Challenge:

Explore using different forms of multimedia to enhance textual information, such as video or animated illustrations, graphics such as photographs, diagrams and mindmaps.

Mobility- Motor and/or manual Dexterity Difficulties

Meeting the challenge:

Make sure as far as possible that the resource can be accessed and used via the keyboard. Make sure that keyboard operation is not only possible, but as easy and efficient as possible.

Mobility- Motor and/or manual Dexterity Difficulties

Meeting the challenge:

When providing multimedia content, make sure that it can be controlled using the keyboard.

If students are expected to be able to play, stop, pause, rewind or fast forward media content, this should be possible without needing to use the mouse.

If the resource uses hypertext (clickable text links) for navigation, allow users to change the size of the text to enlarge the clickable area of a link, making it easier for them to select the correct link.

Sensory-Auditory (hearing) Difficulties

Overview of the challenge:

If sound effects, audio or background music is important to understand the e-learning content then there can be a barrier for those who cannot hear the soundtrack.

For many deaf people who communicate in sign language text is their second language so do not assume written text is always acceptable on its own.

Sensory-Auditory (hearing) Difficulties

Meeting the challenge:

Include videos in sign language

Provide 'real-time' text equivalents for all spoken and important non-spoken information through synchronised captions.

Make a text transcript available to provide a textual account of all the resource's spoken and important non-spoken information.

Sensory-Visual

Overview of the challenge:

If successful use of an e-learning resource assumes that students can, for example, distinguish between colours, read small print or decipher complex diagrams, then learning may be difficult for anyone for whom any of these visual tasks are difficult or impossible.

Sensory-Visual

Meeting the challenge:

Avoid relying on colour as the only way of presenting or distinguishing information.

Make the display customizable.

Use audio. This may either be through automatic audio provided as part of the resource, or through exposing text in a way that allows text-to-speech technology to output it in a logical, understandable way.

Enable audio descriptions of pictures, diagrams, video demonstrations etc.

Make keyboard navigation possible.

GAIA Museum Outsider Art:

Using art and culture as framework for training special needs groups

Focus on the individual

A precondition for educating people with special needs is a strong consideration for the individual's personal, social and vocational skills. Keep in mind that each student is a unique individual, worthy of unconditional respect and commitment. The skills and talents of the students can point in many directions, and it is essential that these directions are examined and developed in order to avoid standardisation and make space for individual expressions.

Choose a subject

Training people with special needs is not only about developing their vocational skills. It is also important that they get an understanding of their reality and the society they live and work in, and thus, the training strengthens the students' personal and social skills. A good way to get the students to reflect on their role as citizens in a working society is to pick a specific subject as framework for the training. This could for instance be topics like neighbourhood, sound, time, friendship, sexuality, democracy etc. Working with specific subjects can get the students to see themselves and their achievements as a part of their communities and what they do, create and know can have an impact on others.

Find the right tools

It is important that the students work with different exercises that encourage them to discover their strengths and special competences. The trainer has to create a room where the student's views and sense of reality are taken seriously. It is a help that the exercises are as open as possible so the students understand that there are no correct solutions or answers.

Photography is a beneficial tool in these forms of exercises. It enables the students to take quick snapshots of reflections which can be used as basis for further working. As an example, the students can take snapshots of their neighbourhood and work with them as non-figurative pieces of art. Then they have to discover lines, shapes and colours in the image and reproduce the image how they see it. By doing so, the students learn how to look at their daily surroundings in new ways and develop their own transformations of reality. (See also the e-Learning module: Discover Art in your own Neighbourhood).

Challenge the students

When working with special needs groups it is necessary to provide a safe and supportive environment in the daily practice. At the same time it is important that the trainer promotes the individual student's natural curiosity and support his or her own initiatives and expressions by challenging the student to think in new ways.

Project work is a pedagogical method that has appeared to be an excellent way of solving concrete assignments within this group of students. It gives them an

understanding of working interdisciplinary, and it opens up to social interaction. In this way the students are more likely to transcend their own barriers and discover new resources and strengths.

Examples of e-Learning modules

1. The Interactive Gallery

This is an exercise in looking at images and reflecting on the thoughts, associations and emotions they are awakening in the students. The exercise has to encourage the students to think about the meaning of images, what they are revealing and the effects of the context the images are placed in. Guide the students through the different steps, let them play around with the different sounds and talk about how they experience the image, and if the meaning changes when there is a different sound.

2. Discover art in your own neighbourhood

The aim of this exercise is to encourage the students to explore their daily surroundings in new ways. Get the student to choose an image of a random city view. Guide them through the different steps of placing and colouring lines, circles and shapes. In the end they remove the image and see the pattern they have created.

Tinta Education:

Museums as a Tool in VET

Choose your place

A museum is a meeting place not only for people and students, but also for organisations, companies and researchers. Every museum is of course a unique place, but they have a few things in common. One of them is the simple fact that a museum is not a school. This means that you teach as well as learn in a different way in a museum.

Check out the museums available. Which ones suit your purposes? Have they a good track record for working with education?

Make a shortlist of possible areas to explore. Then, contact the museums and see what they can offer! Many museums arrange lectures, symposiums, temporary exhibitions, theme days etc., and most of them welcome initiatives from teachers and schools. Many museums also have friend associations, who might be able to help with resources.

(By the way: keep all of your lists! Another museum might be the best for another group in the future!)

Before the visit

List possible things that could be explored. Do you want to work around a temporary exhibition, or stick to more permanent fixtures? Do you want to be broad or deep? A visit to a museum could present you with topics like national and local history, tradition, identity and countless others. Do you want this variety of topics, or rather concentrate on one? For instance, "local history" could be divided first into many different time spans, and then again into topics like "everyday life", "who is in power", "working life" etc. (And, again, keep all the lists! This is basic research, and should be saved for the future.)

Depending on your group and what museum you have chosen, work might start now. To read about the topic and start making questions creates an interest. If you have the opportunity to run a project together with the museum, make the most of it. The museum offers to share their treasures, and your students give something back. Prepare for this carefully; explain what is expected and why you think this is a good way to work.

During the visit

Prepare and prepare for all kinds of questions. Even if you have picked a rather focused topic, other questions will occur. Try to make people discuss rather than know. Be on the lookout for someone who wants to fill in: one story easily set another one off. A simple "tell the nearest person what you think of X" will make people talk and engage.

Also, ask questions about questions. What kind of questions would your group like to be able to answer after the visit? If they all agree that to know X would be nice, they will learn it much quicker when you come across it.

To assign different, on-going tasks is a great way to keep people interested. Let students work in pairs or small groups and collect thoughts and facts about well-defined topics.

Find things that are entertaining and challenging as well as educational.

After the visit

Regardless of what tasks your students are to carry out, make an extensive documentation of your visit. It can be things as a video, a game, a collage with photos and comments, a website, a quiz or a short story. Make your students tell you what they thought was the best/the worst part. Also, ask them to reflect not only on the facts they learned, but also on learning experience in itself. Was this a good way to learn? Why?

City Library of Dornbirn:

Before you start - Using the Library in VET

Public libraries define themselves as places which are open to everybody and offer easy access to information, learning and culture. The attitude of being "open to all" implies the challenge to apply methods and concepts which are appropriate to address "all". In the centre of attention are therefore also people with special learning needs and the effort to create an environment which allows them to learn in and with the library.

To achieve these objectives it is not only necessary to provide barrier free access to library services, to adjust the library offers with the requirements of the users and to include the variety of digital learning-possibilities. Public libraries deal first and foremost with the requirements of a multicultural society and the attitudes and roles in contact with the different learners. This training course focuses on the aspect of personal accessibility to library offers.

The training material addresses staff members, volunteers, trainees and trainers who work in libraries, archives and museums.

The aim is that libraries, archives and museums develop to places that play an important role for many people in the process of inclusion – and that as many people as possible can use educational and cultural institutions for their individual learning needs, virtually or personally.

A basic assumption of this training course is that teaching and learning belong together – most likely in the same process. The library which fulfills the task as "Teaching Library" (for example the role in promoting literacy and reading skills) is aware that the library develops further only in contact with the visitors/learners.

The concept of the "Learning Library" makes it possible to enlarge the frame for the "Learning place library", the "Learning place museum", the "Learning place archive" and define it in a new way. The basic assumption that people are competent – all people – brings us further to the questions which make visible your own learning-approaches: What can I learn from people "outside the norm"? Or: How can I make sure that my efforts in supporting trainees with a migrant background or people with special needs are useful in the process of integration and inclusion? In some visitors' perception the library is a "safe place" for learning; safe in the meaning of having the possibility to ask questions of any kind and be able to explore the very own way of learning. Creating a safe playground includes a clear view on people's competences – better: abilities to develop.

Another concern of this course is to be sensitive to if "invisible barriers" exist, that make it impossible or difficult for potential learners to use the library. Checking one's own attitudes and being aware of "invisible barriers" helps to build up a well-

functioning relationship not only between trainers and trainees but also between librarians and visitors which is a basic starting point for an efficient learning process. Discuss with your participants what kind of behavior distracts them and what may improve their motivation to learn.

“Asking questions” as a method is used during the entire course. Feel free to ask your own questions to the topic and invite your trainees to do the same. With stimulating questions you can mine for your own treasures of knowledge and encourage your trainees (and visitors) to value their own resources and continue with learning. Especially people with special needs rely on your attitude as a benevolent, critical and friendly coach who encourages and supports them when developing further their individual competences.

In the process of teaching you act as a “living example” for learning. You don’t teach a method; methods are lived out by you!

I have always imagined that Paradise will be a kind of library.

Jorge Luis Borges

Let us transfer this quotation not only on the variety of learning materials and the different settings for learning which libraries, museums and archives provide but on the very special learning-atmosphere in these institutions and let us develop further this kind of learning-culture!

City Archive of Dornbirn:

Working with the oral-history-method for VETPROS and ALM professionals

People have something to tell and the whole world is full of stories. If you decide to use the oral-history-method during lessons or for projects, then you have decided on a very lively method.

Together, choose a topic that fits your lessons or your project, one that other people have experience with.

Mission play-acting

Start with the e-learning area by SMILE-VET with the module "5 ways to fail with an interview". There you can find various cartoons, which deal with the topic humorously. Let the students work with a drawing each within several groups. Have them perform the contents in the form of a little sketch before the others, and then discuss the results together.

Mission group work

Divide the groups into several small groups, which will work individually on different topics.

- One group will give thought to the topic and possible interview partners. Which chances and which risks are there for a certain topic, and what groups should be targeted? How can these people be reached?
- A second group concerns themselves with the technical side. What kind of equipment should be used? Should it be audio only or video as well? And how can we come by good equipment?
- Analysis of the interview is another important topic. What course of action should we choose to reach our goal?
- The last group sees to the evaluation. What media is interested in our project, in our results? Where will our compiled material be stored?

You can find support in the accompanying book by SMILE-VET: "where culture meets vocational education", which is also available online. In the article "Letting people speak" you will find a vade mecum for the execution of oral-history projects.

Mission "self-interview"

To practice the interview situation, and to master the recording technique, practice interviews in pairs. Assign different roles (old woman, young apprentice, etc.) among a third of the group. Let another third assume the role of the interviewer. The interviewers are now to be conducting interviews concerning the project and using the technique available. Remember that smart phones can also be used here. The last group makes up the so-called observers. One observer each is responsible for an interview pair, and takes notes of anything that stands out.

Afterwards every work group gives their account. The questioners explain how it was to conduct an interview. The ones questioned report how it was to be asked about personal experiences. Finally it is up to the observers to communicate their findings about the general situation.

Exercise “Special Needs”

It is growing ever more important to conduct oral-history projects not only about the person concerned, but also with those people. This is the only way to practice inclusion. All of the above mentioned missions can be used on people with special needs. Naturally the technique has to be adjusted to their needs. It is important to involve people with special needs in the project to begin with. Concerning the mission “self-interview” it is especially interesting not to assign the role of the handicapped to the handicapped and vice versa. Particularly people with special needs observe very closely how so-called “normal” people act towards them, and are very good at expressing it in role play.

Culture Awareness Foundation:

Vocational Training for Volunteer Guides

Always keep this in mind!

Using volunteers is not problem-free, and can be challenging for supervisors and institutions alike. It may be difficult to keep the volunteers motivated and engaged at all times. The volunteers may have different educational backgrounds, differing motivations for volunteering and different expectations of their own input to the organization. They may be experts in the subject but have no experience in pedagogy; or they may be experts in education but have no subject knowledge. They may have neither subject knowledge nor teaching experience! Basic training is nearly always necessary to make volunteers effective.

General rules for training volunteers

Volunteers may have various ethnic and educational backgrounds, physical abilities, character traits, and desires to guide visitors. Regardless of these, a volunteer guide should be able to connect the visitors with whatever is shown to them through effective communication helped by understanding and respecting the needs of the visitors, knowing the subjects, and using an appropriate language level. The volunteers likewise should always be well treated and genuinely respected. Opportunities should be provided for volunteers to contribute from their own relevant experiences. The diverse backgrounds of volunteers contribute an interdisciplinary approach to the subject. A creative physical environment encourages volunteers to be creative. Volunteers should have the chance to learn from each other and by working in small groups or pairs throughout their training. Opening/closing circles at the beginning/end of each section should be used to summarize what has been done/understood or not understood.

Volunteers should understand that visitors come from different backgrounds and represent different age groups and educational levels. They may have various attitudes for and attitudes toward learning. All these desires of the visitors should be respected and handled accordingly. Therefore a volunteer should not judge the visitor; always ask visitors opinions about the object/theme/place and ask them to relate those to their lives.

Profile the visitors before you start!

This can be done either by asking questions such as 'When was the last time you visited a museum/exhibitions etc.?' directly or simply having a conversation. Guiding should be designed only after having answers to the questions and concerns noted above. The visitors should feel that the tour is customized for them. After the visit, the visitors should be asked the following or similar questions to analyze of what they have experienced.

Guided Torture

Ideally a group of visitors should not exceed 10-15 persons each time. If a group is larger than this a guided tour can become 'guided torture' which is just a group of visitors dragged by a guide from one point to another.

Here is an example of a case study, the training program of the guides for the 12th International Istanbul Biennial to inspire you! First of all, introduction to the training method the Socratic Method is given. This method is named after the Greek philosopher Socrates, who taught students by asking questions, seeking to expose contradictions in the students' thought and ideas, in order to guide them to find a tenable conclusion. Then solid information about the subject, such as the history of Biennial, the concept of the Biennial this year, and information about curators is given. This part followed by understanding the importance of different routes, depending on the time, education level, level of interest, type of group. Before the training program ends a guide should realize the relation between Biennial and creative thinking. One of the tasks of the guide should be to explain the nature of the thinking behind creating any art work. At last as a review at the end of the training session a guide should present the Biennial and the artists in the light of what has been learned in the training program.

Some tips for giving advice to future guides

Always know the subject well and interact with the viewers, use short and clear sentences, understand your audience before you start your tour, learn their names if possible, be calm and if you make any mistake recover with a joke, make eye contact before you start the tour.

E-learning ideas

A web quest could be useful for training guides. You could ask your participants to prepare a web quest to plan a guided tour in a museum or at a historical place. Try to find out how you can mix your professional background with guiding skills. First, look at the web sites below as examples, to familiarize yourself with guiding and volunteering, and then create your own methods to guide.

<http://www.chelseaphysicgarden.co.uk/Volunteering/VolunteerGuides.htm>

http://www.ehow.com/how_2362586_be-museum-guide.html

Based on the tips given above a quiz about being a good guide would be very useful.

If you are working with disabled people you need to consider their special needs and ways of learning. It would help if you give these people small and easily-performed tasks to do.

2. Introduction to e-Learning, new technologies and web 2.0

Introduction

Some of the newer technologies include, e-learning, mobile learning, ICT for people with disabilities, net radio, games and serious games, virtual life, second life, pod/screen casting, digital evaluation surveys, web 2.0. We can take a deeper look into what these technologies represent and reflect on how we can use them in digital exhibitions and e-Learning for cultural institutions.

Digital exhibitions are used by archives, libraries and museums or increasingly by the tourist or cultural heritage industry. Digital exhibitions can be displayed online or through consoles in a physical exhibition or place of cultural heritage. They can range from simple creations made with a standard content management system, or they can be very expensive one-off productions, for example, you could have a digital exhibition placed in a physical exhibition in an exhibition hall and the same exhibition can be seen on the web.

e-Learning can be divided into two different methods, informal and formal. For example every time you go onto the web and search through Google, read a newspaper or surf , read a magazine ,read Wikipedia, it probably involves informal learning. Formal e-Learning is usually placed in a more structured environment, it could be a virtual class room or a virtual laboratory.

e-Learning may use an e-Portfolio for displaying student work, and online student presentations can be used. e-Learning can also involve virtual worlds, rapid e-Learning and mobile learning.

Many archives and museums are increasingly involved in e-Learning. e-Learning presentations may be placed online to complement a physical or virtual exhibition. They are usually aimed at schools or VET and lead to a deepening of the exhibition experience.

Mobile learning, or m-Learning technologies, makes it possible for the learner to have access to learning material pretty much anywhere in the world, at any time and in any place. The main principle of mobile learning is that it is the learner that is mobile and not the device. If you have your learning classroom on the web, you can access it today, anywhere in the world, whenever you want. A variety of devices be used for m-learning, it could be your laptop, but it could just as well be an iPod, a mobile phone etc.

Virtual worlds are becoming very interesting for museums and for the cultural heritage industry in general. This is probably where the future of virtual exhibitions will be going, where you create a second world and you can actually participate

or move around in that world. At present they are used in historical recreations mainly on the television. Take a look at Discovery, History or National Geographic channels and you will see many examples of photorealistic virtual worlds and reconstructions of historical environments and buildings.

On another level there are virtual worlds there you can participate in the world, experiment, plan, solve problems, negotiate, collaborate, meet other people, evaluate, learn from mistakes, and take risks creating very strong learning situations.

Perhaps one of the most well-known is second life, here you can create an identity, an avatar for yourself and move around in a virtual world.

In the near future, these virtual worlds will become more realistic and in the heritage or museum situation you can create a virtual world of historical environments, virtual ancient Rome, ancient Egypt, the Viking times and you will be able to participate in a virtual life in that historical environment.

Archives, libraries and museums have to be very aware of increasing opportunities for people with disabilities and here a digital exhibition may be very useful. If you have a functional disability, you don't have to actually visit the physical place, the archive or museum can put a service for handicapped people online. People who are visually impaired can be helped through a digital exhibition by read over-technology. One way we could use the latest technology for ICT in digital exhibitions would be to make one of the languages the exhibition, sign language, through a program such as Camtasia.

Internet radio

Internet radio (also called web radio, net radio, streaming radio or e-radio) are audio services transmitted by the internet. These could be very interesting for archives, libraries and museums to make use of sometimes very extensive audio archives. One way would be to make a very interesting audio exhibition without any visual material at all, using the techniques that we use on internet radio. Imagine writing an exhibition just for audio and putting it out as a broadcast.

Internet radio is somewhat different to normal radio. Internet radio is in a sense interactive. Not only can the listener decide when to listen and where to listen, but they can decide how long and in which order. They have a control over the structure of the listening. Internet radio is visualised, the listener can access or build their own archives. It offers a surface on which the listener can watch, in a sense, the radio.

Games and Serious Games

The technology for gaming is now being used in what's called Serious Games. It enables learners to experience simulated situations that would otherwise be pretty difficult to take them to. Here again archives, museums and cultural heritage

institutions can use gaming technology to create historical environments and set up games around a historical situation. You could put yourself virtually in the battle of Hastings, in the D-day landings and in fact any historical situation and you could use the technology and the ideas of gaming around this to teach history.

Games require the learner to engage and anybody with young children will know that they are very engaging. Through games you could meet a famous king or queen or other personalities from history.

Digital surveys and reports could be used for example measuring the visitor statistics to your exhibition. Curators are always interested in who visits their exhibitions, why they go and what age they are in order to plan for the future. Digital surveys and reports can also be used for conducting feedback and for market research.

Podcast and screencast

Podcasting is a series of digital media files that can be either audio or visual files that are released periodically, almost like a magazine or a newspaper. You can take a subscription to the podcast or sometimes they are free. And they'll be generated automatically to your laptop or your mobile phone or your iPod.

You can listen to them when you want. These could also be interesting to use for archives, libraries and museums, where historical audio tapes or video tapes could be put into an exhibition and then uploaded/downloaded to mp3 players. The visitor could make a subscription and every month or week they could get a new audio exhibition or visual exhibition.

A screencast or video screen capture is a recording of everything you see on the computer screen and often over that is a voice over or a narration. They can be used in similar ways to podcasts where you can upload and download them directly to your laptop. There is good potential for making short, simple information visual exhibition, virtual exhibitions and then sending them out on the internet.

Web 2.0

Web 2.0 is associated with web applications, which in some way are interactive. Archives and museums, being very interactive institutions, could be very useful on web 2.0. Some examples of web 2.0 would be web based communities, Facebook, different blog sites, hosted services and web applications, social networking sites, video sharing sites, music sharing sites, wikis, blogs, mashups, folksonomies.

Some questions to do with the new technologies:

How can these new technologies be incorporated into practice within archives, libraries and museum?

How can these technologies be incorporated into a digital exhibition in general?

How can these technologies be incorporated into the digital extra concept?

Open source software vs. one-off productions, links and free resources

From a cultural heritage perspective we are very rarely looking at profit making organisations or even institutions with large budgets. An archive, library or museum will be forced to choose between open source software or a one-off production for digital exhibitions and e-Learning.

Open source software, what is that? Open source software are applications such as a content management system, CMS, developed by companies and distributed as an open source software. A CMS is a web application for creating and managing html content. Open source software is software whose code is shared on the internet. Normally there is no cost of updating and maintaining an OSS. And they use a general public license. A general public license allows users to make changes in the open source software without giving feedback to the developers' community. Changes for commercial purpose and other reasons are also allowed. General public license is also called GNU or GPL.

Visibility on the Internet for archives, libraries and museums

This module is about making your virtual exhibition/production visible and accessible on the internet and also about measuring the visitor statistics. The first thing you may need to do with your virtual exhibition is to optimize it via the different search engines and search motors on the internet. Search engine optimization, SEO, means making your site searchable through the different search engines on the internet, i.e. Google, Yahoo etc. It means removing any barriers to the index and activities of these engines. The main search engines are Google, yahoo, Bing and ask.com. Google has about 78% of the market, Yahoo 7% and Bing about 3%. So obviously you want your exhibition to be found on Google. You will also need an ip address, an internet protocol address.

Measuring web site traffic statistics on the number of visitors to your exhibition is a tool to gain an insight into how well the exhibition is working and which groups it is reaching.

You will need a domain name for your exhibition, this is a URL or a website address. It could be linked your institutions website, so for example www.museum.com/webexhibition or could be a specific domain that you have taken out for your exhibition itself. www.webexhibition.com

Some tips when choosing a domain name

- Choose a simple domain name. A name that your visitors remember, and not too complicated or long.
- Include key words in all of your web pages, so your exhibition is easily found by search motors and on hit lists.
- Put your own www-address on your printed material, on your invoices, business cards, correspondence paper so the exhibition is known through traditional marketing methods.

Before you publish we recommend that you study Google's guidelines for webmasters. Following these three videos on discoverable, calling and indexing and ranking are very helpful. Follow these addresses below which will also be found in the user notes for the digital exhibition. And they will help you with visibility on the web.

<http://www.google.com/webmasters>

Register on search engines. You can register your exhibition at Google and yahoo and from there it will automatically show you how many visitors have been to your exhibition. Here is the Google and Yahoo addresses for registration.

<https://www.google.com/webmasters/tools/submit-url>

<http://search.yahoo.com/info/submit.html>

The easiest way to measure visitors at your online exhibition is by using Google Analytics. The service provides you with statistics on your website traffic and marketing effectiveness. You can register and read more on this address:

<http://www.google.com/analytics/>

Follow up and act on the information. If you get information and feedback from virtual visitor, follow it up. Measuring visitors in an effective tool for information on the outcome and feedback for your exhibition. This type of information is also important to incorporate in the main feedback for your cultural institution, archive or museum. Especially if you are run by state or regional funding, the institutions who are funding your institution will want to know who is visiting your physical exhibition and they are also interested in who is visiting your virtual exhibitions.

3. Course Curriculum Overview

	THEME	AM	PM
DAY 1	e-Learning for Culture and Heritage	Introduction to the SMILE-VET course. Definitions of archives, libraries and museums.	What's available free on the internet? SMILE-VET Learning Network and resources.
DAY 2	Using e-Learning for trainees with disabilities	Some basic tips for using eLearning for VET Trainees with disabilities.	Accessibility Copyright Intercultural issues.
DAY 3	Using art and culture as a framework for training special needs in VET	A methodology for using museums and galleries for training VET trainees with special educational needs.	Practical exercises in an art museum or gallery.
DAY 4	Museums as a tool in VET	Visit to a technical/ science museums with pedagogical exercise and discussion.	Visit to a social or local history museum with pedagogical exercise and discussion.
DAY 5	Working with the oral history method	Visit to an archive. Presentation of the oral history method for use in the training of VET trainees.	Using the interview technique in practice.
DAY 6	Before you start! Using the Library in VET	What can public libraries offer for VET?	Visit to public libraries with practical exercises.
DAY 7	VET for volunteer guides	Lecture on the training of Volunteer guides.	Course round up and evaluation.

To access the SMILE-VET e-Learning hub and information about the training course for teachers, please visit www.smile-vet.eu

Click here to *download* or *read* the SMILE-VET publication of best practice examples.