

W H A T

**M** O O C S

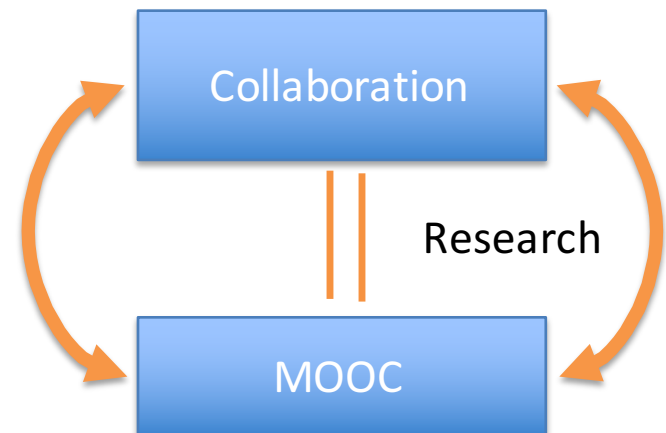
W H Y

Research Methodologies:  
Cultural Collaborations and Initiatives at Edinburgh



## Collaboration Research MOOC

One does not necessitate the order of another and often the order is not as initially planned



CREATIVE

SCOT

LAND

ALBA | CHRUTHACHAIL

NATIONAL  
GALLERIES  
SCOTLAND

ARTIST  
ROOMS

TATE



*“The development of this MOOC affords the opportunity for ARTIST ROOMS to do important early work in establishing the impact of MOOCs on gallery learning.”*

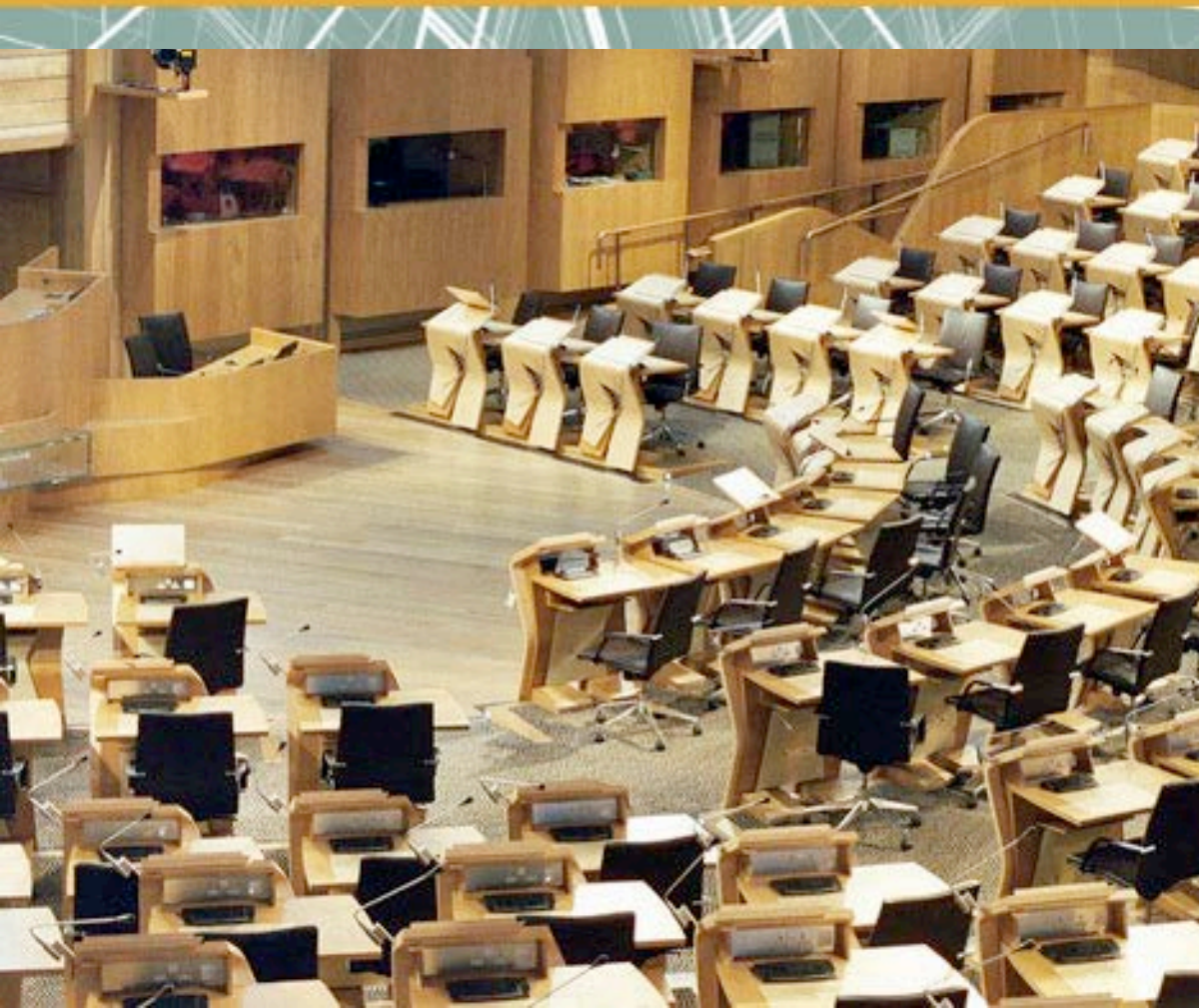
<http://www.tate.org.uk/artist-rooms/research>

**The Artcasting project** will develop, test and assess ‘artcasting’, a new digital and mobile form of evaluation of arts-based engagement, in the context of ARTIST ROOMS On Tour.

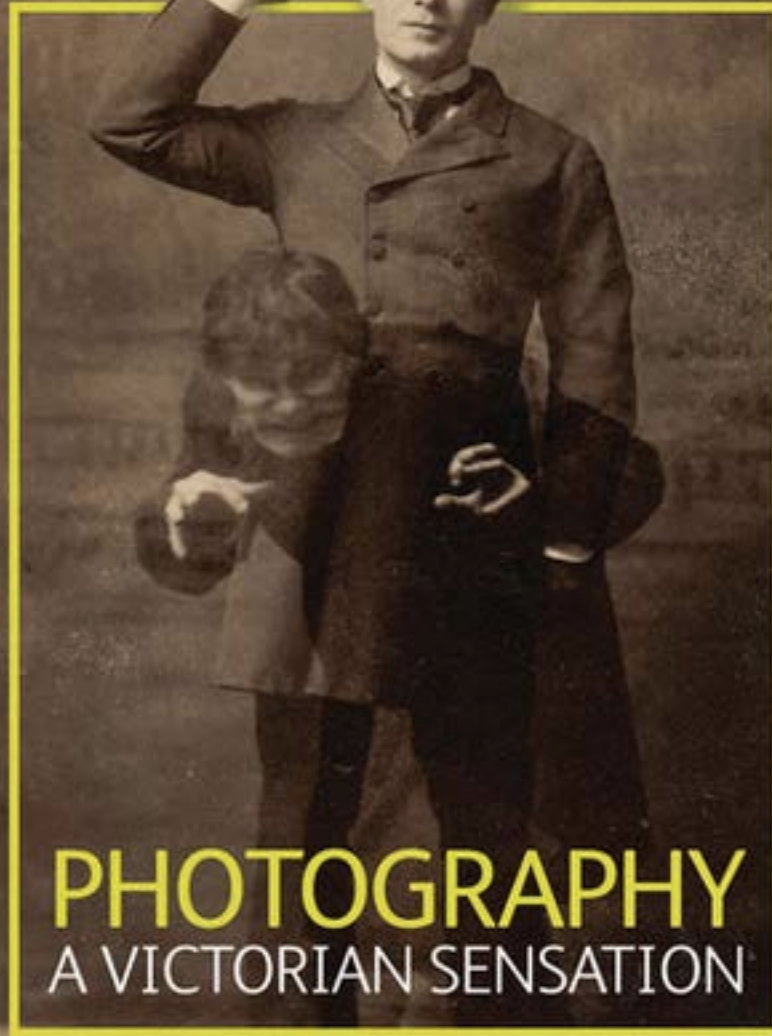


The objectives of the project are to understand how mobilities approaches can enrich arts evaluation; to design, develop and pilot the artcasting platform; to generate a new approach to evaluation that can be built upon in the future; and to influence ARTIST ROOMS evaluation practice.





**Scotland's Futures Forum** was created by the Scottish Parliament to help its Members, along with policy makers, businesses, academics, and the wider community of Scotland, look beyond immediate horizons, to some of the challenges and opportunities we will face in the future. Looking beyond the 4 year electoral cycle and away from party politics, the forum seeks to stimulate public debate in Scotland, bringing fresh perspectives, ideas and creativity on how we might prepare now for the future.



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## Project Name

# Imperial War Museum

## Project Outcomes

The project outcomes were:

- 220 artworks enriched with structured meta-data such as location, date, Street View or keyword)
- A workflow and a piece of software for structured data to flow from Historypin into the IWM's middleware
- A crowdsourcing tool allowing users to continue to enrich IWM's artworks, and which can be used by other cultural organisations with their collections.
- Deeper engagement with IWM's collection from 103 live event participants and participants who solved mysteries online
- The 9 cultural organisations who partnered on the delivery of the live events are interested in running similar activities with their collections
- Guidance for cultural organisations on how to run live engagement events with their collections

## What they did

The project invited the public to enrich artworks from IWMs' First World War art collection with additional contextual, technical and historical detail. IWM asked questions about particular artworks on social media, through crowdsourcing tools on Historypin.com and at live collaborative events with groups of experts and enthusiasts.

The project received 8,000 visits to the project on Historypin (40% of which were returning) who stayed for an average of 4 minutes. Users solved 220 mysteries and made 383 comments, indicating a dedicated response from a proportion of online users. Participant enjoyment of the live events was an average of 4.6 out of 5 and 96% said they would attend a similar event.



As part of the 2014 centenary commemorations of the Great War, the IWM is partnering with Historypin to invite the public to help curate the content in its First World War paintings collection. Using specially developed crowdsourcing tools, the public will be able to view artworks, locate them on a map, add contextual information and their emotional responses and contribute to online discussion. Public and curatorial voices will be given a platform on the IWM website and in an online exhibition on Google Cultural Institute.

**Web**

[Project page](#) [Imperial War Museum](#)

**Location**

England

**Technology Partner**

[Historypin](#)

**Research Partner**

[University of Edinburgh](#)

**Categories**

[Museums](#) [Data & archives](#) [User generated content](#)

**Grant Awarded**

£125,000



# Future research projects involving MOOCs

Policy  
Ethnography  
Learning Analytics

\*\* this proposal does not include cultural heritage partners but the model could be replicated



## Women and Open Education in the Global South

Professor Sian Bayne, Dr Akwugo Emejulu, Professor Dragan Gasevic, Dr Philip (University of Edinburgh, School of Education); Dr Sotiria Grek (University of Ed School of Social and Political Studies); Dr Terrie-Lynn Thompson (University of S Maha Bali (American University in Cairo))

We are applying for UK Economic and Social Research Council funding to examine the impact of 'open education' on women in the Global South. Our study will do this by conducting in-depth research on massive open online courses (MOOCs) and their policy contexts, working to the following research questions:

1. How do education policy-makers, international organisations and universities take into account gender issues relating to open education in the Global South?
2. How and why do women in the Global South take part in MOOCs, and how can we better understand and take account of the obstacles and openings affecting their participation?
3. How should open education and MOOC provision develop in future, if they are to deliver the promise of 'education for all'?

Taking a gender perspective on open education is important because as the trend toward 'openness' in education continues, the dominant notion is that it enables or even drives a new mode of democratisation and equality of access to the world's knowledge. At the same time, however, we know that many women in developing nations continue to experience acute disparities in accessing education at all levels, and the ICT infrastructures needed to participate in digital forms of knowledge sharing. Currently-available empirical research on global MOOCs shows that learners in open, massive education are predominantly privileged, and that those who are already educated to a high level, and existing research on MOOCs tends to highlight the continuing barriers to participation for those who are not.

We will work with



