



WORLD WAR I CENTENARY

CONTINUATIONS AND BEGINNINGS



JISC

EVALUATION REPORT

DR LIZ MASTERMAN
JOANNA WILD

Academic IT
(Learning & Teaching)
IT Services
University of Oxford

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EXECUTIVE SUMMARY

The collection of online open educational resources *World War I Centenary: Continuations and Beginnings* was evaluated for its relevance to teaching and learning in Higher Education, with special reference to the University of Oxford. The principal areas of investigation were:

1. The overall value to lecturers of *World War I Centenary...* as an assemblage of educational resources with a Creative Commons licence that permits educators and students to download, reuse, and share the materials according to their needs.
2. The extent to which the collections provide resources for teachers to reappraise the way in which the War is taught, through addressing themes that are relatively neglected in education.
3. The pedagogic value of digital resources created specifically for the collections: a) resources created from existing open materials, and b) short essays contributed by academic and non-academic experts published in the medium of a collaborative blog.

The evaluation took place between July and September 2012. Two principal research methods were adopted: interviews with eight lecturers and one librarian at the University of Oxford, and a workshop with 17 participants comprising lecturers and graduate teaching assistants from Oxford and other universities, and educational outreach officers from organisations working in the field of World War I. The principal disciplines represented were history (various branches) and literature.

Principal findings in relation to the three areas listed above are:

- The collections and their presentation are capable of providing lecturers with openly licensed resources to support teaching and learning about World War I, to complement the existing repositories, archives, and collections that they consult.
- Overall, the themes have been well chosen to support the reappraisal of the War in teaching; however, there are some omissions, particularly in the areas of medicine and women.
- More detailed guidance, including examples of actual use, is needed in order for lecturers to perceive, and realise, the educational benefits of resources created in digital media.
- Although the status of blogging as a scholarly pursuit is still a matter of debate, reading others' contributions to a collaborative blog associated with a specific subject can encourage lecturers to adopt a more favourable attitude – and, even, to contribute themselves.

Other key findings include:

- Awareness of the licensing terms associated with digital resources appears to be still relatively low in the academic community, but engagement with collections of OER can result in a change of behaviour.
- The collections are appropriate for independent learning by third-year undergraduates and postgraduates; younger students need to be directed by their teachers towards specific items.

The principal recommendations to developers and producers of *World War I Centenary...* and similar collections are:

1. Make explicit on the Home page that the contents are OER, and provide guidance on the distinction between this and other sites.
2. In partnership with teachers, provide pedagogic scenarios for the technologically innovative resources, to help users understand how they might incorporate them into students' learning.
3. Allocate resources to evaluating the impact of the site at intervals over a 2–3 year period.
4. Ensure sustainable 'curation' of the site, for example by a designated 'steward'.

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1. INTRODUCTION

This document reports on work carried out to evaluate the online collections of open educational resources titled *World War One Centenary: Continuations and Beginnings*¹ for use in teaching and learning in Higher Education, with special reference to the University of Oxford. The collections have been assembled and presented through an online platform by a team from the Learning Technologies Group at the University of Oxford, as part of the JISC World War One Commemoration programme.² The evaluation took place between July and September 2012, during the latter part of the development project and preparatory to a six-month 'embedding' phase.

The evaluation focused on three key dimensions of the collection.

1. The 'open' dimension

The overall purpose of the project has been to bring together open educational resources relating to World War I under a Creative Commons licence that permits educators and students to download, reuse, and share the materials according to their needs.

2. The 'content' dimension

The collection is intended to provide resources for lecturers to reappraise the way in which the War is taught: i.e. to help them address the preconceptions held by students through addressing topics that hitherto have been comparatively neglected. Examples include the global reach of the conflict, the involvement of combatants and non-combatants from non-European countries, religion and faith, material culture, medical aspects other than shell shock, and the construction of a collective 'memory' of the War.³

3. The 'technology' dimension

The collection includes learning resources on World War I topics that have been specially created from existing online open materials using contemporary digital technologies, in particular social media. These resources comprise short essays published in the format of a collaborative blog, interactive maps created in Google Earth and Google Maps, simulations, and a Twitter campaign reliving the Battle of Arras (1917) in real time.

Research questions for the evaluation were constructed for each of these dimensions as outlined in section 2.1.

The evaluation did not explicitly address usability, but any issues identified were reported to the project team.

This report adopts a conventional format: viz., methodology, findings, and discussion and conclusion. The interview schedules and the timetable, online surveys, and discussion questions associated with the workshop are provided in the appendices. Another key output of the evaluation, four case studies in which members of the academic community appraise the potential value of the collection to their field, are included in Appendix F.

The report should be read in conjunction with the final project report, and project completion report when these become available.

¹ <http://www1centenary.oucs.ox.ac.uk> and abbreviated to *World War I Centenary...* in the remainder of this report.

² <http://jiscww1.jiscinvolve.org/wp/>

³ These themes were identified before publication of the report *Digital Content for the First World War: Understanding the requirements of education and research* (King's College, London, 2012; published by the JISC Strategic Content Alliance). www.jisc.ac.uk/media/documents/programmes/digitisation/www1resourcesreport.pdf

2. METHOD

2.1 RESEARCH QUESTIONS

The research questions were derived from the aims of the project and were mapped to the key dimensions outlined in the Introduction. They were:

1. Participants' overall attitude regarding the place of OER in teaching and learning about World War I in HE:
 - 1.1 What are teachers' current attitudes and behaviours in relation to the reuse of materials published on the internet?
 - 1.2 What do teachers currently understand by the term 'open educational resources' and to what extent does this understanding change after exposure to the *World War I Centenary...* collections and the concept of open licensing?
2. Overall pedagogic value of the *World War I Centenary...* collections:
 - 2.1 What are participants' perceptions of the overall quantity, scope and quality of the resources?
 - 2.2 To what extent do participants consider that the resources support a reappraisal of World War I?
 - 2.3 Which aspects of World War I are missing from the *World War I Centenary...* collections (and for which, by implication, it would be useful to provide OER)?
3. Pedagogic value of the technology-enhanced visualisations of open data:
 - 3.1 What is the pedagogic value of the essays published in blog format, in particular the contributions by experts working outside the Academy?
 - 3.2 What is the pedagogic value of the interactive maps, simulations, and outputs from the 'Arras95' Twitter campaign?

2.2 RESEARCH DESIGN

We collected primarily rich, in-depth qualitative data from a small number of participants in order to understand the benefits and issues around the use of *World War I Centenary...* collections for teaching in higher education rather than to attempt empirical generalisations. We used two principal methods to gather data: interviews and a workshop. A limited amount of quantitative data was also collected in connection with the workshop: 'profiling' information from a preliminary online survey, and an evaluation form.

2.3 PARTICIPANTS AND ETHICAL CONSIDERATIONS

Participants were recruited using a purposive sampling technique. To identify Oxford lecturers who teach aspects of World War I, we consulted the staff directory of the Faculty of History and also reviewed the professional websites of lecturers in individual colleges. Some lecturers were identified using a 'friend of a friend' approach.

Although the study did not require ethical approval, we adopted the same approach to confidentiality and anonymity as in research studies. Participants are identified in this study only by their roles and the subject areas they teach, and those who agreed to be a subject of a case study have been given pseudonyms (see section 2.6). Even so, it was not possible to guarantee that an

individual could not be recognised from their testimonies and we informed the participants that at any time they could take the opportunity to speak off the record.

2.4 INTERVIEWS AND CASE STUDIES

A series of semi-structured interviews was conducted with eight lecturers and one librarian between July and September 2012, with the purpose of collecting data on benefits and issues around the use of the *World War I Centenary...* collections for teaching in Oxford. The interviews were also intended to yield three or four case studies as examples of the way in which the *World War I Centenary...* collections could be used in teaching and learning.

Two examples of the sets of questions used in the interviews are reproduced in Appendix A, and the case studies can be found in Appendix F.

2.5 WORKSHOP

The one-day workshop, which was held in early September 2012, was intended to explore the usefulness and relevance of the *World War I Centenary...* thematic collections for teaching in Oxford. Its remit was to explore *in vivo* the *World War I Centenary...* website: specifically, the relevance and value of the OER in the collections for teaching and learning.

Although the focus was on Oxford, we also invited academics from other universities and officers of organisations related to World War I who are responsible for educational programmes.

Participants were introduced to the thematic collections and the blog posts published by academic and non-academic experts on a variety of topics. They were then invited to search the website for materials that could be useful in their teaching and their students' learning. Activities were followed by plenary discussions to collect participants' feedback. The detailed timetable for the workshop is provided in Appendix B.

The workshop was also intended to serve as a test case for embedding in other institutions.

2.5.1 DATA COLLECTION INSTRUMENTS

Before attending the workshop, participants completed an online survey administered in the SurveyMonkey tool⁴. This collected demographic data, as well as information on lecturers' current practice regarding the reuse of resources, their attitudes towards copyright, and their understanding of the term 'open educational resources'. During the workshop itself we recorded plenary discussions, which were guided by a set of questions derived from the main research questions (section 2.1).

After the workshop, participants were asked to complete a short evaluation survey to collect their feedback on the format and manner in which the workshop has been organised and run, any additional feedback on the *World War I Centenary...* website, and potential contributors to the site.

The survey and discussion questions are reproduced in the following appendices:

Appendix C: Preliminary survey questions

Appendix D: Discussion questions

Appendix E: Evaluation form

⁴ www.surveymonkey.com

2.6 DATA ANALYSIS

The interviews and plenary discussions were audio-recorded. For reasons of time the recordings were not transcribed in full; instead, the content and flow of the conversations were paraphrased, with key utterances transcribed verbatim for quotation in the report. The quantitative data from the two surveys were imported into Excel for the purposes of aggregation.

For logistical reasons the workshop data were analysed first, and the principal themes elicited. These were then applied to the analysis of the interview data, during which process new themes emerged and existing ones were refined. In the sections that follow, we have integrated the two sets of data, only differentiating between the workshop and interviews where we explored a particular issue in more depth through one method rather than the other.

Case studies were compiled from four of the eight interviews. The narratives were largely compiled before the data analysis stage, each case being chosen for the light it shed on the value of *World War I Centenary...* in addressing a particular subject or pedagogic challenge.

Participants' names were removed from the data and were replaced by 3-character codes in the format **XNN**, where:

X denotes their role:	T Teaching
	L Librarian
	E Educational outreach officer of museum or charity

NN is a sequential number, unique to each participant

In the case studies, participants are identified by pseudonyms instead of these codes.

Because the case-study participants were all employees of the University of Oxford, it was not possible to guarantee that they could not be identified. However, we removed as much specific information about them as possible, and they had the opportunity to approve and, if required, amend the narrative derived from their interview.

3. FINDINGS

3.1 INTRODUCTION

In reporting the data from the interviews and workshop, this section concentrates on the value of the *World War I Centenary...* collections to teaching and learning, and on how lecturers envisage that they might use the resources. We report first the starting-point for lecturers' engagement with *World War I Centenary...*: their existing practice in relation to obtaining and using Web-based resources in their teaching, and how they construe the term OER. We then move on to address participants' reactions to two key objectives of *World War I Centenary...*: the thematic organisation of resources intended to promote a reappraisal of the War, and the educational value of the technology-enhanced revisualisations of open data. Next, we look at how lecturers envisage incorporating resources from the collections into both teacher-directed and independent learning. We then consider two key success factors for *World War I Centenary...* that emerged from our data: the discoverability of resources and the scholarly status of the site in academics' eyes. Finally, we look at the relationship between the collections and other sources that lecturers consult.

3.2 DEMOGRAPHIC PROFILE OF PARTICIPANTS

In total, we collected data from 23 individuals. Of these, 15 had teaching responsibilities at the University of Oxford, 3 taught at other universities, 1 was a librarian at Oxford, and 4 were officers of other organisations. The Oxford-based teaching staff included 5 doctoral students.

In terms of educational level, almost all of the teaching staff were involved in teaching full-time students at undergraduate and/or taught postgraduate level. Five taught in the adult learning sector (two of them in addition to teaching full-time students).

Participants represented the following subject areas, either as specialist researchers or as teachers of topics in those areas (data collected from interviews and workshop preliminary survey):

- History:
 - British history (6)
 - History of other nations (6)
 - Economic history (1)
 - History of medicine (2)
 - Military history (9)
- History of art (1)
- English literature (4)
- Modern languages and literature (1)
- Cross-disciplinary: history and literature (1)

3.2 OBTAINING AND USING WEB-BASED RESOURCES

3.2.1 PREVAILING ATTITUDES TOWARDS COPYRIGHT AND ATTRIBUTION

The extent to which lecturers obtain resources from the Web for use in their teaching, as well as the type (i.e. media) of resources that they obtain, varies according to their functional IT skills, their attitude to IT in teaching and learning, and a number of additional factors. For example, T08 felt that his branch of history lends itself more to reading scholarly publications and engaging with printed copies of archival material than with the study of materials in other media. T04 took a similarly text-based approach and only incorporated a few images into her lecture slides. T02's use of online

materials was restricted by an external factor: inadequacies in the provision of audiovisual resources at the institution where she teaches adult education classes.

However many (or few) online resources lecturers obtain, the terms of copyright attached to each resource is, or should be, an issue. However, it quickly emerged from our interviews that lecturers at large operate on the principle of fair use (T05) or, even more simply, 'I need that: I'll use that' (in the words of T02). To probe this behaviour further in the workshop preliminary survey, we asked participants 'When incorporating a third-party resource that you have found on the Web into your teaching, which of the following statements most closely describe your actions?', where each statement summarised a particular behaviour. Taken together with free-text responses to an 'Other: please specify' choice, we identified the behaviours shown in Table 3.2.

Table 3.2 Participants' behaviours in respect of resources obtained from the Web

Behaviour	No. of responses
<i>Answer choices:</i>	
I always check whether a licence is attached to the resource and I am careful to follow the terms that govern how I can use it.	4
I don't check the terms of the licence if I am going to put the resource somewhere where it isn't publicly available (e.g. in the VLE).	4
I use the resource without thinking whether or not it has a licence.	3
<i>Additional behaviours collected in free-text responses:</i>	
I refer students to the URL of the source.	2
I credit the source on lecture slides and handouts.	1

Among interviewees there appeared to be a sense that copyright is only a concern if the resource is distributed to students in digital format and therefore passes out of the lecturer's control: for example, when lecture slides are uploaded to the VLE.

An exception to the general picture was T07, whose experience in developing online courses has made her cautious about using material from the Web. She will only use such materials if the site in question states explicitly how they can be used. In consequence, she tends to reuse materials only if she knows the author and can ask them directly.

Both in the interviews and in the workshop we discerned a distinction in lecturers' behaviour between, on the one hand, books and journal articles (whether in printed or digital format) and, on the other hand, almost all other online materials. While they assiduously attribute authors of the former, they adopt a more casual attitude to the latter:

...you think: 'I'd never as an academic – when writing something – incorporate something from someone else's book without acknowledging them, so how do I think I can just take things off the internet?' And yet you do because it's... the internet (T01).

A trigger for a change in one's attitude can be involvement in an OER initiative or a similar project. For example, T01 had been invited to help develop an online course using mainly materials sourced from elsewhere, as part of a JISC-funded project: 'The whole participation in the project made me think about resources in a much more collected way.' For T02 the trigger was exposure to *World War I Centenary*... and her interview with the project team, and all of the respondents to the workshop evaluation felt that participation had increased their awareness of OER and how they differ from materials with more restrictive licences, in terms of what they can do with them.

3.2.2 CONCEPTIONS AND MISCONCEPTIONS OF ‘OPENNESS’

Generally speaking, lecturers displayed a relatively low awareness of the meaning of ‘open’ in ‘open educational resources’. A question to workshop participants in the preliminary survey, ‘What do you currently understand by the term Open Educational Resources?’, yielded the following interpretations:

- Subject to some form of licensing (Creative Commons was mentioned by one person only);
- Free from licensing or any other restrictions: ‘can [...] be accessed by anyone for pretty much any requirement’;
- Restricted to educational use only: i.e. they cannot be incorporated into resources that will then be sold for commercial gain;
- Freely accessible online through a search engine such as Google.

Similar interpretations were discernible in the interviews, the exceptions being three lecturers who had taken part in JISC-funded OER projects and a departmental librarian. The latter emphasised the requirement for an OER to have a clear educational intent, and for a repository or collection to be ‘more than just a website with lots of good things on it.’ That is, there should be some kind of functionality that will allow the tutor to access each resource and extract relevant parts from it, or to piece together resources through which students can navigate.

3.4 TEACHING STUDENTS ABOUT THE WAR: A REAPPRAISAL OF THEMES AND TOPICS

3.4.1 THE NATURE AND ORIGIN OF STUDENTS’ PRECONCEPTIONS

A key objective of the *World War I Centenary...* collections is to support lecturers in encouraging their students to consider the war from alternative perspectives and to explore neglected themes and topics: i.e. to go beyond ‘the trench narrative of the British Tommy’.⁵ This entails, inter alia, tackling a number of preconceptions that students both of history and of literature commonly hold.

One of students’ major preconceptions is that the War was almost entirely limited to the Western Front and that it was fought largely by British troops (T01, T09, T10). For example, T10 reported that many students on her course tell her: ‘I didn’t know that there were troops from Africa or India.’ Moreover, some assume that all of the cemeteries are located in France and Belgium, and are unaware of the existence of war graves in their locality.

Simplistic views of history are manifest in assumptions of duality (World War I as a ‘bad’ war and World War II as ‘good’ war: T09), of German fault (T01), and of continuity (i.e. 1914–18 led directly to 1939–45: T08). Literature students often entertain a somewhat romantic vision of War poets such as Owen and Brooke, and can also become distracted into moralistic arguments about the events of the War instead of focusing on the poetry (T02).

Discussing the possible origins of these and other preconceptions, workshop participants emphasised the role of secondary school and, in particular, A-Level curricula. E16 reported that he had recently examined secondary school curricula and was surprised how little had changed since his own A-Level studies. T09 reported that many of his history undergraduates had learned about the events of the War at school, not in history but in English, through the study of poetry. T06, who teaches literature, noticed that the real problem lies in the selection not only of the same poets, but also the same poems by these poets, in secondary school curricula. T13, also a lecturer in literature, felt that

⁵ King’s College, London (2012), p. 14.

another possible reason lies in the ‘under-reading’ of many poems: i.e. looking only at the obvious messages, instead of discussing a poem from different angles.

On a wider plane, many preconceptions seem to be rooted in the collective memory of the First World War that has been constructed since early 1920s, particularly through cultural artefacts such as novels and audiovisual media. For example, the BBC comedy series ‘Blackadder Goes Forth’⁶ was considered by T09 to oversimplify the events of the War and to reinforce notions such as ‘lions led by donkeys’, while a concern for the way in which prose fiction influences popular ideas about historical events and situations had motivated T01 to develop an adult learning course, ‘History and the Novel’ (see Case Study 3 in Appendix F).

Finally, E17 expressed a concern that the collective memory of the First World War might be further affected by the fact that it has now passed out of living memory:

The audience has changed. Twenty years ago, when our galleries that are about to be closed were designed, we had what we called ‘visitor guides’: people who came with their families, who would be able to have their own personal perspectives on this conflict that they could share whilst looking at objects. They were, kind of, doing the interpretations on our behalf, but that generation is now past, so the galleries have to meet that challenge to take over [those] voices.

3.4.2 ADDRESSING THESE PRECONCEPTIONS THROUGH TEACHING

Two main approaches to tackling students’ preconceptions about the First World War emerged from the interviews and workshop discussions.

The first approach is to introduce the underplayed or ‘neglected’ themes. For example, T10 teaches a course on World War I which has a very broad geographical scope including the Eastern Front, the Middle East and Africa and also participants across the British Empire. She reported that students’ reaction to this course is very positive, perhaps because of the multicultural composition of the cohort. T10 also introduces ‘the new kind of areas of research on population other than just the Western Front soldiers: the women [...] the conscientious objectors, prisoner of war...’

To tackle the problem in schools, E16, an educational officer with a leading museum, had been looking at the ways in which the structure imposed by secondary-school and A-level curricula can be used to introduce some of the more challenging concepts and to re-interpret the well-known ones.

The second approach can be classified as ‘methodological’: tackling the way in which students think. For example, T13, who teaches War poetry, tries to eliminate the problem of ‘under-reading’ by encouraging students to explore new ways to interpret the poems. Similarly E17, another museum education officer, felt that it is important to acknowledge resources that people are drawing on and ‘rather than kind of tell them “wrong”, just help to understand different levels of interpretation and that this is *an* interpretation and then expose them to other interpretations that can help put those things in perspective.’ On a similar note, T01 discussed the power of the visual image, both in tackling specific methodological problems such as understanding and detecting bias (through showing cartoons from the opposing sides depicting the same event or situation): ‘it starts to become more real and people start to become invested in it, engaged in it, and starting thinking about it and what it meant, and it stops being abstract and distant.’

3.4.3 USING *WORLD WAR I CENTENARY...* TO ADDRESS THESE PRECONCEPTIONS

Interviewees and workshop participants had only a limited time in which to explore the collections, but the value of the resources in helping them to reappraise the War in their teaching became apparent, both in the overall organisation into themes and in specific items. Indeed, all of the

⁶ www.bbc.co.uk/comedy/blackaddergoesforth/.

respondents to the workshop evaluation felt that the collections provided resources for neglected topics to help them challenge students' common preconceptions.

Interviewee T08 considered the themes to be the strength of the site, as 'they are the areas where people are research-active.' Themes singled out for approval by interviewees included 'Aftermath' (T02, T08, T06). T05, a lecturer in modern languages, approved of the themes 'Memory', 'Material culture', 'Religion and Spirituality', 'Machine', and 'Consent, Dissent and Revolution', but others (including 'Arras95') seemed to him 'a bit random'.

The labels given to the themes were considered to encourage exploration. T14 found that 'Strange Meetings' 'excites my curiosity actually, you can click and find for yourself what it is', while T06 liked 'having the different themes [as] prompts: "What's that about? I'd be interested to know..."'

Themes considered to be missing were women's experience, the arts, and some specific topics in medicine, including the general diseases afflicting soldiers, and the relationship between social class and state of health among newly enlisted soldiers. Lecturers who were seeking resources for the teaching of foreign literature were also disappointed by the dearth of relevant materials (T02, T05).

Looking across the themes, T08 felt the collections satisfactorily addressed a key area of his research and teaching: namely, the concept of continuity (i.e. that, contrary to popular wisdom, the War did not result in fundamental change).

Specific items that interviewees singled out as valuable for addressing preconceptions included the following:

- For communicating the global reach of the War: Matt Leonard's essay 'Eastern culture on the Western front' (T01), the plotting of Commonwealth war graves on Google Earth (T06), and the Google map 'The Fronts of World War I' (T08).
- For helping students to discern the reality behind the fiction: Matt Leonard's essay 'New worlds, old worlds...' and the e-book *Eton Letters* (by H.V. McNaghten, from Project Gutenberg) (T10).

3.5 TECHNOLOGY-ENHANCED REVISUALISATIONS OF OPEN DATA IN WORLD WAR I CENTENARY...

Another objective of the project was to explore the educational value of resources that had been created specifically for the *World War I Centenary...* collections by using digital technologies to revisualise data which is already in the public domain and has an open licence.

The most positive reactions in this respect were generated by the interactive maps produced by adding layers to maps in Google Maps and Google Earth. 'Commonwealth Cemeteries' and the 'Fronts of World War I' in particular were seen to convey an appreciation of the geographical extent of the War and of the intensity of fighting:

Google Maps and the cemeteries, I think, is a wonderful way to show students to what extent was it really a worldwide thing, where the cemeteries are, why are they there... (T10).

...tons of graves all around Belgium and France... astonishing, really. [...] Graphically, that would hit a student in their face and they'd just go 'Wow. Yes, this is massive' (T06).

I think it would be very moving, very shocking; would bring home to people [...] the effect of the War on families, on people, on communities (T07).

However, the use of data from Wikipedia in the interactive maps provoked differing reactions. T08, who normally does not appreciate references to Wikipedia in students' essays, seemed quite happy with its use as a source of factual information in 'Fronts of World War I':

...when you think ‘Goodness me, what on earth [happened] in the First World War in Namibia?’ – it serves that purpose extremely well, so as a prompt, a summary it’s very good. I have no issue with that sort of use.

In contrast, while acknowledging the of Wikipedia for this purpose, T07 confessed that:

I would have preferred it to go to something more authoritative and peer-reviewed, because I didn’t know [the battle of Ambos Nogales] was fought in Arizona in the First World War. That’s absolute news to me, and that’s very interesting.’ [...] but then I click and it just goes to Wikipedia, so I’d probably ignore it [...] because I don’t know if it’s authoritative, it’s not peer-reviewed, and I’d think ‘Mm, I’ll look elsewhere afterwards.’

Of the simulations produced for the collections, only ‘Under a Green Sea’ was ready for use by interviewees and workshop participants. Most participants considered this simulation to be more suitable for schools. T07’s comment that the simulation ‘looked a bit style over substance’ was reflected in the following exchange recorded at the workshop:

T10: I was wondering what to do with this simulation in the classroom... It’s fascinating, but I am not sure how I could use that in teaching... What do you think?

E18: Yes, it’s kind of my worry. It’s kind of a ‘cool tool’...

T10: Yes, I didn’t want to say that...

The ‘Spanish Flu’ agent-based model and ‘The Tunnel’ simulations were demonstrated only informally at the workshop. We did not collect any formal feedback about them from participants, apart from this comment provided by T09 regarding ‘The Tunnel’ simulation:

It takes you beyond *Birdsong* to appreciate the archaeology of the War, how it wasn’t just mining across enemy lines – people lived under there! How claustrophobic it was. I’d never be able to go down there with students, so this is very useful.

The data collected in the ‘Arras95’ social media campaign also proved problematic, with lecturers unable to discern an educational use for one of its outputs: the collection of tweets. Some could, however, discern a learning value in real-time tweeting as a process of knowledge construction: T05 admitted that he quite liked the idea of following the battle moment by moment, ‘though the question is who’s going to do that and why.’ However, he felt that it was more appropriate as a school project than as an undergraduate learning activity. T11 expressed a similar opinion: live tweeting initiatives such as this might have more value in ‘getting people interested and raising, perhaps, more public attention,’ but he would not know how and why integrate it into a learning environment, especially into Oxford’s tutorial system.

Overall, it was felt that some kind of pedagogic contextualisation was essential if the revisualisations were to be used effectively in higher education. Although this has been provided to some extent in the short essays (blog posts), T10 felt that the development of a teaching community around the website could help in this respect: ‘I’d really like to see some sharing of best practice on the website, especially teacher contributors: “How have you used this?” [...] That would actually make it a lot more valuable resource.’

Conflicting academic perspectives on the place of social tools such as Google Maps, Wikipedia, and Twitter in education could be seen as symptomatic of a period of transition, as traditional approaches are being challenged by the ‘democratisation’ of the media. As T08 put it: ‘Well, it’s up in the air a bit, isn’t it, and we still haven’t [...] got used to it enough to make up our own mind as to what exactly you can use it for’.

3.6 WORLD WAR I CENTENARY... IN TEACHER-DIRECTED AND INDEPENDENT LEARNING

Discussing how they would position *World War I Centenary...* to their students, lecturers held contrasting viewpoints, dependent in part on the age and maturity of the students.

In relation to younger undergraduates, there appears to be a consensus among lecturers that the collections are best used in teacher-directed learning, with teachers recommending specific resources to students, as an introduction to a new topic ('listen to a podcast that raises issues and then start exploring the books in the library, because this is what you are going to reference': T10); or as additional reading ('extra info, extra opinion, they should make up they own mind': T09). It was generally felt that first-years in particular should not simply be let loose on the entire collection. As T06 put it: 'I wouldn't just throw them at this because they'd be clicking on it going "Where's the continuity? Where's the story here?"' Similarly, T11 noted that an average undergraduate student, with little prior knowledge of the Battle of Arras, would not necessarily know how to orientate themselves in the 'Arras95' theme and, without an overview or guide, might struggle to see the relevance and significance of some of the resources.

Likewise, T10 felt that lecturers would need to embed the interactive maps into educational projects, in order to focus students' exploration:

A student won't know to do a lot with the resource other than spend a lot of time and not get much done [...] Here [i.e. on the website] it's just, you know, there is so much information and you really need to channel students' use of that information.

Both T04 and T08 perceived the value of *World War I Centenary...* in exposing students to primary sources. Although T08's first-year history students do not normally investigate primary materials unless they take an optional course in the summer term, he felt that certain students might benefit from looking at primary materials before that time and, as a result, might bring an extra dimension to their essays and tutorial discussions.

T07 seemed more confident in the adult learners on her undergraduate-level course in First World War poetry. She felt that she would certainly recommend individual items to them, but she would also recommend them to browse through the collection as a whole.

Regarding the suitability of *World War I Centenary...* as a resource for students to explore by themselves, T08 felt that it would be of relevance to the specialist papers that students can take in their second and third years, and of particular interest to third-year students writing dissertations on War-related topics. Such students often investigate the Home Front, in part because of the easier access to resources such as newspapers. The comprehensive scope of *World War I Centenary...* would therefore make it an invaluable source of additional materials.

Most of the resources in the collection are not stored on the *World War I Centenary...* website but in other online repositories. Therefore, we were interested to know whether lecturers would give students the URL of the relevant *World War I Centenary...* page or send them directly to the website containing the resource. T01's response was that students need some kind of synopsis that draws them in ('put down the crumb trail'), which *World War I Centenary...* provides – and in any case, she would want them to be aware of the collection as well as the individual resource.

The suitability of *World War I Centenary...* in secondary education was raised spontaneously both by workshop participants and by interviewees. As we have already noted, some of the technology-enhanced revisualisations were deemed more appropriate to this sector, but the general consensus was that schoolteachers would need assistance in mapping the themes to the curriculum that they are required to deliver.

3.7 KEY SUCCESS FACTORS FOR *WORLD WAR I CENTENARY...* IN TEACHING AND LEARNING

The themes of discoverability and academic credibility of the resources in *World War I Centenary...* emerged as potential key factors contributing to the acceptability and uptake of the collections by academics and students. They emerged from the interviews in response to questions about lecturers' browsing habits, and also in the chance discoveries made while lecturers explored the collections.

3.7.1 DISCOVERABILITY

Individual resources can be discovered in two ways: targeted searching to meet a specific need, and inquisitive browsing with an eye open for items of potential interest. These are exemplified in the following quotations:

[I think:] 'This week we are looking at X, so what resource will I look at for that?' The trouble is, one starts looking but gets easily sidetracked (T02).

I skip through it, looking at particular aspects, seeing something I quite like; for example, primary accounts of the time or something. If it isn't interesting we just shut it down straight away, and if it is, you can explore it further. And then interesting things sometimes take you on a path to something else interesting. (T01).

Both approaches carry the risk that one becomes sidetracked, but they may also lead to serendipitous discoveries, of '[coming] away with something that you hadn't expected to find' (T08). Examples of such finds were the *Eton Letters*, which T01 pounced upon for her 'History and the War' as counterpoint to the descriptions in Sebastian Faulks' *Birdsong*; the e-book *Before the War* by Viscount Haldane, which would prove invaluable in T08's research; and the photograph of Chinese labourers leaving Vlamertinghe in Matt Leonard's post 'Eastern Culture on the Western Front', which T07 felt would be a 'nice link' to Edmund Blunden's poem *Vlamertinghe: Passing the Chateau*. However, to maximise the likelihood of these chance discoveries, one needs to allocate a stretch of time simply to browse inquisitively:

This is an example of a website that is possibly more useful if you just give yourself a morning or an afternoon to look [at] it, and by chance you come across a great deal more than you would by searching using a search engine (T08).

What I feel is it's chance if it throws up the right thing, but if it did it would be useful, and I'm happy to spend time looking to see what's there (T02).

As T02's comment suggests, one needs to sense the possibility of something being found in order to commit time to searching, and this may depend on a positive initial impression of the collections.

However, it is not sufficient for a particular resource to be present in the collections: it must also stand out in the list of resources displayed on the page. Where thumbnails are not provided (as is the case in *World War I Centenary...*, much depends on the title. As T02 put it: 'I think you would run your eye down the list and think to yourself "What might work for me?" Obviously, you've got to be selective: you haven't got time not to be.' However, titles can be misleading. For example, T06 was about to dismiss the title of a photograph, 'Artillery on the March, May 1917', in a list of resources, guessing 'I wouldn't be interested in that: I think that's going to be the usual long shot of a load of people on a road [...] pulling horse artillery or something like that.' However, encouraged by the interviewer to test his hypothesis and click the link to the image, T06 found that the photograph portrayed German artillery, and a new dimension of interest was thereby added to it.

Titles, which are of necessity brief, can also conceal potentially relevant contents. On noticing an essay titled 'War Horse Poetry' (by Tim Kendall) in the list of blog posts, T02 was unsure of its usefulness. However, her interviewer knew that the essay mentioned Bevil Quiller-Couch, whom T02 had mentioned earlier in the interview, and encouraged her to read it. T02 commented: 'That's

interesting. That just goes to show— I wouldn't have looked, but because you mentioned it—'. Although a targeted search with the term 'Quiller-Couch' would have yielded the essay, this example demonstrates how a disadvantage of inquisitive browsing can be the formation of snap judgements on the basis of title alone.

3.7.2 ACADEMIC CREDIBILITY

Factors that can help to bestow academic credibility on a collection of online resources such as *World War I Centenary...* include the producer, the source of funding, and the standing of its contributors. For the librarian L03, as well as for some of the lecturers interviewed, they give a sense of its context, quality, and potential longevity.

The area of *World War I Centenary...* in which we explored the question of academic credibility in greatest depth were the short essays which are published as posts in a collaborative blog. From previous research by one member of the project team,⁷ we knew that blogging as a scholarly activity is the subject of some contention in the academic community. Some eagerly embrace it, while for others it is tantamount to selling one's knowledge for free.

Participants who expressed a positive disposition toward blogging included T06, who viewed the blog posts in *World War I Centenary...* simply as miniature essays that happen to be presented in the medium of a blog. For him, blogs are 'just another form of publishing', analogous with the pamphlets published in the 19th Century: 'it's a constant stream of change.' T09 considered blogging to be a good way of sharing one's work in progress:

...whatever it is that somebody is reading or researching at the moment without having to go through the whole academic bureaucratic kind of system, and there is a great value in that, basically being able to sit down and read a page on what somebody thinks.

T02, who was not a blogger herself, could perceive educational value in reading blogs:

Knowledge exists for us to share it. I can't see a problem, and I think a student encouraged to read some of these blogs would perhaps come to the next session with interesting questions, interesting points of view which then the whole group would benefit from.

She would, however, remind her students that a blog post is primarily the expression of an opinion.

In contrast, T04 was less enthusiastic, suggesting that a blog is the academic equivalent to the 'simplified soundbite' and expressing her preference instead for reading in-depth pieces. In similar vein, T05 felt that the responses to posts are often not well informed and come from non-professionals.

Although T08 was reluctant to treat blogs on the same basis as peer-reviewed journal articles, he would recommend any blog that served a particular educational purpose and which he considered worth reading: for example, as an introduction to an alternative interpretation of a historical phenomenon, and as a springboard to stimulate students to think further about that phenomenon for themselves.

The decision whether or not to write a blog oneself is also a matter of personal preference. For example, T04 acknowledged that public outreach, which can be achieved in part through blogging, is important, but it is not necessarily one's 'thing'. Interestingly, some interviewees who initially expressed reticence about writing blog posts themselves changed their viewpoint on reading the essays in the *World War I Centenary...* blog, and indicated their willingness to contribute a piece of their own.

⁷ Lee, S., Masterman, E., Lee, K., Highton, M., Enstone, Z. & Abdel Sattar, N. (2012). *Student Digital Experience Workstream: Final Report*. University of Oxford.

Both in the interviews and in the workshop we questioned participants about the inclusion in the *World War I Centenary...* blog of essays by non-academic experts. These contributors fall into two categories: a) professional historians, including writers on history, who are not attached to a particular HE institution (and who may not have studied history at higher degree level), and b) individuals who have a deep interest in, and knowledge about, World War I that may have been gained in part through informal learning.

Most lecturers felt a mixture of academic and non-academic contributors to be acceptable; for example, 'it shows that medical history is not just a preserve of medical historian even if some would love it to be' (T14). T15's view was that 'it's great to have a mixture, as long as it's quite clear who is academic and who isn't', and so felt that the contributor's biography should always be provided, preferably at the beginning of each article. T05 said that he tends to judge non-academic experts individually, by the quality of their work, and along similar lines T12 believed that there should be a quality assurance process so that the quality of contributions meets academic standards.

3.8 THE RELATIONSHIP OF *WORLD WAR I CENTENARY...* TO OTHER ONLINE AND PRINTED RESOURCES

As L03 observed, academics should never restrict themselves to one source of materials only. Indeed, interviewees and workshop participants alike felt that they would use the website alongside the other online repositories and collections which they currently consult.⁸ T02, who has limited access to libraries and therefore relies on Web-based resources more than some other lecturers, felt that with *World War I Centenary...* she now had a safe first port of call: 'Having got this site, I would go straight to it. Only if I didn't find what I was hoping to find would I widen my search'. T04 remarked that it is also important for students to be directed to 'gateway' sites such as *World War I Centenary...*, as they are not necessarily familiar with the 'tricks' of looking up specific collections.

According to participants, the main difference in their future behaviour would be a greater awareness of the legal issues associated with the use of online materials. Two participants even indicated that from now on they would actually give preference to openly licensed resources.

Confining oneself to OER would mean access to a lesser quantity and narrower scope of resources; however, in comparison with the thousands of hits which a Google search can yield, 'these are very focused' (T02). T08 appreciated the value of the Creative Commons licences in allowing lecturers to use the resources without complications, even though it may have an effect in reducing the number and range of items. He agreed with his interviewer's proposition that, if one is simply looking for a representative photograph of, say, a trench for use in a lecture, then almost any picture will suffice.

As noted in section 3.6, most of the resources in the *World War I Centenary...* collections are held elsewhere on the Web (e.g. National Library of Scotland), and so we asked lecturers whether, in future, they would go to those sites via *World War I Centenary...* or whether they would bypass *World War I Centenary...* In reply, T04 acknowledged the function of *World War I Centenary...* in introducing users to the other sites; however, in contrast with her opinion on its usefulness as a gateway for students, she personally would go directly to the destination collections.

⁸ These include:

- Websites dedicated to World War I: Imperial War Museum (www.iwm.org.uk/history-terms/first-world-war), www.firstworldwar.com, First World War Digital Poetry Archive (www.oucs.ox.ac.uk/ww1lit/), The World War I Document Archive (<http://wwi.lib.byu.edu>), International Society for First War War Studies (www.firstworldwarstudies.org)
 - Collections: ARTstor (www.artstor.org), Project Gutenberg, Wellcome Collection
 - Libraries: British Library, Bodleian Library, National Library of Scotland, and Library of Tubingen University
 - Open sites: Wikimedia Commons, Flickr, OpenLearn
- (Data from interviews and workshop preliminary survey.)

L03 gave an insight into how a librarian might integrate *World War I Centenary...* with cognate collections. She would incorporate individual resources into the library's online catalogue, which is rapidly being transformed from a list of print holdings into a sophisticated online resource for locating and accessing e-books, websites, digital archives, and proprietary databases that the University has acquired. Affixing QR codes to bookshelves would be another way to integrate digital and physical materials, perhaps linking them to 'landing' pages containing links to relevant sites. Such landing pages would almost certainly be appreciated by T05, who confessed that he is always 'delighted to find a conscientious list of other sites [that might be] interesting on the same topic.'

World War I Centenary... also contains some resources that cannot be found in library catalogues, in particular the e-books held by Project Gutenberg. However, according to L03 incorporating open-access materials into the Library's catalogue is not a straightforward matter. The extent to which data should be harvested from sources such as Project Gutenberg and Gallica⁹ is the subject of debate in the library community at large, and libraries' current practice generally is to list in their catalogues only the materials that they actually hold.

⁹ <http://gallica.bnf.fr>

4. DISCUSSION AND CONCLUSION

4.1 MAPPING THE FINDINGS TO THE THREE KEY DIMENSIONS

4.1.1 THE 'OPEN' DIMENSION: VALUE OF THE COLLECTIONS AS OER

Research questions 1.1, 1.2, and 2.1 were intended to address the extent to which *World War I Centenary...* brings together a high-quality and comprehensive collection of open educational resources relating to World War I. They also explored this dimension further, questioning lecturers about their existing behaviour in relation to materials obtained from the Web, and seeking to identify any changes that could be attributed to their brief engagement with *World War I Centenary...*

Overall, the interviews and workshop introduced lecturers from a number of disciplines and subject areas to the resources. Participants were able to identify a number of resources that could potentially be useful to them and to their students in meeting specific purposes, both in teacher-directed and independent learning.

However, it is clear that a collection which is restricted to resources carrying a specific licence – in this case, CC-BY-SA in England and Wales only – will necessarily be smaller and more limited in its scope than other (non-open) collections. Hence, for example, a user looking for a resource on the football match played at Christmas 1914 will be unsuccessful, as there are currently no OER about that event.¹⁰ It also means that a lecturer in search of, say, a photograph of a trench that they can annotate may have to be content with a picture which is 'good enough' for the purpose, rather than a perfect fit to their requirements. Otherwise put, users' expectations regarding the potential outcomes of their searches need to be managed, and they should be encouraged to understand, and appreciate, the site for what it can offer them over and above the other collections that they consult: namely, freedom of use within the terms of a more liberal licence than most.

If participants' reports of general practice among academics are to be believed, there would appear to be an almost cavalier attitude to resources that they find and retrieve directly from searching the Web (as opposed to retrieving them from a proprietary database where the conditions of use are made explicit). This stands in marked contrast to the rigorous attribution of peer-reviewed texts and books. Moreover, some may have only a partial understanding of what is meant by 'open educational resources', although this may not be helped by the multiplicity of terms incorporating the epithet 'open' (e.g. open access, open data, open source). There are also signs of a tendency to equate a Creative Commons (CC) licence with OER status: i.e. to assume that because a resource bears a CC licence, it is therefore an OER – which, in the interpretation of the term used by this project, is not the case if the licence includes the ND (no derivatives) condition.

It is therefore a welcome outcome of the project that lecturers who engaged with *World War I Centenary...* reported that their awareness of the legitimate use of resources had been increased, and that they would modify their actions in future. Some were even emboldened to volunteer to contribute essays to the collaborative blog under the collection's umbrella CC licence. However, we did not uncover any evidence of interest in repurposing individual resources, even though we explicitly drew participants' attention to the fact that the licences permit such actions. This suggests that it may take a long time for individuals – and the academic community at large – to realise the full benefits of OER. Indeed, at present the main 'selling point' of OER may lie in raising awareness of legitimate practice in relation to Web-based resources, rather than in the ability to repurpose existing resources or to create and share new resources from them with impunity. Moreover, we have observed that examples of repurposing resources that the learning technology community currently presents to lecturers can be technically ambitious: for example, adding sound from multiple audio files to a silent video clip. Simpler, closer-to-home, examples such as annotating an image in

¹⁰ As at 3rd October 2012.

order to highlight particular features may therefore be more successful in evoking lecturers' interest. They may also serve to impress upon lecturers that the seemingly innocuous action of adding a line to a photograph constitutes modification – in CC parlance, the making of a derivative – and may be in breach of the licence terms.

4.1.2 THE 'CONTENT' DIMENSION: VALUE OF THE COLLECTIONS FOR REAPPRAISING THE WAR IN TEACHING

Research questions 2.1, 2.2, and 2.3 addressed the extent to which the *World War I Centenary...* collections provide resources for teachers to reappraise the way in which the War is taught: that is, to challenge the preconceptions held by students through addressing themes that are currently comparatively neglected in education.

It is clear from the data that, overall, the organising themes have been well chosen. Some gaps, including medicine-related topics, were identified, but it is promising that three interviewees and four workshop participants expressed the willingness to contribute essays or podcasts in order to help fill these gaps.

World War I Centenary... assembles resources from diverse disciplines, and we were fortunate in being able to solicit the opinions of lecturers from a number of branches of history, together with literature and modern languages. However, at present the collections seem of more use to history teachers and to teachers of English poetry seeking to give their students some historical background. Although the global reach of the War is well covered (particularly by the interactive maps), the collections are of less value in addressing the perspectives of other nations and the needs of students studying those perspectives (with the exception of a small number of images showing individuals from other ethnic groups).

Of course, because the collections are continually growing, any judgement made in respect of the content is provisional and should be taken as a suggestion for further areas to be covered, not as a criticism. This, though, begs the question of sustainability: how to maintain the flow of essays posted to the blog and to ensure that newly released OER are added to the collections. However, sustainability is not only about acquisition: *World War I Centenary...* would benefit from long-term curation that ensures the collections develop as an organic whole, with connections and cross-references made between new and existing materials.

4.1.3 THE 'TECHNOLOGY' DIMENSION: VALUE OF THE TECHNOLOGY-ENHANCED REVISUALISATIONS AND COLLABORATIVE BLOG

Research questions 3.1 and 3.2 narrowed the focus to the resources that have been specially created for *World War I Centenary...*: the revisualisations of open data and the essays contributed to the collaborative blog.

The interactive maps proved the most effective of the visualisations from lecturers' perspectives. Unfortunately, delays in the release of most of the simulations meant that we were only able to gather feedback on the simulation of a gas attack, 'Under a Green Sea'. Nevertheless, lecturers' difficulties in finding a purpose for it in their teaching are echoed in reservations expressed about the other forms of visualisation in two respects: 1) the need for a guide to the ways in which lecturers might incorporate the resource into students' learning, with specific examples of actual use; and 2) a concern with the use of technology for its own sake. True, the visualisations are intended in part to demonstrate the possibilities of what can be achieved with digital technologies, but it is important to develop and present them with a clear pedagogic aim in view. For example, the learning value of the 'Arras95' live Twitter campaign map and timeline may lie more in the construction of a knowledge artefact (the collection of tweets), either as a class role-play or as a public engagement exercise. The resulting visualisations – the map and timeline of tweets – may thus have limited meaning or value for third parties.

The choice of a blog platform for presenting the essays, and the inclusion of non-academic contributors, can be taken as signs of the gradual democratisation of scholarly space. Our data suggested a trend towards the acceptance of blogging as a legitimate scholarly activity to report work in progress or to summarise one's research for an undergraduate audience. Indeed, we might suggest that contributing in a purposive manner to a collaborative blog around a set of educational resources offers a relatively safe means for academics to enter the online self-publishing arena. Ultimately, though, the question of the academic gravitas of other people's blogs, and whether to keep one's own blog, understandably remain a matter of personal preference.

4.2 ADDITIONAL FACTORS IMPINGING ON THE EVALUATION OF *WORLD WAR I CENTENARY...*

The evaluation of *World War I Centenary...* was conducted with a relatively small number of participants, many of whom had barely an hour in which to explore the value of the collections to their practice. However, an extended period of study is required in order to determine the extent and depth of impact of any innovation. We were thus unable to address one of the central objectives of the project: namely, to create a 'living' resource that is continually updated and nurtures a 'community of practice' of teachers and learners. Any conclusions regarding impact in relation to the three dimensions addressed above must be confined to awareness, interest, and a stated intention to engage further: i.e. similar to levels 1 to 3 of the HEA's Academy Evaluation and Impact Assessment Approach.¹¹ Periodic follow-up studies over two to three years – i.e. well into the centenary period – are therefore desirable in order to appraise the impact of the collections with more confidence.

A number of additional factors impinge on participants' reactions to the website and, hence, on our interpretation of them. Usability of the website is one such factor, and it is gratifying that a number of the issues that were uncovered during the early interviews were resolved by the date of the workshop. Factors that are less easy to control are the varying dispositions, preferences, and needs of the participants themselves. We suggest that these may include:

- The aspects of World War I which they teach, and which determine the extent to which *World War I Centenary...* can offer resources relevant to them.
- Their aims and objectives, which may include addressing particular student characteristics.
- Their perspectives on the place of digital technologies in higher education and, in particular, on the educational value artefacts developed in social media.
- Their ability to spot the educational possibilities in a particular resource;
- Their competence and confidence in using digital technologies, particularly in using resources developed in third-party software.

With regard to the first factor in this list, we should note that there is a difference between the presence of relevant resources in a collection and users' discovery of them. Whether or not a user finds a resource is in part a function of usability (sophistication of the search engine) and in part a function of serendipity (the accidental discovery of useful resources when one is not actually looking for them).

¹¹ HEA (2009). *Academy Evaluation and Impact Assessment Approach*. York: The Higher Education Academy, discussed in Masterman, L. & Wild, J. (2011). *OER Impact Study: Research Report*. JISC Open Educational Resources Programme: Phase 2. University of Oxford.
<http://www.jisc.ac.uk/media/documents/programmes/elearning/oer/JISCOERImpactStudyResearchReportv1-0.pdf>

4.3 CONCLUSION AND RECOMMENDATIONS

This early evaluation of *World War I Centenary: Continuations and Beginnings* suggests that, broadly speaking, the collections and their presentation are capable of providing lecturers with openly licensed resources to support a reappraisal and re-orientation of teaching about World War I. Because of its small size and limited scope, *World War I Centenary...* will serve largely as a complement to other online collections, but one which allows users greater latitude in their use of its contents. This specific advantage should be promoted strongly to users, but in a stepwise approach which recognises that the first barrier to be hurdled is making lecturers aware that they need to attend to the copyright and attribution of digital resources retrieved from the Web just as much as they do when citing and quoting from peer-reviewed texts.

On the basis of our findings, and of our interpretations of them in this section of the report, we make the following recommendations in relation to *World War I Centenary...* and to other collections that may be assembled using this model:

To development teams:

1. Make explicit on the Home page of *World War I Centenary...* that the contents are OER, and provide guidance on the distinction between this and other sites in terms of what users are permitted to do with the resources. Simplify all explanations of ‘repurposing’, using language and examples that are meaningful within the context of the target audience.
2. In partnership with teachers, provide pedagogic scenarios for the technologically innovative resources, in order to help users understand how they might incorporate such resources into students’ learning.

To the producing institutions:

3. Allocate resources to evaluating the impact of the site at intervals over a 2–3 year period.
4. Ensure sustainable ‘curation’ of the site, for example by a designated ‘steward’.

To organisations considering the development of similar collections:

5. Where the collection is likely to be restricted in quantity and scope, consider adopting a novel thematic organisation for the contents as a means to increase its interest and, hence value to users.
6. If developing a collaborative blog around the themes and resources in the collection, seed it with posts by experienced scholarly bloggers, in part to encourage more cautious academics to contribute.

APPENDIX A. INTERVIEW QUESTIONS

QUESTIONS FOR LECTURERS

CONTEXT

What is your role in the University?

What subject(s) do you teach and at what level?

For how many years have you taught in HE (and other sectors if applicable)

We will come back to the place of WWI in your teaching later.

ATTITUDES TOWARDS REUSING AND SHARING LEARNING MATERIALS

Reuse

To what extent do you incorporate materials which have been created by others into your teaching?

- Prompts: More than half / 20% to 50% / 5% - 20% / None

What kinds of materials do you reuse when developing materials for use in your students' learning, and why?

- For example: images (photographs, pictures, diagrams); audio clips; film/video clips; reading lists; handouts; blog posts; lecture notes and/or slides (e.g. if you use PowerPoint presentations); activities/exercises. (Distinguish between big/little OER?)

How do you tend to find out about these materials?

- For example: through informal conversations with other lecturers; at department meetings; at conferences; through academic email discussion lists; on subject-specific Web sites that you know about Web searches.

How much importance do you attach to where the materials come from and who created them?

For example, do they have to come from:

- Your own discipline and/or your own university?
- Someone whom you know personally, or who has...
 - ...a strong reputation for their teaching and/or research?
 - ...been recommended by someone whose judgement you trust?

To what extent do you pay attention to the licensing conditions (if any) associated with the materials?

- Do you ever look for material that's expressly OER? Tell me...

What do you typically do to/with the materials that you find in order to make them suitable for your use? For example:

- Incorporate them into my teaching without modifying them.
- Adapt them to suit my curriculum or students.
- Look at them for ideas or inspiration but create my own materials.

Sharing...

Do you ever share your materials with other teaching staff?

- Prompts: frequently / occasionally / never

What kinds of materials do you share, or are you willing to share, with other teaching staff?

- For example: images (photographs, pictures, diagrams); audio clips; film/video clips; reading lists; handouts; blog posts; lecture notes and/or slides (e.g. if you use PowerPoint presentations); activities/exercises.

Through what medium (or media) are you willing to make your material available? For example:

- Direct personal communication (e.g. if someone asks you)
- In a VLE, intranet or repository available only to staff in your university
- In a VLE, intranet or repository available to students in your university
- In a national repository available only to the academic community
- On websites that are available to the general public
- Other...?
- Do you use a licence such as Creative Commons to tell others how they can use your material?

Have you explicitly released material as open educational resources?

- If yes, tell me...
- If no, what are your thoughts about doing so?

TEACHING YOUR WWI TOPIC(S)

How does WWI fit into your teaching?

- What topics?
- Level?
- Format and timing?
- What angle do you take?

Is there such a thing as a 'typical' student profile and motivation for taking the course?

Do students have particular preconceptions or misconceptions about WWI that impinge on their receptivity to the topics you teach?

- What are these and how do you tackle them?

(F2F courses only): What use do you make of technology in your teaching?

- Are students OK with this? (i.e. in terms of technical competence, satisfaction in relation to their learning)

What kinds of resources do you offer students in

- their core learning
- supplementary/optional reading?

Do you stick to resources that are specific to your discipline, or do you recommend resources from other disciplines that might provide additional context/motivate them/illuminate their understanding? (e.g. use maps and historical accounts in a literature course; poetry and ?? in a history course)

- Do students tend to look up these resources? Do they give you feedback on their interest/usefulness/value?

Do students look for resources themselves and tell you about them?

- If yes, where do they tend to get them?

To what extent do students include outside resources in their written assignments?

- What evidence do you have of how they search and...
- ...whether they take account of factors such as licensing?

LOOKING AT WORLD WAR I CENTENARY...

Explore the site for yourself, preferably with a specific purpose in mind, and talk me through it...

REVIEW

(Questions related to the key questions of the overall study.)

To what extent do you consider that the resources:

- Offer new academic perspectives on WWI?
- Reappraise the War across a range of disciplines that can inform students' learning in your home discipline?
- Highlight differing international perspectives (and thereby offer a global focus)?
- Address the differing needs and preferences of your learners (incl. those with accessibility needs)?
- Are at a level of granularity that makes them reusable in the your own context?

To what extent do you consider that the resources are presented in a way that encourages both you and/or their learners to annotate existing resources and contribute new ones? (this is intended to address OEP...)

- Is this an activity that you consider pedagogically worthwhile and one in which their learners would engage?

To what extent do you consider that the licences attached to the resources a) are sufficiently clear and b) support the kind(s) of use that you would like to make of the resources?

QUESTIONS FOR LIBRARIANS

CONTEXT

What is your role in the University?

- Specifically in relation to supporting academic staff and students – pointing them in the direction of online historical resources and websites.

Do you keep an eye open for resources that staff might use in their teaching? – i.e. pro-active role, rather than responding to lecturers' requirements.

What kinds of assistance do you give to students in terms of resources for their learning? – Beyond just the reading lists.

Methods of communicating with students re resources – (how) do you use Twitter, blogs, Facebook, RSS with? How do you target specific groups of students in terms of topics and years of study?

ATTITUDES OF TEACHING STAFF TOWARDS REUSING RESOURCES

What kinds of materials do lecturers use when developing materials for use in their students' learning, and why?

- For example: Primary sources (e.g. texts), Secondary sources (e.g. criticism), Images (photographs, pictures, diagrams), audio clips, film/video clips, reading lists, handouts, blog posts, lecture notes and/or slides (e.g. if you use PowerPoint presentations), activities/exercises

How much importance do lecturers attach to where the materials come from and who created them? For example, do they have to come from:

- Their own discipline and/or their own university?

- Someone whom they know personally, or who has...
 - ...a strong reputation for their teaching and/or research?
 - ...been recommended by someone whose judgement they trust?

To what extent are you aware of lecturers and students paying attention to the licensing conditions (if any) associated with each resource and check what they are permitted do with it?

How are you educating staff and students in the 'correct' use of copyrighted resources?

How might OER fit into all this?

- What is people's reaction to the idea of releasing their research under an open licence?
- What proportion of depositors opt for open – i.e. CC or copyleft – licences?

TEACHING WWI TOPIC(S)

How does WWI fit into UG teaching?

- What topics?
- Level?
- Format and timing?

What kinds of resources does the library currently offer students?

- Do students tend to look up these resources? Do they give you feedback on their interest/usefulness/value?

LOOKING AT WORLD WAR I CENTENARY...

Explore the site for yourself, preferably with a specific purpose in mind, and talk me through it...

What is the value of the Librarian Resources? How might they be developed?

REVIEW

(Questions related to the key questions of the overall study.)

To what extent do you consider that the resources:

- Offer new academic perspectives on WWI?
- Reappraise the War across a range of disciplines that can inform students' learning in your home discipline?
- Highlight differing international perspectives (and thereby offer a global focus)?
- Address the differing needs and preferences of your learners (incl. those with accessibility needs)?
- Are at a level of granularity that makes them reusable?

To what extent do you consider that the resources are presented in a way that encourages both you and/or their learners to annotate existing resources and contribute new ones? (this is intended to address OEP...)

- Is this an activity that you consider pedagogically worthwhile and one in which their learners would engage?

To what extent do you consider that the licences attached to the resources a) are sufficiently clear and b) support the kind(s) of use that you would like to make of the resources?

Overall, what is your verdict on this website as a gateway to educational resources for teaching and learning about WW1?

- Would you recommend it to history lecturers? (Why/why not?)
- How could it be improved? (content, organisation, usability...)

APPENDIX B. WORKSHOP TIMETABLE

Time	Session	Lead
10:00 – 10:30	Registration and coffee	
Introductory activities		
10:30 – 10:35	Welcome	Project director
10:35 – 10:50	Overview of the JISC Commemoration Programme	Programme manager
10:50 – 11:00	Individual introductions	Project director
11:00 – 11:20	Activity 1. Discuss in groups: <ul style="list-style-type: none"> ■ What are the challenges (e.g. myths and preconceptions) in teaching the First World War? ■ How do you address them? ■ What resources (visual, textual, others) do you use to this end? 	Researcher 1 Researcher 2
Website walkthrough and guided exploration		
11:20 – 11:40	Overview of the WW1C project. Walk through the website (1): themes, resource collections and blog posts	Project director
11:40 – 12:10	Activity 2a. Explore themes and blog posts. Bear the 'reappraisal' aspect in mind.	Researcher 1 Researcher 2
12:10 – 12:25	Walk through the website (2): simulations, interactive maps, resources for Arras95	Project director
12:25 – 12:55	Activity 2b: Explore simulations and interactive maps and. Bear the 'reappraisal' aspect in mind	Researcher 1 Researcher 2
Buffet lunch		
Presentations		
14:00 - 14:30	Making it easy to reuse digital resources in teaching	Legal expert
14:30 – 14:45	Europeana 1914–18 project	Researcher 3
Embedding the resources in one's teaching		
14:45 – 15:30	Activity 3. Embed the resources into your teaching <ul style="list-style-type: none"> ■ Either: Determine the usefulness of the collection to your current teaching ■ Or: Consider how you might redesign your teaching to address one of more of the 'reappraisal' themes using resources in the collection 	
15:30 – 16:00	Concluding plenary	Researcher 1 Researcher 2
16:00	Fill in the evaluation and depart	

APPENDIX C. WORKSHOP PRELIMINARY SURVEY

Welcome

Welcome to this survey, which we would like you to complete before you come to the workshop. It will help us to understand something about your background, the place of the First World War in your teaching, and the resources that you use to support your teaching.

The survey should take approximately 5-10 minutes to complete.

For convenience, the questions are divided into pages. Use the "Next" and "Previous" buttons to move through them. When you have finished, click the "Finish" button after the final question (don't click the "Cancel" message or close this browser window as you'll lose everything that you have written).

If you encounter problems completing the survey, please contact [Joanna Wild](#) at Oxford University.

Thank you!
The WW1C Continuations and Beginnings project team

1. Your name

2. For which organisation (university, museum, charity etc.) do you mainly work?

3. What role(s) do you have within your organisation? (You can tick more than one box if needed.)

- Teaching undergraduate students
- Teaching postgraduate students
- Teaching adult learners (e.g. continuing education, ACL)
- Supervising research students
- Course/curriculum design
- Educational outreach/liaison with schools and other educational establishments
- Other (please specify)

**4. Which of the following best describes the overall subject area in which you teach?
(You can tick more than one box if needed.)**

Please feel free to use the "Other/additional information" box if you would like to give a more precise response.

- British History
- History - nations other than Britain
- English Literature
- Literature - nations other than Britain
- History of Art
- History of Medicine
- Military History/History of War
- Politics
- Other/additional information

Teaching about the First World War

5. How does the First World War fit into your teaching? For example:

- What aspects of the War do you cover?
- What is the format of your classes (e.g. lectures, tutorials, seminars)
- Roughly how many hours' study are students expected to do, both inside and outside classes?

If you are not currently teaching, please reply with reference to your most recent experience.

If you are an educational outreach officer (or similar), please adapt these suggestions to suit your context.

6. We would now like you to tell us which three websites, online collections (databases) and 'real-world' collections (e.g. libraries, archives) you value most when looking for resources to support your teaching about the First World War. These might be specific to a particular subject or discipline, or they might be general purpose websites such as Flickr.

"Resources" include primary and secondary texts, images, animations, audio clips, video clips, podcasts and similar audio or visual media.

If you can't recall the URL of a publicly available web-based collection, please give some identifying information that will enable us to search for it in Google.

1.
2.
3.

Reusing resources in your teaching

7. When incorporating a third-party resource that you have found on the Web into your teaching, which of the following statements most closely describes your actions?

Your response will be treated in complete confidence, so please be honest!

- I always check whether a licence is attached to the resource and am careful to follow the terms that govern how I can use it.
- I don't check the terms of the licence if I am going to put the resource somewhere where it isn't publicly available (e.g. in the VLE).
- I use the resource without thinking whether or not it has a licence.
- Other: please state

8. When incorporating third-party resources that you have found on the Web into your teaching, how often make any alterations to them?

Examples of alterations include cropping an image, overlaying text on an image, overlapping one image with another, and shortening a piece of text.

- All of the time
- Most of the time
- About half of the time
- Occasionally
- Never

Feel free to clarify your response:

9. What do you currently understand by the term "Open Educational Resources"?

End of survey. Thank you: we look forward to meeting you at the workshop.

APPENDIX D. QUESTIONS FOR PLENARY DISCUSSIONS AT WORKSHOP

ACTIVITY 2A: THEMES, BLOG POSTS, TEACHING RESOURCES

What are your initial reactions to the site?

- What have you found of interest/relevance?
- To what extent do the resources appear (at first glance) to address the 'reappraisal' areas?

In the discussion that we hope this will generate, ensure that we cover the following:

- To what extent are the WW1C themes relevant to your teaching? Are there any surprising inclusions? Are there any surprising omissions?
- In the individual interviews that we have held with academic staff, we have uncovered contrasting opinions on blogging as a scholarly activity. Some consider it to constitute a devaluing of one's work. Does anyone have any particularly strong views on this matter – either for or against?
- Some of the blogs are by WW1 experts from outside academia – including at least one person who has a deep knowledge of the War developed through interest and informal learning. What is your (general) attitude toward writings by non-academic experts? Do you think that it's OK to recommend them to students (and if yes, under what circumstances)?
- Looking at the teaching resources... in principle, how likely are you to recommend your students to listen to a lecture from another university (say, Open Yale or OpenLearn)? How do you think your students would react to this proposition – particularly if they are paying £9,000 to be educated at your university?

ACTIVITY 2B: SIMULATIONS, INTERACTIVE MAPS, ARRAS95

Part of the purpose of these simulations and maps is to explore how digital technology might make it possible to support students' learning about WWI in new and effective ways. Would you like to comment on the resources in this respect?

- Maybe zoom in on specific genres:
 - Interactive maps
 - 'Under a Green Sea' and related simulations
 - Spanish Flu ABM

Could you see yourself using them in your own teaching?

- If yes, how? – what topics, what level of study?
- If no, why not?

Suggestions for other topics that might lend themselves to treatment in this way?

ACTIVITY 3: EMBEDDING IN OWN TEACHING

What resources have you found that you could use with your students, and how do you envisage using them? (i.e. a brief show and tell)

(Broaden the discussion.) Thinking about the WW1C collection as a whole...

Would you consider including the WW1C collection in the list of online and offline resources that you consult when planning your teaching?

- If yes:

- Under what circumstances would you look in WW1C rather than other places (and vice versa)?
- And/or
 - There's a difference between OER and resources with more restrictive licences (e.g. where you might have to pay to use them): are there any circumstances under which would you look explicitly for an OER as opposed to a non-openly licensed resource?

To what extent would you consider contributing materials of your own to the teaching and learning community, using an open licence that permitted others to adapt them to their own needs?

- More specifically, would you be willing to contribute an essay or podcast to the WW1C site, bearing in mind the terms under which your work would be licensed?

APPENDIX E: WORKSHOP EVALUATION FORM

World War I Centenary Project: Workshop Evaluation

Thank you for taking part in the workshop. Please complete this survey to give us your feedback and suggestions for improvement.

1. Name (leave blank if you would prefer to remain anonymous)

2. To what extent were the aims of the workshop achieved for you?

	Not at all	A little	Mostly	Fully
To provide resources for "neglected topics" that can help teachers to challenge learners' common preconceptions about the First World War	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To find new resources that you could use to support your students' learning	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To increase your awareness of Open Educational Resources and how they differ, in terms of what you can do with them, from materials with more restrictive licences	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Additional comment:

3. Please rate the following aspects of organisation and content:

	Poor	Adequate	Good	Excellent
Information provided	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Structure and timings	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Content	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Venue	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Catering	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Additional comment:

4. What were the high points of the workshop for you?

5. How can we improve the workshop for future participants?

The "World War I Centenary Continuations and Beginnings" website:

World War I Centenary Project: Workshop Evaluation

6. If you would like to comment further on the "World War I Centenary Continuations and Beginnings" website, please fill in this box:

7. Would you like to contribute an essay or podcast to the website?

- Yes
 No

If you ticked "Yes", please ensure that you have given your name in question 1, and use this box to indicate a possible topic:

Thank you for your feedback. We encourage you to continue visiting the website and to recommend it to your colleagues.

APPENDIX F. CASE STUDIES

CASE STUDY 1: UNDERSTANDING WAR POETRY IN ITS HISTORICAL CONTEXT

Robert is a lecturer in his university's English Faculty and gives an annual series of three lectures on World War I poetry. They are intended primarily for first-year undergraduates, although students from other years often also attend out of interest. His exploration of the interactive maps in *World War I: Continuations and Beginnings* yielded some powerful resources for helping students to appreciate the historical context in which the poems were written.

World War I in his current teaching

In his lectures, which cover six or seven poets, Robert's aim is to stimulate first-year students to develop the critical skills needed at university level. However, he was initially surprised to find that few students had studied the World War I poets at either GCSE or A Level, and therefore now addresses the historical context as well. This contextual information is not limited to the war years: students have misconceptions about the pre-war political scene that need to be corrected, and he also covers the post-war period. With only three lectures at his disposal, much of this historical background has to be explored by the students in their reading outside class.

During the months leading up to each lecture series Robert collects ideas, references, and links in a mailbox on his computer and makes a pile on his desk of useful books that he has come across since the previous year. He then spends about two weeks catching up with his reading and revising his lecture notes. The principal online resources that Robert consults during this process are the University of Oxford's First World War Poetry Archive and Great War Archive, together with judiciously selected essays in Wikipedia. He feels that these sources are sufficient for his purposes, as most other websites are specialist historical ones. He has been known to search for materials on Google, but this has limitations in that after three pages or so the hits become repetitious and their academic value deteriorates.

Perspectives on copyright, reuse, and sharing

Robert is conversant with the copyright implications of incorporating third-party materials into one's own work and then publishing that work online. He feels, though, that lecturers in general may be less certain of the extent to which they can use copyrighted materials in the closed environment of the lecture theatre and the institutional VLE: hence the advantage of OER as 'you can use it whenever you want.'

Incorporating resources from *World War I Centenary: Continuations and Beginnings* into his teaching

Browsing the list of posts in the collaborative blog, Robert quickly spotted a number that he could recommend to his students. These included Melanie Winterton's essay about the recycling of artillery shells into domestic artefacts ('18-Pounder Artillery Shells: The Great War Recycled and Re-Circulated'), for background information, and 'Ivor Gurney, Isaac Rosenberg, Wilfred Owen' by Tim Kendall, which was more directly relevant to his teaching.

Regarding the status of blogging as a scholarly activity, Robert disagreed with the view that an academic devalues his or her work by giving it away for free. In his view, blogs are 'just another form of publishing' and draws an analogy with the pamphlets published in the 19th Century: 'it's a constant stream of change.' He is also supportive of the involvement of non-academic experts in the blog, pointing out that there are not only some excellent books by historians outside academia, but also they are sometimes written in a more approachable way for a student readership.

Elsewhere in the collection, Robert's eye was caught by the interactive maps. He felt that the map of Commonwealth war graves (viewable via Google Earth) could be a powerful means to convey both

the global reach of the war and the intensity of the combat on the Western Front: ‘...tons of graves all around Belgium and France... astonishing, really. [...] Graphically, that would hit a student in their face and they’d just go “Wow. Yes, this is massive.”’ As a teacher of literature he also found the map of Edward Thomas’ journey to Arras ‘very interesting. [...] I think I could probably build a good talk about that.’

Overall, Robert thought that he would add the *World War I Centenary*... collections to the list of repositories which he normally searches. He liked having the different themes as prompts: ‘What’s that about? I’d be interested to know what’s that about...’ He was confident of being able to use a number of the images to illustrate his lecture slides, and would add some of the blog posts to his reading lists. However, he felt that he would need to target his students’ explorations: ‘I wouldn’t just throw them at this because they’d be clicking on it going “Where’s the continuity? Where’s the story here?” But I might say “Well, look, go and read Tim Kendall’s online blog about...” and occasionally I talk about religion and spirituality, so that might be an interesting one by Everett [Sharp]: “Gott Mit Uns”.’

CASE STUDY 2: SUPPORTING UNDERGRADUATE HISTORY STUDENTS

Neil is a lecturer in his university's History Faculty. His principal field of research is political history, and he has hitherto been more accustomed to consulting digitised archival materials than collections such as *World War I Centenary: Continuations and Beginnings*. However, he quickly perceived its potential value to the teaching of undergraduates, particularly in tackling their predisposition to associate the War with change rather than with continuity.

World War I in his current teaching

Undergraduates at Neil's university study World War I as part of an outline paper on 20th-century British history in their first year, and later have the option to take a specialised paper on the War in its own right. All students write a dissertation in their third year, and a number choose a topic related to World War I.

Neil has some latitude in the manner in which he covers World War I, and he prefers to focus on its aftermath and impact on British society and politics, and on international relations. In part, this is because many of the students have studied the War itself at A Level. However, he also wants to tackle students' preconception that the War marks the end of the 'long 19th Century' and replace it with a perspective on politics in the 1920s that recognises the efforts of some political groupings to restore the 'stability' of the pre-1914 period. As he says, 'When you first put this proposition – the idea of continuity – to students, they're slightly taken aback.' Therefore, he would value the availability of more material on which students can draw in order to construct their own case studies of, for example, continuity in policy and in material culture.

Perspectives on copyright and online resources

In his lectures to undergraduates, Neil uses PowerPoint slides to outline a structure of the lecture and to show graphs of election results. If he wants students to discuss a visual image in a tutorial, he will simply print a copy of it rather than providing them with a digital version. Copyright only becomes an issue when one is considering including an image in a publication of one's own.

When looking for online resources, Neil primarily searches digitised archives such as those of Sir Winston Churchill in connection with his own research. Until he encountered *World War I Centenary* he considered that online resources were aimed primarily at A-level students and that their task was to make scholarly material accessible to students.

Incorporating resources from *World War I Centenary: Continuations and Beginnings* into his teaching

Reviewing *World War I Centenary...*, Neil felt that its strength lies in the themes, which reflect the current trends in research, including the impact of the War on the construction of memory and on literature, readership and mass publishing. He also found resources that would help him tackle the concept of continuity that students find problematic, in particular the e-books held in Project Gutenberg, books that 'capture the questions that people in 1920, –21, –22 were asking and don't easily occur to us now.' A serendipitous find that would also prove invaluable to his own research was the volume *Before the War*, by Viscount Haldane, which he had come across for the first time.

Discussing how he would use *World War I Centenary...* in his teaching, Neil thought it would be a good source of illustrations for lectures. In this respect, it was useful in bringing together a lot of online resources of which one might not otherwise be aware: for example, the extensive collection of images held by the National Library of Scotland. He appreciated the value of the Creative Commons licences in allowing lecturers to use the resources without complications, even though it may have an effect in reducing the quantity and range of items. That said, he agreed with the proposition that if one is simply looking for a representative photograph of, say, a trench for use in first- or second-year undergraduate lecture, then almost any picture will suffice.

Turning to the essays in blog post format, Neil felt that he would recommend to students any piece that he found worth reading, but he would not treat it in the same way as a peer-reviewed article in a scholarly journal. To be included in his reading lists, an essay would have to serve a very specific purpose: for example, to induce students to think about a familiar issue in a new light – as does Matt Leonard’s ‘New worlds, old worlds and underworlds: “conflict culture” and the First World War’.

Regarding the suitability of *World War I Centenary...* as a resource for students to explore by themselves, Neil felt that it would be of relevance to the specialist papers that students can take in their second and third years, and of particular interest to third-year students writing dissertations on War-related topics. Such students often investigate the Home Front, in part because of the easier access to resources such as newspapers. The comprehensive scope of *World War I Centenary...* would therefore make it an invaluable source of additional materials.

Although Neil felt that he would include resources from *World War I Centenary...* in the reading lists for younger undergraduates, first-year students in particular would need some kind of introductory guide to each recommended resource. Although first-years do not normally investigate primary materials unless they take an optional course in the summer term, he felt that certain students might benefit from looking at primary materials before that time and, as a result, might bring an extra dimension to their essays and tutorial discussions.

Finally, Neil’s discovery of the Haldane volume led him to consider the collections as a resource for researchers. In this respect, he suggested the addition of a ‘book review’ feature, to which members of the research community could contribute along similar lines to the website of the Institute for Historical Research.¹²

¹² <http://www.history.ac.uk/>

CASE STUDY 3: FICTION VERSUS REALITY IN STUDENTS' PERCEPTIONS OF THE WAR

Teresa works as a part-time lecturer in continuing education with adult learners and international students. She primarily teaches face-to-face classes in history; however, she has recently designed a cross-disciplinary online course, *History and the Novel*, which is about to run for the first time. She made some serendipitous discoveries in *World War I: Continuations and Beginnings* to support her teaching of the course.

World War I in her current teaching

Teresa teaches World War I as a topic in itself and also as a factor in other topics in interwar European history such as totalitarianism and politics. Coverage of World War I in her face-to-face teaching varies from a one-day intensive class, through a one-week unit with two hours' contact time and additional reading, to eight-week courses with tutorials and written work. She finds that students' initial preconceptions about the War depend on their age and nationality. For example, adult education students will often assume that Germany was at fault, while international students from the Far East in particular may have only hazy ideas about it.

Teresa likes to make extensive use of resources such as maps, paintings, poems, literary extracts, photos, and audio clips in her teaching. For example, showing two cartoons depicting the same event from opposing viewpoints helps students to grasp the concept of bias. An image can also function as a trigger for discussion and an emergent awareness of empathy: 'the visual contact makes all the difference in the world; people being able to picture what someone looks like. [...] it starts to become more real and people start to become invested in it, engaged in it, and starting thinking about it and what it meant, and it stops being abstract and distant and past.'

Perspectives on copyright, reuse, and sharing

Teresa mainly reuses primary and secondary sources in her teaching. However, she describes herself as having been only 'vaguely aware' of the copyright implications until she took part in a JISC-funded project to develop an online course using pre-existing materials sourced from outside her institution. This experience alerted her to the importance of attribution and attention to copyright conditions. She was also introduced to Creative Commons licensing and to Flickr Commons as a potential source of useful visual images. She now applies these skills and knowledge in doing her own searches: 'The whole participation in the project made me think about resources in a much more collected way.'

Contributing to an online course in the JISC project also altered Teresa's attitude toward sharing her own teaching materials, and in this respect she appreciates the opportunities for sharing that OER initiatives provide. However, sharing one's materials entails becoming less possessive of them: 'either you give it up or you don't, you can't have that kind of ownership. I think you've got to think about your relationship with the sources in a different way. [...] Because it's the future.'

Incorporating resources from *World War I Centenary: Continuations and Beginnings* into her teaching

In exploring the collections, Teresa adopted her customary approach to searching websites of this kind: namely, to 'skip through it, looking at particular aspects, seeing something I quite like: for example, primary accounts of the time or something. [...] If it isn't interesting we just shut it down straight away, and if it is, you can explore it further. And then interesting things sometimes take you on a path to something else interesting.'

Although this approach can take one far away from the task at hand, it opens up the possibility for serendipity. For example, on encountering the e-book of H.V. McNaghten's *Eton Letters* in the 'Strange Meetings' theme, Teresa's curiosity was instantly piqued. A brief read of the opening pages was sufficient for her to discern a place for it in her new cross-disciplinary course, 'History and the Novel'. She explained that the book fits in with one of her aims in designing the course: addressing

how people's impressions of certain periods are formed by novels (e.g. Dickens' *Tale of Two Cities* and the French Revolution). The *Eton Letters* would be relevant to her unit on Sebastian Faulks' *Birdsong* because 'you've got this very personal level [in the *Letters*], which has the cross-over with the novelistic style. [...] you have an extract from *Birdsong* about in life in the trench – so there you've got the fiction part. You tie it [in] with this, which is the lived experience part of it, and then you tie it in with statistics talking about life expectancy of people like that... It's about making people realise that these things actually happened [...] it's about real people leading real lives.'

Teresa was initially unsure about the value of the blogs by expert historians, but began to revise her views on reading the post 'New worlds, old worlds...' by Matt Leonard, which she found in the 'Strange Meetings' theme. Again, she thought it could be relevant to the *Birdsong* unit: 'Mmm... There are some very interesting points I could put in here, and link this to the novel part of it: you've got photographs; you've got extracts from the texts; there's all kinds of things.' Another of Matt Leonard's posts, 'Eastern culture on the Western front', could be useful with her international students: 'Ah look, there we go: China! That'll be great!' She concluded: 'I like blogs now. I'm converted.' Indeed, having read these posts, she now felt confident to write a contribution of her own.

Teresa appreciated the aim of the collection to present alternative interpretations and neglected aspects of the war, not only because it enables students to explore related themes that cannot be accommodated in the core course, but also because presenting the fuller picture in all its complexity is 'what the historian's mission must be.'

CASE STUDY 4: A LIBRARIAN'S PERSPECTIVE

Ellen is her university's History Librarian, with responsibility for both print and digital collections. Her role includes giving guidance to academic staff and students about the online materials available in their fields of study, and keeping them informed of new acquisitions. She is very enthusiastic about the part that social media can play in this respect, and the Library boasts a blog, an RSS feed, a Twitter stream, and a Facebook presence, as well as a more conventional mailing list. For Ellen, *World War I: Continuations and Beginnings* would form a valuable addition to the range of digital collections that she recommends to staff and students, with the freedom to use resources as one wishes being a key benefit.

Supporting lecturers and students in a digital age

The advent of digital resources has transformed the Library's catalogue from a simple list of print holdings to a sophisticated online resource through which lecturers, researchers and students can additionally locate and access e-books, websites, gateways, online archives, and a number of proprietary databases that the University has acquired and that cannot be searched via Google. RSS feeds ensure that new additions appear in the online subject *Libguide* that the History Library provides in common with the University's other libraries.

Increasingly, QR codes offer an easy and immediate way to connect printed and digital content: 'providing guidance at the point of the shelf, because you've got the reader's attention here [...] QR codes seem such a good way to direct people to websites.' However, where a large number of online resources exist for a topic – for example, the First World War – Ellen suggests that it may be necessary to create an additional 'landing page' on the Library's website (perhaps as part of the *Libguide*) with links to those resources, in order to avoid a plethora of QR codes on each shelf.

By integrating digital resources into the catalogue Ellen hopes to divert students away from treating Google as their sole port of call: 'we have an ongoing battle [...] every term to tell them that they have to look around.' She acknowledges that it is impossible to compete with Google in terms of the quantity of resources retrieved by a single search; however, the Library has the advantage of being able to direct students towards sites of a higher quality. In this respect criteria such as the provenance of a particular site, its editorial oversight, and funding stream are important, in addition to content: '...the editorial board side is really important, of putting the content together; [...] when it comes to the librarian's role of referring students or even academics to a particular resource, it's the quality of the content which really matters.'

Copyright and open resources

The History Faculty actively encourages students to use a variety of resources, with concomitant implications for lecturers' and students' understanding of, and adherence to, terms of copyright. In relation to resources with an open licence, Ellen notes the need for librarians to have a full grasp of both the concept of 'openness' and the different types of Creative Commons licence in order to give informed advice to students and staff and, thereby, avoid frustration on their part.

Incorporating open-access materials into the Library's catalogue is not, however, a straightforward matter. The extent to which data should be harvested from sources such as Project Gutenberg (included in *World War I Centenary...*) and Gallica is the subject of much debate in the library community at large. Libraries' current practice generally is to list in their catalogues only the materials that they actually hold, and so at present Ellen has to tell people to search these resources for themselves.

With open educational resources in particular, Ellen expects to see 'more than just a website with lots of good things on it.' Rather, there should be some kind of functionality that will allow the tutor to access each resource and extract relevant parts from it, or to piece together resources through which students can navigate. Although an OER collection such as *World War I Centenary...* necessarily contains fewer items than a (purchased) proprietary collection with more restrictive terms of use,

Ellen feels that lecturers should never restrict themselves to one route only. They need to be aware of the benefits and drawbacks of the different underlying publishing models, and of the fact that the OER may be more easily incorporated into their teaching: 'they need to have a good understanding of what they can do with [open] material and make the most of it.'

The value of *World War I Centenary: Continuations and Beginnings* from a librarian's perspective

First-year undergraduates study World War I as part of a general history paper, and it is offered as a special paper in the other years. The War is also quite a common topic for third-year dissertations, and since it is becoming harder for students to identify new lines of research, the increasing availability of comprehensive online resources such as *World War I Centenary: Continuations and Beginnings* is to be welcomed.

Ellen appreciated the range of themes on the Home page of the collection, commenting that they will enable her to show that the site covers social and cultural history, as well as military history, and therefore is usable and attractive to a larger number of people. Since historians are interdisciplinary and increasingly make use of resources in different formats, she welcomed the visual resources and interactive maps.

Homing in on the collaborative blog as a medium for self-publishing, Ellen judged this approach to be 'really great' in bringing together a variety of academic and non-academic experts, and she also appreciated the interactive element (i.e. the provision for comments). She appreciates, however, that not all historians view blogging in such a positive light and, indeed, that blogging as a scholarly activity does not yet feature in research assessment exercises.

As a librarian, Ellen paid close attention to the 'Librarian Resources' page of the website and approved of the inclusion of both the Dewey Decimal and Library of Congress (LoC) classification systems. Since the History Library uses the LoC, readers who are familiar with the system can apply their knowledge to this collection: '[it's] quite nice to have that synergy.' She felt that it is wise to start out with a very general classification, as the collection has done, and to subdivide the categories as the collection grows – for example, once the list of items under each category exceeds two or three pages. One question to address is whether all sections relevant to World War I should be listed, or only those for which there are items in the collection. A possible compromise would be to list all sections, but to 'grey out' the empty ones. Ellen also pointed out that the Library does not classify e-books as they do not need a shelfmark to identify their location. However, she suggested that these should be classified in *World War I Centenary...* according to LoC and Dewey conventions to ensure their inclusion on the 'Librarian Resources' page.

Overall, Ellen greeted the collections with enthusiasm, and was eager to index it in the University's gateway to online databases, include it in the *Libguide*, and publicise it through the Library's blog and Twitter stream.