



CETLD Project Evaluation Summary

Project co-ordinators: Louise Purbrick and Rebecca Reynolds

Project name: Re-inscriptions: Text to Object

Intended completion date: September 09

Actual completion date: September 09 (but see point 5 Future Benefits)

Introduction

It is important for CETLD to capture relevant data about your project as well as your experiences and evaluation of it. We need to know:

- how many people were involved and what kinds of activities were generated by your project
- what happened, both during and as a result of your project
- what you learned by doing this research, and any wider lessons for teaching and learning in design

Statistical information, together with your evaluation report, will help us tell our funding bodies about the overall results of their grants, and the effectiveness of CETLD as a service. This means that supporting evidence relating to the impact of your project is very important. Besides the summary data listed below, your evaluation report should contain other evidence about how the project went and its results. This might include views on the quality of your work by other people, such as audiences, an external evaluator, students taking part, other participants, report readers, critics or other designers, artists, craftspeople, architects etc. It might be through samples of students' work or other ways of capturing the process, for example through a film, exhibition, website or blog.



We are interested both in what went well and what went less well. You do not need to prove that you were successful, but to show what lessons have been learnt.

I. Please summarise how you think your project went, based on your evaluation report.

We are particularly interested in lessons learnt, teaching and learning enhancements, and key research outcomes. You may find it useful to refer back to your original application and discuss how your project went compared with your expectations.

Please give us your main points below (use additional sheets as required).

Lessons learnt

The following 'lessons learnt' are all discussed in some detail within this evaluation:

- i) the need for new skills in the production of teaching resources that use ICT
- ii) the need to integrate ICT within teaching and learning and consider the relationship between new and traditional pedagogic tools
- iii) the importance of the performative aspect in the creation of sound recordings
- iv) the way in which evaluation lends itself to the 'organic' development of a project
- v) the importance of good forecasting (or both use of time and use of funds) to the management of a project

Teaching and learning enhancements

- i) The production of new teaching and learning resources (audio files for podcasting) that will enhance learning 'outside the classroom' in museum contexts as well as in students' personal space.
 - ii) The integration of object-based and text-based learning: the podcasts bridge a gap between looking/listening/reading and that between museum and lecture as teaching spaces.
 - iii) The development of pedagogic debates among teaching staff about the value of new technologies in teaching and learning as well as introducing practical concerns about how to produce and use particular technologies.
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Research outcomes

A paper describing the processes involved in Re-inscriptions project, reflecting on the potential and limitations of these particular podcasts and sound recordings more generally in teaching and learning situations. The paper also considers the wider question of literacy in digital cultures, drawing upon recent debates about the value of reading books as opposed to other kinds of screen reading and how listening might be a route to reading rather than a substitute. A final version of the paper will be prepared for the University of Brighton Teaching and Learning Conference and, if accepted and favourably received, developed for other publication.

Lessons learned about using ICT in teaching and learning

- i) The production of resources created and accessed using ICT requires new skills. For example, Re-inscriptions required proficiency in the use of digital audio recorders, editing software, software for the creation, copying and playing of audio files (itunes, Windows media player). The acquisition of these skills takes time and needs time away from the demands of teaching/administration for staff to develop and hone these skills. Project funding, such as that provided under CETLD, provided such time away, but the challenge would be how to spread those skills across a teaching team within a 'normal' teaching/administration timetable.
- ii) At their most useful, it seems that ICT are integrated into teaching and learning alongside more conventional methods (such as 'worksheets' or handouts, readings lists and seminar preparation). Initial evaluations indicate this and the use of podcasts created through Re-inscriptions in the teaching year 2009-2010 will be evaluated through Art and Design History programme reporting processes (informally at course team meetings and formally through Academic Health report) in order to adapt and develop the use of ICT, and sound recordings, in particular, in teaching and learning.
- iii) The success, or otherwise, of ICT in teaching and learning does not occur in isolation from more conventional strategies of studying, such as reading. The Re-inscriptions project shows, particularly in the evaluations of staff relating to how podcasts can or should be best used, that more research into the relationship of ICT and traditional pedagogical practice would be very useful as would analysis of the dependencies between listening/reading or listening/writing.

2. What have been the activities and outputs from this project?

Please list the number and range of teaching and learning sessions that occurred during the duration of your project. Please add any comments about how project funding enabled you to enhance these sessions (for example, to invite in expert speakers, to support online peer group learning, etc.)

Please also tell us about any teaching and learning outputs from the project (for example, a teaching video, or web-based resource.)

| | Number |
|-------------------------------|-------------------------|
| Lecture | 1 |
| Seminar/small group | 2 |
| Studio | |
| Workshop/lab | 2 |
| Online | |
| Visit/tour | 1 |
| Other activity (please state) | |
| Outputs (please state) | 11 podcasts/6 'invites' |

Please add explanatory comments

Creating prototypes (outputs): The key activity of Re-inscriptions was the creation of audio-files appropriate for podcasting that presented a 'primary text' that opened up the interpretation of selected objects in the V&A collections. The finalised selection comprised 11 texts and 7 objects: extracts of texts, lasting usually, between 5 and 10 minutes were read or performed and then edited to a standard suitable for broadcast; objects were photographed with details indicating their museum settings and short quotations from the recorded extracts positioned alongside them to from 'invites' (see above), invitations to listen to the text and look at the object.

Experimentation and Evaluation: Evaluation by students and staff became built into the experimental processes of the Re-inscriptions project and underpinned each stage of development: i) Discussion with staff teaching on the Art and Design History programme broadened my early selections of C19th texts to cover a wider range of material that reflected more the current concerns of the programme: sustainability, past and present industrial processes, dress, gendered identity and domesticity as well as design reform and the Great Exhibition of 1851. Members of staff became closely involved in Re-inscriptions by suggesting particular V&A objects and by reading texts that I had chosen to illuminate them. ii) First year students taking various degrees on the Art and Design History programme also participated in the project by providing 'formative' evaluations of the audio files to be podcast. A lecture sized group (50) were asked the extent to which they understood a recording of Minutes of Evidence Before the Select Committee on Arts and the Principles of Design (1835-6) and a smaller seminar ... CONTINUES ON SEPARATE SHEET ...



4. What ICT devices or applications do you use for teaching and learning?

Tick the ones you use with students :

Mobile phones

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PDA's

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Video camcorders

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Smartboard

Digital cameras

Mobile phones

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Audio recorders

CETLD blog

YouTube

| |
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| |
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FLICKR

Other blog

Own web pages

Own Wiki

Other – please describe

ipods/mp3/4 players



5. Projected future benefits

Please tell us how you intend to take this project forward in your teaching and learning. List the numbers of teachers and students you intend to involve in re-using or expanding the resources or activities developed over the next academic year. Provide an assessment of the likelihood of aspects of your project being embedded in educational processes and evidence that the future benefits you hope to achieve will be accomplished.

| | Number |
|-----------------------------------|--------|
| Teachers | 10 |
| Students | 120 |
| Others taking part (please state) | |

Please add explanatory comments below.

The 11 podcasts and reproductions of 6 'invites' will be accessible for all staff teaching on the Art and Design History programme. Podcasts will be posted on student central and consideration is currently being given to where best to position them. Reproductions of the invites will be allocated to members of staff who wish to use them in the 'core' seminar teaching and a exhibition of original invite designs mounted in the foyer of one of the School of Humanities buildings, 10-11 Pavilion Parade. The use of the Re-inscriptions podcasts in 'real' or 'live' teaching and learning situations will be evaluated through the academic year 2009-2010 (see point 1 above).

6. Dissemination

Please tell us how you have disseminated your project to a wider audience. This might be through seminar talks, conference presentations, research papers, exhibitions etc. Please list total number of dissemination outputs, then give more details of each output and the different audiences you have reached. Please also note any intended dissemination plans for the future.

| | Number |
|----------------------|--------|
| Events | 1 |
| Publications | |
| Other (please state) | |

Please add explanatory comments below.

Dissemination plans (achieved)

The key audience for Re-inscriptions has been its potential and future users (students taking BA honours degrees that range from History of Design, History of Decorative Arts, Visual Culture, Fashion and Dress History, Museum and Heritage Studies). The main dissemination milestone was the 4th March 2008 CETLD seminar, which enabled a dialogue with staff from across of the Faculty of Art and Architecture and raised key issues relating to the context in which podcasts could be used as well as the question of the 'authentic' spoken voice.

Dissemination plans (future)

The draft paper (noted in point 1) will submitted for consideration as a conference paper and then developed for publication.

7. Project management

Please evaluate how successfully you managed the project. Again this is about learning lessons for future projects from what went wrong as much as from what went right. Give yourself a mark out of 10 in the categories listed and add comments in support of self-evaluation below.

| | Number |
|----------------------|--------|
| Organisation | 7 |
| Financial management | 10 |
| Evaluation | 7 |

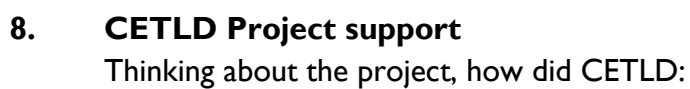
Please add explanatory comments below.

Organisation

The different components of the project (researching texts, objects, creating audio files, evaluating them) meshed well together and were carried out according to plan and to deadlines. There were two aspects of organisation that needed to be improved: i) the balance of creating work and reporting progress to partners in CETLD (the former took precedence over the latter) ii) planning the publication outcome did not take into account the unexpected issues raised by the Re-inscriptions project (relationship of ICT to traditional teaching and learning strategies or the question of 'dramatisation' of primary texts) and more time needed to be built into the project for reflecting on what actually happened rather than assuming effects and affects.

Financial management

Re-inscriptions had clear budget headings (teaching relief, travel, production costs) and worked successfully within this budget. CONTINUES ON SEPARATE SHEET..



☒ very well

☐ well

☐ neither well nor badly

☐ badly

☐ very badly

☒ very well

☐ well

☐ neither well nor badly

☐ badly

☐ very badly

[illegible]



I confirm that, as far as I know, the information in this evaluation summary is true and correct, and that I have complied with the conditions attached to the grant.

Project organiser signature

Louise Purbrick (by email)

Name (Use CAPITAL LETTERS)

Louise Purbrick

Second project organiser signature (if applicable)

Name (Use CAPITAL LETTERS)

Third project organiser signature (if applicable)

Name (Use CAPITAL LETTERS)

| | <i>Day</i> | <i>/</i> | <i>Month</i> | <i>/</i> | <i>Year</i> |
|------|------------|----------|--------------|----------|-------------|
| Date | 28 | / | 8 | / | 09 |

Received by CETLD office:

Name (Use CAPITAL LETTERS)

| | <i>Day</i> | <i>/</i> | <i>Month</i> | <i>/</i> | <i>Year</i> |
|------|------------|----------|--------------|----------|-------------|
| Date | | / | | / | |

NB: This evaluation summary has been adapted from the activity report form provided by the Arts Council to evaluate its recipients of its grants. The original can be found at http://www.artscouncil.org.uk/funding/gfta2006_offered.php (accessed 20/08/07)



2. What have been the activities and outputs from this project?



Creating prototypes (outputs):



The key activity of Re-inscriptions was the creation of audio-files appropriate for



podcasting that presented a 'primary text' that opened up the interpretation of



selected objects in the V&A collections. The finalised selection comprised 11 texts and 7 objects: extracts of texts, lasting usually, between 5 and 10 minutes were read



or performed and then edited to a standard suitable for broadcast; objects were

photographed with details indicating their museum settings and short quotations from the recorded extracts positioned alongside them to form 'invites' (see above), invitations to listen to the text and look at the object.

Experimentation and Evaluation:

Evaluation by students and staff became built into the experimental processes of the Re-inscriptions project and underpinned each stage of development:

- i) Discussion with staff teaching on the Art and Design History programme broadened my early selections of C19th texts to cover a wider range of material that reflected more the current concerns of the programme: sustainability, past and present industrial processes, dress, gendered identity and domesticity as well as design reform and the Great Exhibition of 1851. Members of staff became closely involved in Re-inscriptions by suggesting particular V&A objects and by reading texts that I had chosen to illuminate them.
- ii) First year students taking various degrees on the Art and Design History programme also participated in the project by providing 'formative' evaluations of the audio files to be podcast. A lecture sized group (50) were asked the extent to which they understood a recording of *Minutes of Evidence Before the Select Committee on Arts and the Principles of Design* (1835-6) and a smaller seminar sized group (12) listened to the file as a podcast and gave feedback on the form, what type of voice carried the meaning effectively, how much context or explanation might be required

allow for an interesting play of meaning or a satisfactory understanding. These evaluations led to further experimentation using actors to read or 'perform' the text and to the creation of 'invites' that are not only suggestive but provide written references for students to follow up.

- iii) Staff members involved in first year teaching then evaluated the finalized selection of podcasts. They were asked which voices worked best (and the most 'dramatic' proved the most successful), how the podcasts could be used in teaching and how they could be best introduced. The comments relating to the latter questions relating to the integration of podcasts included:
 - *setting the podcasts alongside preparatory reading for seminars as well as V&A visits
 - *building seminars (in the core programme) around the podcasts (and the issues they raise)
 - *producing 'work-sheets' relating to a V&A visit and podcast listening that indicative further enquiries relating to object/text/issue
 - *giving guidance about downloading/playing as well as listening in public and private settings

7. Project management

Organisation

The different components of the project (researching texts, objects, creating audio files, evaluating them) meshed well together and were carried out according to plan and to deadlines. There were two aspects of organisation that needed to be improved: i) the balance of creating work and reporting progress to partners in CETLD (the former took precedence over the latter) ii) planning the publication outcome did not take into account the unexpected issues raised by the Re-inscriptions project (relationship of ICT to traditional teaching and learning strategies or the question of 'dramatisation' of primary texts) and more time needed to be built into the project for reflecting on what actually happened rather than assuming effects and affects.



Financial management



Re-inscriptions had clear budget headings (teaching relief, travel, production costs) and created work according to this budget. Good forecasting made this a good



example of a project where outcomes were not in any way compromised by financial matters.



Evaluation



The strength of the evaluation in Re-inscription lay in the way they informed the project, has an impact upon the content and form of the audio files. However, the timing of evaluations could have been improved and I would include more consideration of type of evaluation and numbers involved as well as timing at the earliest stage of any future project.