



Project Document Cover Sheet

| Project Information | | | |
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| Lead Institution | The Arts University College at Bournemouth ¹ | | |
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| Partner Institutions | Plastics Historical Society and The UK Centre for Materials Education | | |
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| Programme Manager | Ben Showers | | |

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¹ The Arts University College at Bournemouth changed its name from the Arts Institute at Bournemouth during the course of the project.

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JISC Final Report (*Public Report*)

Title Page

The MoDiP Digitisation Project

MoDiPDiP

Susan Lambert

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26 October 2009

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Acknowledgements

We should like to thank the JISC for funding the MoDiPDiP as part of the Enriching Digital Resources programme, a strand of the Digitisation Programme.

The Museum of Design in Plastics (MoDiP) was partnered in the project by the Plastics Historical Society (PHS) and the UK Centre for Materials Education (UKCME). We should like to thank in particular our contacts at these two institutions: Steve Akhurst, Chairman, PHS, and Adam Mannis, Project Manager and Subject Adviser, UKCME. They both also served on the MoDiPDiP Advisory Group and we should also like to thank the other members of this group: Jim Hunter, Vice Principal at the Arts University College at Bournemouth of which MoDiP is a part, for his guidance and watchful eye; Richard Langley, Services Manager at the Modes Users' Association, for his generous advice on web and data-base matters; Christian McIneny, Senior Lecturer in the School of Design, for his inspiration and advice on user needs; Marcia Pointon, Professor Emeritus of History of Art at the University of Manchester and Research Consultant to the AUCB, for considerable advice, both strategic and detailed, and especially in connection with the scholar's web requirements; Nick Poole, Chief Executive of the Collections Trust, for his strategic nudges and encouragement from start to finish; and Ben Showers, the project's Digitisation Programme Officer, for his brilliant support throughout the project. Each of them has supplied something of vital importance to the project's success.

Executive Summary

The Museum of Design in Plastic's Digitisation Project (MoDiPDiP) aimed to create the world's largest and highest quality digital record of plastic artefacts as a resource to support research into design in plastics and its cultural impact.

The modern world is made of plastics. The story of design in plastics is the story of the industrial and social development of the 20th and 21st century environment. Yet, plastic has become so ubiquitous in our society that it seldom receives the same attention as longer established materials except as a focus for current debates around sustainability. And contrary to popular belief, plastic is not stable. The project has thus enabled the capture of this knowledge crucial to an understanding of the modern world before it disappears for ever.

The MoDiPDiP was an application under 'the pilot and small-scale digitisation' heading and ran for a year from 1 October 2008. The Museum of Design in Plastics (MoDiP) was partnered by the Plastics Historical Society (PHS) and the UK Centre for Materials Education (UKCME). The PHS contributed 400+ artefacts to the resource and expertise in plastic materials and processes. The UKCME provided expertise in user needs, evaluation and dissemination. Of particular value to the project is its knowledge of where and to whom 'Plastic Materials' is taught at HE levels in the UK.

The project had five key objectives:

- creation of multiple digitised images of 1500+ artefacts.
- provision of new and enriched documentation of the artefacts.
- development of a functional web specification.
- building of relationships with humanities, arts and sciences research communities.
- dissemination of knowledge and expertise in plastics design.

Understanding design in plastics requires a multi-dimensional and inter-disciplinary approach. Previous projects in this area have been limited to a 2-dimensional record of the artefact. The unique value of MoDiPDiP is that it has created multiple (up to 12) views of each artefact, allowing for a much more comprehensive view, and hence more detailed interpretation.

The principal challenges of the project involved bringing our digitisation and documentation practices up to scratch. We have now adopted consistent approaches to image making and accompanying metadata which post-project will be applied to the remaining 5500 artefacts in the museum's collection. Of particular significance is our development of an object term list for 20th century and contemporary artefacts in everyday use, which we hope may also be of use to others. This development work has not only enabled us to work faster but also make a step-change in the long-term value of our records.

The resource is already available on the Arts University College at Bournemouth's website: www.aucb.ac.uk/aboutus/museumofdesigninplastics.aspx. It will also be hosted by the VADS: www.vads.ac.uk, the UKCME: www.materials.ac.uk, and on Jorum Open.

A high point of the project was the development with Adaptive Technologies Limited of a functioning HTML prototype that is the basis for the final website specification. Analysis of the cost benefits of the different functionalities has enabled us to establish exactly what we want and what it will cost, thus putting us in a strong position to raise the funds to create the site. Building the site is however vital if the value of the project is to be maximised.

Included in the project was a post-project commitment to create three learning packages a year for three years utilising the resource created during the project. Indeed the project has been as much about what the resource it has created will make possible in the future as it is about the resource as it now is. For this reason the project's launch has been delayed to enable the presentation of a number of these learning packages, already evaluated by a range of users, to be disseminated at its launch. This will take place in the second semester of the new academic year of 2009/10 and consist of a national 'Plastics Teaching Materials' daylong event co-hosted with the UKCME.

Background

MoDiP is the UK's leading accredited museum in design in plastics. It is part of the Arts University College at Bournemouth (AUCB), a specialist university college in art, design and media.

The museum is acknowledged as the UK's leading resource for the study and interpretation of design in plastics and as such is a major research resource. The museum supports academic study and research across the HE/FE sectors as well as providing a resource for professional curators throughout the UK and internationally.

MoDiPDiP built directly on the outcomes of an international project, funded by the AHRC in 2004, to provide an online record of just 650 plastic artefacts, in which MoDiP was partnered by the Bakelite Museum, the National Plastics Center, USA, and the PHS, a partner also in the current project. Since the end of the 2004 project and prior to the MoDiPDiP, MoDiP had been able to add digital images of a further 850 artefacts. The work achieved as a result of the AHRC funding and work achieved to date can currently be seen at www.aucb.ac.uk/aboutus/museumofdesigninplastics.aspx. This work is ongoing: the ultimate target is to have the complete collection of 7000 + plastic artefacts in MoDiP's collection and the 400+ PHS artefacts that are now at MoDiP on long-term loan available for study on line.

The project is important because:

- none of the advances in domestic, industrial, commercial or technological design could have been achieved without the properties of plastic (Lyungberg, 2007).
- plastics, since the 1970s, have been the material with the most uses in the world (Cascini and Rissone, 2004).
- contrary to popular belief plastics are not stable (Shashoua, 2008) and thus many artefacts made of plastic degenerate and will not be here forever.

It is, thus, only through such a resource that it will be possible to understand the evolution of design in plastics, which is fundamental to the development of any contemporary designer and to an understanding of the modern world. However, fundamental as plastic is, it seldom receives the same attention as more established materials. The resource will therefore also make the hidden visible in terms of intellectual awareness as well as of physical access.

Aims and Objectives

The MoDiPDiP's overall objective was 'to create a unique and lasting digital record of the development of design in plastics for use as a reference resource by academics, researchers, students, designers and the cultural heritage sector.'

Specific objectives were to:

- digitise more than 1500 artefacts from MoDiP's unique collection.
- provide enriched descriptive metadata for these resources.
- create more than 4500 high-resolution images of unique artefacts.
- develop the online presence of MoDiP to provide full online access to the research material.
- enable MoDiP to build on existing relationships with UK HE and FE providers.
- enable publication into JORUM as the central JISC-funded repository for research resources.
- provide opportunities for partnership and knowledge transfer across the JISC and cultural heritage communities.

The aims and objectives have remained the same throughout the project.

Methodology

The project was divided into 7 complementary work packages:

1. management
2. intellectual property rights

3. digitisation
4. enhanced descriptive metadata
5. new descriptive metadata
6. development of functional website requirement
7. dissemination and sustainability.

This approach was adopted in order to clarify the different aspects and within them, stages, of the project, to allocate responsibility for their delivery and to enable progress on each aspect to be monitored.

Standards

Standards were a major issue at the outset of the project and we soon realised that in terms of image digitisation our practice needed changing. All images have been taken using a Canon EOS 40D set at f13 at ¼ second with an ISO speed of 125 with either a 17-85mm or a 50mm compact macro lens as appropriate. The lighting has been a combination of overhead tungsten and a Bowens Espirit Gemini GM500 lighting set up compensated with the camera's auto white balance setting. All images are cropped as appropriate using PhotoShop CS3 along with minimal editing and the addition of the Museum's logo. Small images of medium quality are added to the catalogue for easy browsing. However, high quality images are available for educational or non-commercial purposes on request. The archive image size adopted and consistently applied is 3888 x 2590 pixels at 3.5 MB.

There was some discussion also about our use of Spectrum, the UK and international standard for collections management, in relation to the metadata accompanying the digital images. However once it was understood that we were in the main improving existing records already entered on MODES XML (which uses Spectrum) rather than starting from scratch, its use was sanctioned. We have however created our own simplified metadata guidelines derived from Spectrum which is attached as appendix B.

We have also developed an object term list attached as appendix C. After considerable consultation with the British Museum and others we found that a suitable object term list for 20th century and contemporary artefacts in everyday use was not in the public domain. We therefore developed our own. It will be made available on our website and hopefully others will find it of use. We have also made term lists for plastic materials, production methods, condition statements, acquisition methods and locations, and constants for recording dates, and IPR and reproduction details.

Image storage

Storage of the images was an issue at the outset of the project. These are now stored as Tiff files on an external hard drive backed up by a second hard drive. The hard drives are stored separately.

Intellectual Property Rights

We already had an established IPR procedure developed in 2004 in connection with an earlier project. In essence, we deem all artefacts produced before 1955 and those with no named designer or manufacturers produced since as low risk. In the case of all other artefacts, we write to all companies and individuals associated with them asking for permission to reproduce them for educational use explaining that if we have not heard from them within four weeks we will assume they have no objection until they tell us otherwise. All actions are recorded in the artefacts metadata. Each image is accompanied by a statement that 'In every instance the Museum of Design in Plastics has done its utmost to obtain clearance from all IPR holders before adding images to this catalogue. In some cases the rights holders could not be traced. If you believe that any image has been used without permission please contact us on modip@aucb.ac.uk.' For our procedure in detail please see appendix D.

Progress monitoring

We also realised that keeping track of progress of the different aspects of metadata collection and digitisation was vital and sought advice from those working on the John Johnson project at the Bodleian, Oxford. We decided however that their tool was more complicated than we required and instead developed our own simple log of the following tasks, sortable under each task:

- basic record

- full record
- naming standards checked
- photos taken
- images prepared
- copyright requested
- copyright granted
- image added to MODES
- additional image clearance (this relates to increasing clearance to encompass all educational use for those objects for which we already had clearance for AUCB use)
- record checked
- image checked
- re-packed and condition checked
- location record updated
- date completed

At any moment the log enabled us to see what had been done to each artefact and by whom and what remained to be done. We propose to continue to use this log post-project.

Implementation

The project team consisted of five people, 4 MoDiP team members and one PHS member, all of whom took an active part in its planning as well as its implementation. A weekly project meeting of the 4 MoDiP members of the team was held to talk over issues, air worries and monitor progress. The PHS member of the team made 6 visits (1 ½ days each) to MoDiP during the run of the project and played a major role in checking records for technical accuracy as well as providing the metadata for the PHS objects.

We were also supported by an Advisory Group, which operated virtually, with membership as specified in the Acknowledgements on page 4. It advised on, monitored and approved:

- the quality of the records (text and image) created in relation to target audiences
- the website specification
- the dissemination and sustainability programme.

The Advisory Group was reported to as a whole on a quarterly basis but individuals were consulted independently also in respect of their specialist expertise.

We explored user needs by consulting four members of the AUCB teaching staff about their needs and those of their students in respect of the resource. Their input affirmed our practices and fed into the specification of the website and will influence also the development of learning packages, a post-project commitment.

In respect of the website, we wrote a briefing paper in collaboration with four members of the AUCB IT and web staff which was submitted to internal and external comment, and amended. In consultation with members of the Advisory Group we decided it made good sense to appoint a web developer, as opposed to a consultant as originally intended, so that the initial work could contribute to the finished product were further funding to be forthcoming. With Ben Showers, our JISC Manager, we interviewed four firms selected on recommendations from the Museums Computer Group. Adaptive Technologies Limited won the contract and created a functioning HTML prototype that will be the basis for the final website specification. It can be seen at <https://files.getdropbox.com/u/135578/MoDiPPprototype/index.html> . It was especially helpful to be able to consider all possible functionalities and their costs separately from building the site. Analysis of the cost benefits of the different functionalities has enabled us to establish exactly what we want and what it will cost, thus putting us in a strong position to raise the funds to create the site.

The most time-consuming part of the project was the digitisation and metadata gathering. Reviewing practice was an important part of the project's set up and we quickly realised that we needed to adopt consistent standards in both these areas. The practice and outputs this led to are described under

Methodology (pp.6-7). Photography was carried out by the Assistant Curator as described and each image was checked for quality and orientation by someone else. Gathering the metadata was a collaborative process with the MoDiP team members learning about plastic materials and processes and the PHS team member about documentation procedures as the project ran. To begin with the MoDiP Digitisation Officer, taken on specifically for the project, entered the information she could glean by looking at the artefact. As time passed she was able to contribute more specialist information. Every artefact was examined by the PHS member of the team in the presence of a minimum of two MoDiP staff members leading to the building of considerable expertise. Every record was checked both for accuracy in terms of information and for compliance with the term lists by people other than the person who had contributed the record.

The project will be launched at a national 'Plastics Teaching Materials' daylong event co-hosted with the UKCME and will thus benefit from its considerable knowledge of the teaching of materials at undergraduate and post-graduate levels in the UK. It will be held in the second semester of the new academic year of 2009/10 to allow time for the development and testing of two of the three learning packages MoDiP is committed to produce yearly for three years post-project. The dissemination and sustainability plan is attached as appendix E.

The project is to be independently evaluated by Liverpool Evaluation Unit, Liverpool University. The intention is that the evaluation will be presented in such a way that its value for the wider JISC community is evident. It will address three distinct aspects:

- the processes followed during the project
- the outputs of the project, including the first two of the learning packages which are a post-project commitment.
- the dissemination event.

As significant parts of two aspects will happen post project it has been agreed that the evaluation document will be delivered in the second semester of the next academic year, 2009/10. A plan for the evaluation is attached as appendix F.

Outputs and Results

1500+ objects were recorded digitally with between 2 and 12 views depending on the intricacy and interest of the design. Over 6000 digital images have been created and made accessible on the web. The artefacts are beautifully lit and shown against a neutral background. The images are much clearer than those we produced hitherto.

The metadata on these artefacts was also improved. It is fuller, more consistent and better organised. The 400+ PHS objects have been documented for the first time.

Copyright clearance has been acquired for the use of images of 1500+ artefacts for non-commercial use.

The resource is currently available on the AUCB website:

www.aucb.ac.uk/aboutus/museumofdesigninplastics.aspx. Arrangements have been made for it to be hosted also by the VADS, UKCME and Jorum Open websites by the end of 2009. It will also be made available on the Collections Link Plastics Subject Specialist website when it goes live. In addition we have a dissemination and sustainability plan, attached as appendix D. It will contribute dynamically to the use that is made of the resource.

It is a valuable resource freely available to anyone for non-commercial purposes as it stands. Its value will, however, be exponentially increased as the critical mass of recorded artefacts increases and when learning packages are developed from it.

A prototype for an improved MoDiP specific website with each functionality individually priced has been produced. The prototype can be accessed at <https://files.getdropbox.com/u/135578/MoDiPPrototype/index.html>. A written specification explaining

the prototype and the pricing document is available as appendix G. We are now in a strong position to find funding to build the site. It is only when this site is available that the value of the resource created will be maximised.

A daylong national 'Plastics Teaching Materials' day is planned for the second semester of the new academic year 2009/10 which will situate these outputs in the wider provision of such materials.

Substantial independent evaluation of current outputs and post-project commitments, organised to demonstrate the lessons learnt to the wider JISC community, is also planned (see appendix F).

Significant additional outputs for MoDiP are:

- improved practice for the future.
- improved expertise in the plastics subject area.
- improved contacts in the plastics industry and industrial design community.
- Improved understanding of the digital world.
- stronger relationships with a number of UK HE and FE providers, especially the UKCME, VADS and Jorum.
- better integration of the collection in learning and teaching at the AUCB.
- greater understanding of student needs, especially within subject areas not taught at the AUCB.
- the artefacts selected for the project have also been condition checked, re-boxed and provided with recorded locations.

Outputs for the PHS are:

- improved documentation procedures.
- fuller knowledge and understanding of its collection.
- availability of an additional resource for its members.
- an image resource for its journal, *Plastiquarian* and its website: <http://www.plastiquarian.com/>.

For a statement from the PHS please see appendix H.

Outputs for the UKCME are:

- access to a large material-related image bank.
- greater awareness of qualitative in contrast to quantitative aspects of plastic materials.
- increased knowledge of available plastics teaching and learning materials.

However, the project was as much about what the resource it has created will make possible in the future as it was about the resource as it stands at the closure of the project. There are two important strands here. It is only when we build the MoDiP specific website to the specification created as a result of the project that researchers will be able to make full use of the images and metadata we have created. And it is only when we create and disseminate the learning packages written into the project as a post-project commitment that the project will realise its considerable potential impact on teaching and learning.

Outcomes

MoDiPDiP has transformed the way in which the collection is used as a learning and teaching resource at the AUCB and will underpin and enable MoDiP's research strategy. However, as the resource it has created is freely available for non-commercial use on the web, its impact will not be restricted to the local. It will also transform the ease with which and the depth in which this subject, key to an understanding of the modern world, can be explored and developed whether for learning and teaching or for research purposes through out the world.

Conclusions

MoDiPDiP was a simple project that involved us in core museum activities of researching, recording and providing access to artefacts in our care. Its great benefit has been the impact it has had on how we fulfil these tasks. It has transformed our understanding of how the collection can be used for learning and teaching, and enriched our network of contacts within the educational and academic worlds. It has also made a step change in the quality of our records, which will now be applied across the whole of the collection.

Implications

As already stated the project included some post-project commitments. In particular we are committed to producing three learning packages for three years. The first two of these will be disseminated at the Plastics Teaching Materials seminar that will launch the project in the second semester of the new academic year 2009/2010.

The increase in our understanding of the digital world that the project has led to means also that we wish to explore the use of Second Life as a teaching medium.

We also intend to raise the money to build the MoDiP specific website. It is only if this becomes a reality that the resource the project has created will be able to be searched to full capacity and thus fulfil its potential.

It is our intention, also, to re-photograph the 1500 artefacts that were accompanied by digitised images before MoDiPDiP to the same standard and also submit the rest of MoDiP's plastic collection, some 5500 more artefacts, to the same procedures at a rate of 500 artefacts a year.

The projects output will also provide a core resource on the Collections Link Plastics Subject Specialist Network website to which it is hoped others will add artefacts in the collections they curate.

There are three specific ways in which the work should be further developed. By the addition of:

- an orbital image viewing facility for selected complex artefacts
- contextualising stills and film clips of the artefacts.
- statements and reminiscences in relation to the artefacts.

We should also like to integrate the work we have done with Second Life teaching packages.

References

Cascini G and Rissone P (2004) Plastics design: integrating TRIZ creativity and semantic knowledge portals. *Journal of Engineering Design*, 15 (4), 405-424.

HEA (2008) *National Subject Profile for Higher Education Programmes in Materials*. [Higher Education Academy: York, UK]

Lyungberg LY (2007) Materials selection and design for development of sustainable products, *Materials and design*, 28 (2), 466-479.

Shashoua, Y (2007) *Conservation of plastics, materials science degradation and preservation*, Oxford: Butterworth-Heinemann, 151-190.

www.aucb.ac.uk/aboutus/museumofdesigninplastics.aspx.

www.vads.ac.uk

www.materials.ac.uk

[//icanhaz.com/modip](http://icanhaz.com/modip)

www.plastiquarian.com/

Appendix A



JISC Project Final Reports Budget Template

| Directly Incurred Staff | TOTAL BUDGET £ | Year 08-09 Actual Expenditure | Year 09-10 Actual Expenditure | Year N/A Actual Expenditure | TOTAL EXPENDITURE £ |
|--|-----------------|-------------------------------|-------------------------------|-----------------------------|---------------------|
| Pam Langdown Post, Grade | £10,732 | £3,279 | £7,639 | £N/A | £10,918 |
| Louise Dennis | £18,835 | £9,928 | £9,919 | £N/A | £19,847 |
| Karen Spendier | £26,150 | £8,020 | £12,114 | £N/A | £20,134 |
| Total Directly Incurred Staff (A) | £55,717 | £21,227 | £29,672 | £N/A | £50,899 |
| Non-Staff | | | | | |
| Travel and expenses | £1,000 | £239 | £580 | £N/A | £819 |
| Hardware/software | £2,000 | £2,404 | £1,200 | £N/A | £3,604 |
| Dissemination | £2,000 | £0 | £1,000 | £N/A | £1,000 |
| Evaluation | £2,000 | £0 | £1,000 | £N/A | £1,000 |
| Other | £9,500 | £3,000 | £9,075 | £N/A | £12,075 |
| Total Directly Incurred Non-Staff (B) | £16,500 | £5,643 | £12,855 | £N/A | £18,498 |
| Directly Incurred Total (A+B=C) (C) | £72,217 | £26,870 | £42,527 | £N/A | £69,397 |
| Directly Allocated | | | | | |
| Staff | £0 | £0 | £0 | £N/A | £0 |
| Estates | £12,551 | £6,275 | £6,276 | £N/A | £12,551 |
| Other | £0 | £0 | £0 | £N/A | £0 |
| Directly Allocated Total (D) | £12,551 | £6,275 | £6,276 | £N/A | £12,551 |
| Indirect Costs (E) | £74,697 | £37,349 | £37,348 | £N/A | £74,967 |
| Total Project Cost (C+D+E) | £159,465 | £70,494 | £86,151 | £N/A | £156,645 |
| Funds Received from JISC | £79,733 | £35,247 | £43,076 | £N/A | £78,323 |

| | | | | | |
|------------------------------------|----------------|----------------|----------------|-------------|----------------|
| Institutional Contributions | £79,732 | £35,247 | £43,075 | £N/A | £78,322 |
|------------------------------------|----------------|----------------|----------------|-------------|----------------|

Nature of Institutional Contributions

| | | | | | |
|--|----------------|----------------|----------------|-------------|----------------|
| Directly Incurred Staff | | | | | |
| Post, Grade & % FTE | £0 | £0 | £0 | £N/A | £0 |
| Directly Incurred Non Staff | | | | | |
| Hardware/Software etc. | £0 | £0 | £0 | £N/A | £0 |
| Directly Allocated | | | | | |
| Staff, Estates etc. | £5,035 | £2,517 | £2,518 | £N/A | £5,035 |
| Indirect Costs | | | | | |
| Indirect Costs | £74,697 | £37,349 | £37,348 | £N/A | £74,697 |
| Total Institutional Contributions | £79,732 | £39,866 | £39,866 | £N/A | £79,732 |

It has been agreed that £2000 can be kept back for payments towards the UK-wide plastics materials dissemination event.

APPENDIX B: METADATA GUIDELINES

This document looks at MoDiP cataloguing standards. The example below is based on the templates for new records. For old records edit the information to follow these guides, moving or removing elements as necessary.

| Modes Element: the name of the element on Modes XML | Termlist or constant available? | Description of element: what kind of information is expected in this element? | Example contents: examples of the kinds or wording or phrases expected – if the text is bold the wording should already be in place or is part of a constant. |
|--|--|--|---|
| ObjectIdentity | | | |
| ↵ Number | | Accession or Loan number – for a new record this will appear automatically. | AIBDC: 005968 Or PHSL : 25 |
| ↵ Institution | | AIBDC stands for Arts Institute at Bournemouth Design Collection and shows the record / object is part of the MoDiP system. | AIBDC |
| ObjectIdentity | | | |
| ↵ Number | | This number is part of the old category numbering system which is no longer used. This element is not part of the new template record. For all old records, if a value is here, leave it as some objects will be marked with this number and not the accession number. | |
| Identification | | C | If the object fits in with more than one keyword it needs another Identification family. Use the 'Identification' constant to insert the relevant elements before this section below. |
| ↵ Classification | | | |
| ↵ Keyword | T | Right mouse click and select 'show termlist' choose a suitable classification from the list | |
| ↵ System | | The above classification is part of the MoDiP - AIBDC system | AIBDC |
| ↵ Type | T linked to the above | Right mouse click and select 'show termlist' choose a suitable type from the list | |
| ↵ ObjectName | | | |
| ↵ Keyword | T linked to the above | Right mouse click and select 'show termlist' choose a suitable object name from the list | |
| ↵ Title | | This is a free text field and can be left blank if required. This element should have capitals. | Sony Walkman F54623 |
| | | | |

| | | | |
|----------------------------------|----------|--|---|
| BriefDescription | | <p>This free text field should be written in proper sentences as this is what the visitor sees online.</p> <p>If known, include the decade or date span as many students search for things by decade. If not known do not add anything.</p> <p>If any inscription is important and it here so that it shows on the website.</p> <p>The title of the object needs to be included in the brief description as it does not appear on the object's web page otherwise.</p> | <p>An electric kettle from the 1950s. This conical yellow Braun F37TU kettle with its rounded handle has the phrase Braun UK inscribed on the base.</p> <p>Or</p> <p>An electric kettle from circa 1950s – 1960s. This conical yellow Braun F37TU kettle with its rounded handle has the phrase Braun UK inscribed on the base.</p> <p>Or</p> <p>This conical yellow Braun F37TU electric kettle with its rounded handle has the phrase Braun UK inscribed on the base.</p> |
| Classification | | Some objects have a classification which is related to their website | |
| Keyword | | case study status, the system element following the keyword will read plasticsnetwork.org. Leave these but put them after the brief description to distinguish them from the MoDiP listing. | |
| System | | | plasticsnetwork.org |
| Production | | | |
| Organisation | | | |
| Role | C | This element family is for the manufacturer of the object. | Manufacturer |
| OrganisationName | | Manufacturer's name | Houghton Butcher MFG. Co. Ltd Or Unknown |
| Organisation | C | | |
| Role | | This element family states who the object was made for. | manufactured for |
| OrganisationName | | Retailer's name If unknown, remove elements. | Woolworths |
| Person | C | | |
| Role | | This element family is for the designer of the object. | Designer |
| PersonName | | The designer's name entered surname, first name. | Capek, Jan Or |

| | | | |
|--------------------|---|---|--|
| | | If the designer is not known put 'unknown'. | Unknown |
| ↩ Place | | | |
| ↩ Country | | The website only recognizes the element 'country' as place. | Hong Kong Or Germany We need to decide whether we use Great Britain or UK or whatever how do we add the city if known? |
| ↩ Date | C | If the exact date is known add it here. If only a decade or possible span of dates is known use the 'Date span with note' constant | 1953 Or ↩ Date ↩ Date begin 1950 ↩ Date end 1959 ↩ Note circa |
| ↩ Method | T | Right mouse click and select 'show termlist' choose a suitable production method from the list. If there are more than one production methods add in more Method elements with a note inside qualifying which part of the object has been made in this way. | |
| Description | | | |
| ↩ Material | | | |
| ↩ Keyword | T | For objects in the main plastics collection make sure 'plastic' is the first keyword | Plastic |
| ↩ Keyword | T | Follow this by the type of plastic along with the additions asked for in the termlist such as PS for polystyrene, and make sure all of these are included as keywords. To include qualifying notes such as the part of the object made of this material or the percentage insert a note inside the relevant keyword. | Unidentified Or Polystyrene Or PS |
| ↩ Keyword | T | Once the plastic is completed add in the other materials eg metal followed by keyword titanium | Metal |
| ↩ Condition | | | |
| ↩ Keyword | T | Right mouse click and select 'show termlist'. Select the relevant | |

| | | | |
|-----------------|---|--|--|
| | | term – see the qualifications within the termlist description. | |
| | | | |
| ↪ Colour | T | The termlist contains basic colour terms if you wish to qualify further add a note | purple Or ↪ Colour purple ↪ Note translucent Or ↪ Colour purple ↪ Note lilac |
| ↪ Colour | T | Use up to four colours as separate keywords beyond this the object should be described as multi-coloured | ↪ Colour multi-coloured Or ↪ Colour purple ↪ Note background ↪ Colour multi-coloured |
| ↪ Aspect | | | |
| ↪ Part | | This element is for a loose label – either tie on or stick on but that is still an integral part of the object | Label |
| ↪ SummaryText | | What the label says- as it says it eg with capitals and punctuation | Made of polystyrene. |
| ↪ Inscription | C | This element family is for wording that is part of the object | |
| ↪ Method | | How the writing is put onto the object. | embossed Or Moulded |
| ↪ Transcription | | What the wording says – as is says it eg with capitals and punctuation | Made in China |
| ↪ Position | | Where on the object the inscription is | base Or bottom left corner |
| ↪ Type | | What type of mark it is eg logo, kite mark | Logo |
| ↪ Measurement | | | |
| ↪ Dimension | | All measurements | Height |

| | | | |
|--------------------|------------------------------|--|---|
| | | should be made in mm – change the dimensions as appropriate eg length etc. | |
| ↵ Reading | | | |
| ↵ Value | | | 23 |
| ↵ Unit | | | Mm |
| Acquisition | | | |
| ↵ Method | T | How the object become part of the collection. Choose the relevant term from the termlist. | gift |
| ↵ Person | C – person from | | |
| ↵ Role | | If it was given by or purchased from an individual use this family of elements | From |
| ↵ PersonName | | Surname, first name | Akhurst, Steve |
| ↵ Address | | | PHS |
| ↵ Organisation | C – organisation from | | |
| ↵ Role | | Where the object was purchased or gifted from. | From |
| ↵ OrganisationName | | The shop or company name. | TKMaxx |
| ↵ Address | | | Bournemouth |
| ↵ Price | | The amount of money the museum purchased the object for. If a reduced price was pay add this as a note. | £5.00 Or £0.50 ↵ Price £5.00 ↵ Note half retail price paid |
| ↵ Date | | Add the date the item was purchased or donated. | 5.5.2009 Or 27.6.2009 |
| Exhibition | | | |
| ↵ ExhibitionNumber | | This relates to loans and corresponds to relevant paperwork | L/2009/259 |
| ↵ ExhibitionName | T | The name of the exhibition that the object has been part | The Plastic invasion |

| | | | |
|-----------------------|---|--|---|
| | | of. | |
| ObjectLocation | | | |
| ↪ Location | C | Whenever an object is moved to a new location within the store or outside of the museum, a new location needs to be added to the Modes record. Each new location needs to be part of a new location family, with the latest location first so that it comes up in the location grid. | |
| ↪ Keyword | T | This section includes a code relating to room and shelf. If the object is on loan or on display it is recorded here. | MS63 Or Loan – internal Or Display – L7 |
| ↪ Type | T | This element refers to the box the object is in or if it is free standing on a shelf. | |
| ↪ Authority | | | |
| ↪ Date | | The date the object was moved | 23.8.2009 |
| ↪ Initials | | Who moved the object | |
| Recorder | | | |
| ↪ Initials | | Who put the record together | LD |
| ↪ Date | | The date the catalogue record was started | 15.12.2007 |

Additional information to take into account

Adding rights – when an object has been cleared of copyright the element family for rights can be added using the various copyright constants, this should go after location.

Adding images – when adding images each separate image needs to go in its own reproduction family. This can be found as a constant.

Adding notes – if a note is inside an element it needs to have a space at the front of the note, if the note comes after the main element do not put a space.

APPENDIX C: METADATA NAMING STANDARDS

| Classification/Keyword | Type | ObjectName/Keyword | use for |
|-------------------------------|-------------------------------------|--|---|
| audio-visual | audio equipment or component | cassette player <i>if the device has record function make sure this is included in the brief description</i> <i>if device has a radio add as a separate keyword</i> | cassette recorder cassette deck cassette recorder radio cassette recorder portable tape recorder |
| | | personal cassette player <i>if the device has record function make sure this is included in the brief description</i> <i>if device has a radio add as a separate keyword</i> | personal cassette player personal cassette recorder personal stereo personal stereo radio radio cassette recorder Walkman compact disc player |
| | | CD player <i>if the device has record function make sure this is included in the brief description</i> <i>if device has a radio add as a separate keyword</i> | |
| | | personal CD player <i>if the device has record function make sure this is included in the brief description</i> <i>if device has a radio add as a separate keyword</i> | |
| | | mini disc player <i>if the device has record function make sure this is included in the brief description</i> <i>if device has a radio add as a separate keyword</i> | mini disc player mini disc recorder |
| | | personal mini disc player <i>if the device has record function make sure this is included in the brief description</i> <i>if device has a radio add as a separate keyword</i> | |
| | | mp3 player <i>if the device has record function make sure this is included in the brief description</i> <i>if device has a radio add as a separate keyword</i> | mp3 |
| | | radio | radio teawaker receiver solar powered radio transistor radio |
| | | clock radio | clock-radio digital clock radio radio alarm clock |

| | | | |
|--|--|--|--|
| | | record player | turntable |
| | | reel to reel tape recorder | |
| | | editing equipment | audio mixing unit edit controller sound projector |
| | | stereogram | |
| | | synthesizer | electronic musical instrument stylophone synthesizer and keyboard |
| | | amplifier | |
| | | hi-fi system | hi-fi stereo |
| | | valve | |
| | | PA system | |
| | | aerial | |
| | audio recording | cassette tape | cassette |
| | | mini disc | |
| | | CD | compact disc |
| | | record | 45 record 78 record album gramophone record picture disc record record album single |
| | | piano roll | piano roll |
| | televisual equipment or component | aerial | |
| | | editing equipment | edit controller |
| | | television | colour television personal television portable television |
| | | video player | video recorder |
| | | <i>if the device has record function make sure this is included in the brief description</i> | |
| | | DVD player | |
| | | <i>if the device has record function make sure this is included in the brief description</i> | |
| | | monitor | |
| | televisual recording | video tape | video |
| | | DVD | |
| | audio visual accessory | cassette tape storage | cassette case cassette holder |
| | | battery | |
| | | CD storage | CD case |
| | | record storage | |
| | | DVD storage | DVD case |
| | | headphones | |
| | | microphone | |
| | | remote control | |

| | | | |
|--|--|----------------------------|-----------|
| | | record cleaner | |
| | | CD cleaner | |
| | | needle | |
| | | audio visual accessory kit | |
| | | pick up and volume control | |
| | | video tape storage | video box |

| Classification/Keyword | Type | ObjectName/Keyword | use for |
|------------------------------------|---------------------------|-----------------------|---------------|
| construction and building services | fixtures and fittings | tap | |
| | | plug | |
| | | light switch | complete unit |
| | | light switch surround | |
| | | door handle | door knob |
| | | plug socket | |
| | | tile | |
| | | towel rail | |
| | | bathroom storage | soap holder |
| | | light fitting | |
| | plumbing services | pipe | |
| | building services | loft insulation | |
| | | damp proofing | |
| | road and street furniture | cat's eye | |

| Classification/Keyword | Type | ObjectName/Keyword | use for |
|------------------------|-----------|--------------------|-----------|
| fashion and costume | dress | tea dress | |
| | | day dress | |
| | | summer dress | |
| | | overdress | |
| | | kaftan | |
| | | pinafore dress | |
| | hosiery | socks | |
| | | footless tights | |
| | | tights | |
| | | stockings | |
| | jacket | casual jacket | |
| | | formal jacket | |
| | | waistcoat | |
| | | bolero | |
| | knitwear | jumper | sweater |
| | | cardigan | |
| | | bolero | |
| | outerwear | coat | |
| | | jacket | |
| | | cape | |
| | | kimono | |
| | | poncho | |
| | shirt | men's shirt | |
| | | women's shirt | |
| | | blouse | boob tube |
| | | t-shirt | |

| | | |
|--------------------------------------|---------------------------|--|
| | sweatshirt | |
| shorts | men's shorts | |
| | women's shorts | |
| skirt | mini skirt | |
| | kilt | |
| | A line skirt | |
| | pencil skirt | |
| suit | women's suit | trouser suit skirt suit dress suit |
| | men's suit | |
| | Punjabi suit | |
| trousers | women's trousers | leggings |
| | men's trousers | |
| underwear | pants | |
| | knickers | |
| | bra | |
| | petticoat | underskirt slip |
| | suspender belt | |
| | foundation garment | corset underbodice |
| | pillch | |
| | vest | camisole liberty bodice cami-suspender |
| nightwear | pyjama suit | |
| | bed jacket | |
| | night dress | |
| bodice | boobtube | |
| | liberty bodice | |
| ceremonial wear | kimono | |
| | wedding dress | |
| jewellery | bracelet | bangle |
| | brooch | |
| | earrings | |
| | necklace | |
| | ring | |
| | tie clip | |
| | tie pins | |
| | watch | digital watch wrist watch |
| fashion and costume accessory | belt | |
| | collar | lace collar shirt collar |
| | comb | side comb high back comb |
| | cummerbund | |
| | hand fan | |
| | gloves | |
| | scarf | head scarf |
| | shawl | wrap pashmina |

| | | |
|----------------------|--|---|
| | stole | |
| | glasses | |
| | tie | bow tie kipper tie |
| | mask | |
| | hat | cap bowler beret boater trilby feather hat fez rain hat pillbox baseball cap |
| | mantle | |
| | umbrella | parasol brolly |
| footwear | slipper | indoor shoe |
| | boots | |
| | shoes | court shoes sandals flip flops |
| bag | wallet | |
| | handbag | clutch bag |
| | <i>if the bag has a shoulder strap add this to the description</i> | |
| | purse | |
| | brief case | |
| | tote | |
| | waist pack | |
| | backpack | rucksack |
| | shoulder bag | courier bag messenger bag record bag |
| clothing care | clothes brush | |
| | wardrobe bag | |
| | coat hanger | |
| | pomander | |
| | button hook | |
| | collar storage | |
| | studs box | |
| | glove stretcher | |
| | sleeve garter | |
| | sleeve protectors | |
| | jewellery cleaner | |
| | jewellery box | |
| | glasses case | |
| | stocking toe protectors | |
| | stocking dye | |
| | shoe tree | |

| Classification/Keyword | Type | ObjectName/Keyword | use for | |
|---------------------------|------------------------|----------------------|--|--|
| health, care and grooming | baby care | baby bath | | |
| | | training cup | | |
| | | weaning set | | |
| | | feeding bottle | | |
| | | bottle warmer | | |
| | personal hygiene | toothbrush | | |
| | | toothpick | | |
| | | toothpick dispenser | | |
| | | bath brush | | |
| | | body brush | | |
| | | sponge | | |
| | | nail brush | | |
| | | ear-cleaning set | | |
| | | feminine hygiene | | |
| | | toothbrush holder | | |
| | | physical wellbeing | bathroom scale | |
| | | | contraception | |
| | bed warmer | | | |
| | contact lens | | | |
| | eye protection | | | |
| | first aid | | | |
| | respiratory protection | | | |
| | therapy lamp | | heat lamp sunlamp | |
| | magnifying glass | | hand lens | |
| | hand warmer | | | |
| | hearing aid | | | |
| | manual aid | | | |
| | inhaler | | | |
| | massager | | | |
| | glasses | | | |
| | glasses case | | | |
| | thermometer | | | |
| | spiritual wellbeing | | meditation balls | |
| | grooming | comb | | |
| | | electrolysis machine | | |
| | | brush | | |
| | | hair styling | | |
| | | compact | | |
| | | cosmetic case | | |
| | | manicure equipment | manicure machine nail file nail scissors | |
| | | nail embellishment | nail transfers <i>prompt to put into travel as well</i> | |
| | | men's grooming set | <i>prompt to put into travel as well</i> | |
| | | vanity set | <i>prompt to put into travel as well</i> | |
| | | dressing table set | | |
| | | powder bowl | | |
| | | shaver | | |
| | | razor | | |
| razor box | | | | |

| | | | | |
|-------------------------------|---------------------|---------------------------|---|---|
| | | mirror | | |
| | | razor blade | | |
| | | razor blade dispenser | | |
| | medical | insulin pen | | |
| | death | burial suit | | |
| | | burial gift | | |
| Classification/Keyword | Type | ObjectName/Keyword | use for | |
| house and garden | household hygiene | air freshener | | |
| | | bin | pedal bin | |
| | | brush | carpet brush crumb brush hand brush banister brush dustpan brush washing up brush toilet brush scrubbing brush | |
| | | bucket | | |
| | | carpet sweeper | | |
| | | duster | | |
| | | dustpan | | |
| | | fly swat | | |
| | | laundry equipment | clothes peg | dolly peg |
| | | | clothes peg bag | |
| | | | iron | dry iron paraffin iron steam iron box iron |
| | | | ironing accessory | ironing aid pad |
| | | | ironing board | |
| | mangle | | | |
| | press | | trouser press tie press | |
| | tongs | | | |
| | wash boiler | | | |
| | washboard | | | |
| | washing machine | | | |
| | household appliance | food processor | hand blender food mixer food blender | |
| | | yoghurt maker | | |
| | | heater | convector heater electric fire electric heater convector/radiant heater | |
| | | cooker | stove | |
| | | deep fat fryer | | |
| | | appliance accessory | deep fat fryer filters | |
| | | fan | electric fan | |
| | | floor polisher | | |
| | | kettle | | |

| | | |
|---|-----------------------------------|---|
| | microwave oven | |
| | refrigerator | |
| | toaster | sandwich toaster |
| | vacuum cleaner | car vacuum cleaner upright vacuum cleaner cylinder vacuum cleaner |
| garden and horticultural equipment | soil sample collection box | |
| | trowel | |
| | plant pot | |
| | plant pot holder | |
| | watering can | |
| | fork | |
| tableware | coasters | |
| | doily | |
| | table decoration | |
| | hors d'oeuvres set | |
| | party pack | |
| | napkin ring | |
| | table mat | |
| | cruet | condiment container pepper caster pepper grinder pepper mill pepper pot salad oil container salt caster salt grinder salt mill salt shaker |
| | egg cup | egg cup set |
| | knife | carving knife table knife butter knife fish knife |
| | fork | fondue fork pasta fork |
| | spoon | dessert spoon teaspoon weaning spoon serving spoon |
| | plate | baby plate cake plate dinner plate sandwich plate tea plate serving plate side plate platter |

| | | | |
|--|--------------------------------------|-------------------------------|---|
| | | bowl | sundae dish party bowl ice cream bowl serving bowl sugar bowl |
| | | cake stand | |
| | | cheese board | |
| | | chopsticks | |
| | | jug | cream jug creamer milk jug |
| | | serving dish | tureen |
| | | food warmer | |
| | | serving basket | bread basket fruit basket |
| | | sauce server | sauce boat sauce bottle sauce pot |
| | | serving utensil | cake slice salad server fish slice |
| | | preserves dish | |
| | | toast rack | |
| | furniture and furnishings | chair | |
| | | stool | |
| | | caster holder | furniture foot pad |
| | | cushion | |
| | | cushion cover | |
| | | mirror | |
| | | storage container | |
| | | coat hook | |
| | | doorstop | |
| | | fireside companion set | |
| | | umbrella stand | |
| | | wall hook | |
| | | stereogram | |
| | | dressing table | |
| | | tray | chair tray television tray |
| | | magazine rack | |
| | | table | coffee table |
| | lighting | torch | |
| | | candle holder | |
| | | fairy lights | |
| | | lantern | multi-shapes lantern paper lantern |
| | | lamp | lava lamp table lamp bedside lamp fibre optic lamp |
| | | shade | |
| | | lighting accessory | bed switch conversion set |

| | | |
|---------------------------|----------------------------|--|
| | light bulb | |
| ornament | music box | |
| | vase | bud vase window vase |
| | figurine | |
| | fridge magnet | |
| | dish | handkerchief dish |
| | bowl | lidded bowl trinket bowl |
| | box | lidded box trinket box |
| | pot | lidded pot trinket pot |
| | seasonal decoration | |
| | wall tile | |
| | money box | |
| | photograph frame | |
| | plate | |
| | snow globe | |
| | tray | trinket tray |
| | wall plaque | |
| DIY | power tool | sander |
| | hand tool | |
| beverage equipment | beaker | tumbler |
| | cup | breakfast cup coffee cup tea cup |
| | cup and saucer | cups and trays set breakfast cup and saucer |
| | saucer | |
| | coffee pot | gowah |
| | coffee maker | cafetiere coffee press coffee percolator espresso coffee maker |
| | coffee grinder | |
| | coffee set | |
| | beverage accessory | can cap ice bucket corkscrew wine cooler wine temperature indicator |
| | carafe | |
| | cocktail accessory | cocktail decorations swizzle stick cocktail sticks |
| | cocktail shaker | |
| | cocktail glass | |
| | cocktail glass set | |

| | | |
|------------------------|-----------------------------------|---|
| | wine glass | goblet |
| | soft drink maker | soda siphon |
| | soft drink maker accessory | sparklets |
| | beer glass | |
| | jug | milk jug water jug pitcher |
| | liqueur glass | |
| | mug | |
| | shot glass | spirit glass |
| | tea caddy | |
| | tea dispenser | |
| | tea maker | Teasmade® |
| | teapot | |
| clock | alarm clock | |
| | wall clock | |
| | mantel clock | |
| food storage | biscuit container | |
| | bread bin | |
| | butter dish | |
| | cake container | |
| | cheese dish | |
| | food container | egg holder snack jar |
| | preserves pot | |
| | food basket | |
| | storage jar | |
| household linen | towel | tea towel hand towel |
| | table cloth | |
| | lace cloths | |
| kitchenware | mould | muffin tray pattie tin cake mould blancmange set jelly mould cake moulds |
| | icing utensil | icing ball icing syringe icing set |
| | ramekin | |
| | casserole dish | |
| | mixing equipment | mixing jar mixing bowl |
| | egg cooker | egg boiler egg poacher |
| | pressure cooker | |
| | mixing glass | |
| | measuring equipment | measuring cylinder measuring scoop measuring spoon measuring jug |

| | | |
|------------------------|--|--|
| | | weighing scales |
| dish | | flan dish |
| spice processor | | flavour shaker spice mill |
| food mill | | baby food mill cheese mill |
| bottle opener | | |
| can crusher | | |
| food slicer | | cheese slicer bean slicer egg slicer |
| colander | | |
| cream maker | | |
| egg separator | | |
| timer | | |
| sifter | | flour sifter flour dredger |
| food chopper | | |
| food grater | | parmesan grater cheese grater |
| food mincer | | mincer |
| food crusher | | garlic crusher |
| lighter | | |
| whisk | | |
| scoop | | |
| juicer | | lemon juicer lemon squeezer orange juicer orange squeezer |
| knife | | |
| ladle | | |
| meat mallet | | |
| nut cracker | | |
| oven mitt | | |
| pastry cutter | | |
| masher | | potato masher |
| peeler | | vegetable peeler potato peeler |
| pot menders | | |
| rolling pin | | |
| salad spinner | | |
| sieve | | |
| tin opener | | can opener |
| tongs | | |
| vegetable brush | | |
| yoghurt maker | | |
| ice-lolly set | | |
| tray | | |

| Classification/Keyword | Type | ObjectName/Keyword | use for |
|------------------------|-------------------|---------------------|----------|
| office and workplace | computer hardware | visual display unit | monitor |
| | | emailer | personal |

| | | |
|--|---|--|
| | | communication centre |
| | computer | CPU laptop |
| | web cam | |
| | keyboard | |
| | data cassette recorder | |
| | modem | |
| | hand-held computer | palmtop |
| | printer | colour printer dot matrix printer |
| | circuit board | |
| | external disk drive | zip drive |
| | external hard drive | |
| | memory stick | |
| | light pen | |
| | graphics pad | |
| | computer software | floppy disk |
| | | cassette tape |
| | | CD compact disc |
| | computer accessory | mouse mat |
| | | joy stick |
| | | mouse |
| | uniform and clothing | graduation gown |
| | | gaiters |
| | | shirt |
| | | trousers |
| | | jumper |
| | | jacket |
| | | safety clothing hard hat florescent tabard safety boots |
| | | hat military cap |
| | | skirt |
| | | blouse |
| | | tie |
| | | coat |
| | | uniform accessory name badge |
| | writing and stationery | typewriter portable typewriter electric typewriter |
| | | ink well |
| | pen | ball point pen felt tip pen fountain pen rollerball pen |
| | <i>the type of pen should be included in the title and / or description</i> | |
| | pencil sharpener | |
| | pencil | |
| | notepad | |
| | hole punch | |
| | stapler | |
| | scissors | |
| | business card box | |
| | personal organiser | electronic |

| | | |
|-------------------------|------------------------|---|
| | | organiser Filofax |
| | pencil case | |
| | eraser | electric erasing machine |
| calculator | adding machine | |
| | decimal adder | |
| | pocket calculator | |
| | desk calculator | |
| office equipment | desk toy | |
| | ink blotter | |
| | desk note pad holder | |
| | fax machine | |
| | dictation machine | Dictaphone tape recorder microcassette recorder |
| | drawing pins | |
| | desk lamp | |
| | clip board | |
| retail equipment | receipt roll | |
| | till | |
| military equipment | ammunition | |
| design equipment | ruler | |
| | cutting board | |
| | textile printing block | |
| | drawing instruments | |
| scientific equipment | microscope | |
| postal equipment | parcel scale | |
| food industry equipment | cheese sampler | |

| Classification/Keyword | Type | ObjectName/Keyword | use for |
|----------------------------------|--|--------------------|-------------|
| packaging and materials handling | food and drink packaging <i>the type of foodstuff should be included in the title and/or brief description</i> | bag | |
| | | bottle | wine bottle |
| | | box | |
| | | can | |
| | | carton | |
| | | cup | |
| | | jar | |
| | | label | |
| | | lid | |
| | | packet | |
| | | pot | |
| | | tin | |
| | | tub | |
| | tube | | |
| | wrapper | | |
| | confectionery packaging <i>the type of confectionery should be included in the title and/or brief description</i> | bag | |
| | | bottle | |
| | | box | |
| | | can | |
| | | carton | |

| | |
|---|-------------------------|
| | cup |
| | jar |
| | label |
| | lid |
| | packet lucky bag |
| | pot |
| | tin |
| | tub |
| | tube |
| | wrapper |
| toiletry packaging | bag |
| <i>the type of toiletry should be included in the title and/or brief description</i> | bottle |
| | box |
| | can |
| | carton |
| | cup |
| | jar |
| | label |
| | lid |
| | packet |
| | pot |
| | tin |
| | tub |
| | tube |
| | wrapper |
| product packaging | bag |
| <i>to include all other types of packaging eg. washing up liquid bottle or gramophone needles box</i> | bottle |
| | box |
| | can |
| | carton |
| | cup |
| | jar |
| <i>the type of product should be included in the title and/or brief description</i> | label |
| | lid |
| | packet |
| | pot |
| | tin |
| | tub |
| | tube |
| | wrapper |
| cosmetic packaging | bag |
| <i>the type of cosmetic should be included in the title and/or brief description</i> | bottle |
| | box |
| | can |
| | carton |
| | cup |
| | jar |
| | label |
| | lid |
| | packet |
| | pot |
| | tin |
| | tub |

| | | | |
|--|--|---------|--------------|
| | | tube | |
| | | wrapper | |
| materials handling | | bag | carrier bag |
| <i>the type of material should be included in the title and/or brief description</i> | | | shopping bag |
| | | box | |
| | | crate | |
| | | trolley | |

| Classification/Keyword | Type | ObjectName/Keyword | use for |
|------------------------|------------------------|-------------------------|-------------------|
| photographic | camera | film camera | |
| | | cine camera | |
| | | digital camera | |
| | | video camera | |
| | | digital movie camera | |
| | photographic accessory | camera case | |
| | | exposure meter | |
| | | flash unit | |
| | | flash bulb | |
| | | lens | |
| | | photographic plates box | |
| | | photographic outcome | film |
| | film storage album | | |
| | plate | | |
| | negative album | | |
| | photograph | | |
| | photograph album | | |
| | transparency | | slide |
| | darkroom equipment | super 8 film | |
| | | automatic dish siphon | |
| | | dark room lamp | |
| | | developer bottle | |
| | | developer tray | |
| | | developing tank | |
| | | negative carrier | |
| | | enlarger | postcard enlarger |
| | | negative masks | |
| | | editing equipment | film editor |
| | film joiner | | |
| | film splicer | | |
| titling outfit | | | |
| viewing equipment | cine projector | | |
| | film projector | | |
| | preview screen | | |
| | transparency projector | slide projector | |
| | transparency viewer | slide viewer | |
| | | View master | |

| Classification/Keyword | Type | ObjectName/Keyword | use for |
|-------------------------------------|-----------|--------------------|---------|
| printed, written and drawn material | newspaper | National newspaper | |
| | | local newspaper | |
| | magazine | lifestyle magazine | |

| | | |
|------------------------|------------------------------|--------------------|
| | comic | |
| | fashion magazine | |
| | programme listing magazine | |
| | current affairs magazine | |
| | celebrity magazine | |
| | specialist interest magazine | |
| | entertainment magazine | |
| book | annual | |
| | picture book | |
| | hardback book | |
| | paperback book | |
| | graphic novel | |
| | handbook | manual |
| pattern | crochet pattern | |
| | knitting pattern | |
| | sewing pattern | |
| ephemera | greetings card | |
| | booklet | |
| | calendar | |
| | flyer | |
| | wrapping paper | |
| | leaflet | |
| | balloon | |
| | label | |
| | programme | |
| | postage stamp | |
| | newsletter | |
| | menu | |
| | information pack | |
| | sticker | |
| | scrap book | |
| | envelope | |
| | cigarette card album | |
| | tea card album | |
| | invoice | |
| travel material | postcard | |
| | map | |
| | tourist guide | |
| | holiday brochure | |
| reports and catalogues | catalogue | |
| | brochure | |
| | year book | |
| | directory | |
| | strategic plan | |
| | report | |
| | prospectus | |
| handmade material | letter | handwritten letter |
| | hand drawn material | |
| | illustration | |
| | sketch book | |
| sheet music | booklet | |
| | book | |

| | |
|---------------|---------------------------|
| poster | travel poster |
| | advertising poster |

| Classification/Keyword | Type | ObjectName/Keyword | use for | |
|---|--|--------------------|---------|--|
| promotional material | commemorative souvenir | pin badge | | |
| | | stamp set | | |
| | | textile | | |
| | seasonal | pin badge | | covers |
| | | Easter egg | | |
| | | pouch | | |
| | advertising | shop sign | | |
| | | bar pump top | | |
| | | bag | | paper carrier bag plastic carrier bag |
| | | | | |
| | media related merchandise <i>objects relating to recognisable characters; eg TV, film, radio, comics</i> | pencil case | | |
| | | bottle | | |
| | | fridge magnet | | |
| | | pin badge | | |
| | | money box | | |
| | | cup | | |
| | | booklet | | |
| | | book | | |
| | | toy | | spitting image |
| | | magazine | | |
| | | | | |
| | company related merchandise <i>objects relating to recognisable company; eg Cadburys</i> | pencil case | | |
| | | bottle | | |
| | | cup | | |
| | | fridge magnet | | |
| | | pin badge | | |
| | | money box | | |
| booklet | | | | |
| book | | | | |
| toy | | | | |
| magazine | | | | |
| | | | | |
| product related merchandise <i>objects relating to recognisable product; eg M&M, Smarties</i> | calculator | | | |
| | container | | | |
| | badge | | | |
| | money box | | | |
| campaign related material | leaflet | | | |
| | poster | | | |

| Classification/Keyword | Type | ObjectName/Keyword | use for |
|-------------------------|---------------------|--------------------------|---------------------------|
| plastics samples | materials | recycled plastic samples | |
| | tools | mould | |
| | processing | | |
| | construction | fasteners | bighead bonding fasteners |

| Classification/Keyword | Type | ObjectName/Keyword | use for |
|------------------------|----------------|---------------------|---------|
| smoking | storage | cigarette container | |

| | |
|----------------------------|--------------------------|
| | cigar container |
| | tobacco container |
| smoking accessories | ashtray |
| | lighter |
| | pipe |
| | pipe cleaner |
| | hookah |
| | cigarette holder |
| | cigar cutter |
| smoking packaging | cigarette packet |
| | cigar tin |
| | tobacco pouch |

| Classification/Keyword | Type | ObjectName/Keyword | use for |
|------------------------------------|-------------------|---------------------------|---|
| sports, leisure and hobbies | sportswear | swimwear | swimming suit bikini |
| | | socks | ski socks running socks sports socks trekking socks fishing and hunting socks |
| | | gloves | swimming gloves boxing gloves racing driver gloves cricket gloves goalkeeper gloves |
| | | eyewear | cycling goggles glasses swimming goggles ski goggles |
| | | headgear | horse riding hat cycling helmet skateboarding helmet |
| | | vest | |
| | | trousers | jodhpurs |
| | | shirt | |
| | | jumper | |
| | | shorts | |
| | | jacket | hacking jacket |
| | | footwear | horse riding boots motorbike boots snowboard boots football boots |
| | | cape | |
| | | one-piece suit | ski suit wet suit cycling suit |
| | | body armour | shin guards mouth guard knee pads |

| | | | |
|--|--------------------------|---------------------------|---|
| | | | elbow pads cricket box |
| | sports equipment | racket | tennis racket squash racket |
| | | seat | horse riding saddle cycle saddle karting seat |
| | | skis | |
| | | ball | bowling ball therapy ball pool balls snooker balls football |
| | | drinks container | |
| | | fins | monofin split fins |
| | | kite | |
| | | board | surf board skate board |
| | | riding crop | |
| | | life jacket | |
| | | training accessory | hand grip balance board skipping rope |
| | | skates | ice skates inline skates roller skates |
| | | bag | |
| | leisurewear | swimwear | |
| | leisure equipment | snorkel | |
| | | playing cards | |
| | | chess | |
| | | draughts | |
| | | dominoes | |
| | | pump | li-lo pump |
| | | ball | |
| | | darts set | |
| | | kite | |
| | hobby equipment | model kit | |
| | | paint box | |
| | | flower press | |
| | musical equipment | musical instrument | recorder Stylophone synthesiser |

| Classification/Keyword | Type | ObjectName/Keyword | use for |
|------------------------|---------------------|-----------------------------|---------|
| telecommunications | telephone | landline telephone | |
| | | mobile phone | |
| | | telephone answering machine | |
| | | car phone | |
| | telephone accessory | hands free kit | |

| | | |
|--|------------------------|----------------|
| | phone card | telephone card |
| | mobile phone case | |
| | mobile phone charm | |
| | answer machine | |
| | telephone numbers book | |

| Classification/Keyword | Type | ObjectName/Keyword | use for |
|------------------------|--------------------------|----------------------------|------------------------------------|
| textiles | knitting and crochet | crochet hook | |
| | | crochet publication | crochet magazine crochet book |
| | | crochet pattern | |
| | | knitting machine | |
| | | knitting machine accessory | ribbing attachment |
| | | knitting needles | |
| | | knitting needles case | |
| | | knitting publication | knitting magazine knitting book |
| | | knitting pattern | |
| | | yarn | |
| | | yarn holder | |
| | | dressmaking and needlework | dress kit |
| | dress making guide | | |
| | dressmakers mannequin | | |
| | embroidery | | ecclesiastical stole |
| | lace | | |
| | sewing machine | | |
| | sewing machine accessory | | |
| | sewing machine case | | |
| | sewing needles | | |
| | sewing publication | | sewing magazine sewing book |
| | sewing pattern | | |
| | sewing thread | | |
| | haberdashery | automatic button attacher | |
| | | button | |
| | | elbow protectors | |
| | | trouser pockets | |
| | | darning aid | |
| | | ribbon | |
| | | squared pattern paper | |
| | | tracing paper | |
| | tracing wheel | | |
| | fabric | animal skin | |
| | | swatch book | |
| | millinery | felt samples | |

| Classification/Keyword | Type | ObjectName/Keyword | use for |
|------------------------|-------------|--------------------|---------|
| Toys and games | collectable | figurine | |
| | | designer toy | qee |
| | | vehicle | |

| | | |
|--------------------------|--------------------------|---|
| | model | |
| | give-away | |
| | media related toy | |
| | card | |
| vehicle | helicopter | |
| | car | |
| | motorbike | |
| | lorry | refuse truck |
| | scooter | |
| vehicle accessory | garage | |
| doll | action figure | |
| | fashion doll | |
| | character doll | |
| | puppet | |
| | baby doll | |
| doll accessory | beauty kit | |
| | tea set | |
| | clothing | |
| | house | |
| construction | blocks | |
| | bricks | Lego |
| | kit | |
| | shaped pieces | |
| puzzle | 3D puzzle | |
| | jigsaw puzzle | |
| activity | yo-yo | |
| | ball | |
| | pull-along toy | |
| | gun | water pistol cap gun |
| | frisbee | |
| | hobby horse | |
| | windmill | |
| | bath toy | |
| game | board game | |
| | computer game | computer game computer software and games |
| | handheld game | |
| | walkie talkie | |
| game accessory | joy stick | |
| toy appliance | cooker | |
| | sewing machine | |
| | vacuum cleaner | |
| | tool | |
| robot | humanoid | |
| | insectoid | |
| | interactive | |
| | animal | |
| optical | microscope | |
| creative play | felt picture | |
| | kit | |
| | paint box | |

| | | |
|--|---------------|--------------------|
| | animal | soft toy |
| | | model |
| | | interactive |

| Classification/Keyword | Type | ObjectName/Keyword | use for |
|-------------------------------|---------------------------|----------------------------|---------------------------------|
| Travel and holiday | food and drink | box | |
| | | bowl | |
| | | cup | |
| | | saucer | |
| | | plate | |
| | | cup and saucer | |
| | | knife | |
| | | fork | |
| | | spoon | |
| | | cutlery set | |
| | | picnic set | |
| | | picnic cooker | |
| | | food container | |
| | | cool box | |
| | | ice pack | |
| | | flask | vacuum flask insulated flask |
| | | mug | insulated mug |
| | | bottle | |
| | | flask stopper | |
| | | lunchbox | |
| | | kettle | |
| | travel accessories | vanity case | |
| | | cosmetics bag | |
| | | clothes hanger | |
| | | iron | |
| | | wash kit | |
| | | currency calculator | |
| | | flight kit | |
| | | radio | |
| | | clock | |
| | | disposable | cup |
| | plate | | |
| | bowl | | |
| | knife | | |
| | fork | | |
| | spoon | | |
| | cutlery set | | |
| | travel keepsake | | souvenir |
| | | postcard | |
| | | transparency viewer | |
| | | transparency | |
| | | ticket | |
| | transport | motor vehicle part | |
| | | bicycle part | |
| | camping | toilet | |

Appendix D: Intellectual Property Rights Procedures

When looking at copyright issues, first check the Copyright status file <Q:\MoDiP\copyright> and the hard copy files (A-Z lever-arch files on the shelf in the office L.13) to see if the company has been contacted in the past, and how successful the correspondence has been.

- Finding contact details

The main source for finding contact details for companies is the internet. Ideally an email contact is better than a postal address. It is important to carry out correspondence in writing so there is written evidence of attempts to contact the company in case a dispute occurs in the future. If a telephone call needs to be made, follow it up with an email or letter and encourage the company to follow suit.

- Making contact

If the company has not been contacted before send out an initial email as follows.

Dear [company]

We at the Museum of Design in Plastics at The Arts University College at Bournemouth are currently working on a project to make available an online catalogue of the objects we hold in our collection.

We have [a variety of objects- change as appropriate] relating to your company which we would like to include. I would be grateful to you if you could tell me the best contact within your organisation to discuss the granting of permission to allow us to take photographs of your products and make the images available for browsing online.

Further information about the museum can be found at www.aib.ac.uk

Thank you very much for your time.

If this gets a reply with a named contact send the following email:

Dear [person]

We at the Museum of Design in Plastics at The Arts University College at Bournemouth are currently working on a project to make available an online catalogue of the objects we hold in our collection.

We have a small number of objects relating to your company in the collection, please see list attached, which we would like to photograph and make the images available for non-commercial educational use. We would like to request permission for these products and any future acquisitions, to be used for this purpose.

The images and catalogue information regarding these objects, including manufacturer and designer details, will be used on the www.plasticsnetwork.org website, our own online catalogue, along with other educational sites.

Plasticsnetwork.org was launched in 2005 and work is ongoing updating the site and its contents. This website is the result of a national and international partnership of museums and other organisations. It provides access to a unique collection relating to the design, history, technology and application of plastics in product design. I am sure you will agree that an image of an object will mean so much more to our online visitors than a mere description ever will.

The primary users of this website are our students, other researchers and museums, teaching staff from both our College and other educational establishments, as well as interested members of the public. Although the plasticsnetwork.org website concentrates on objects either solely made from plastic or containing plastic components it will provide access to information about all of the objects in the Museum's collection.

All images used will also be accompanied by a copyright notice prohibiting any form of reproduction. We are an Accredited Museum with an educational focus. The website uses low resolution images for easy browsing but the Museum will maintain a high resolution master copy which may be used for other educational purposes.

We would therefore be grateful if you could grant permission for images of your products to be used by informing us in writing either by email or by post. At the same time please inform us of any additional information you would like us to include in our records and / or online. The Museum can provide you with high quality images of these products if this would be of interest to you.

If we do not receive a reply concerning this issue within 4 weeks we will include images of the objects with a caveat stating that we have been unable to trace the rights holders.

Thank you very much for your time and I look forward to hearing from you.

If this standard letter is not appropriate adjust as required. Alternatively, send a letter (see attached). A hard copy of all correspondence should be filed in the A-Z files (see above).

Update the electronic file on the Q drive.

- Getting a reply

When a company has replied and said yes the following information is recorded in Modes.

| | | | |
|--|---|--------------------|-----------------------------------|
| | | ReproductionNumber | |
| | | Rights | |
| | ✓ | Type | permission for digitization |
| | ✓ | Authority | Name Philp, Kirsty Date 20.7.2007 |
| | - | Organisation | Role rights holder Name Habitat |
| | | Evidence | |
| | - | Note | |

The information includes the name of the person who has given you permission and on what date, along with the name of the company who made or designed the object.

The paperwork should then be filed in the A-Z files (see above), under the company name. All cleared companies go at the back of the alphabetical section, leaving any on-going correspondence at the front of the section.

- Getting no reply

It is best to give companies a chance to reply, if necessary send another email or letter at a later date. If you feel this is inappropriate or this again gets no response record the information on Modes as follows:

| | | | |
|--|---|---------------------|--|
| | | Number | D/2000/5 Sept 2000 D/2003/30 3.7.03 |
| | | Rights | |
| | ✓ | Type | permission for digitization |
| | - | Note | unable to trace the rights holder - contact has been made but no response. |
| | - | Organisation | Role rights holder Name unknown |
| | ✓ | Authority | Date 2008 |
| | | Reproduction | |

- Company cannot be traced

If a contact cannot be found for a company it is important to record this on Modes as follows:

| | | | |
|---|---|---------------------|-----------------------------------|
| - | - | ExhibitionNumber | |
| - | - | Number | L/2000/3 24.2.00 D/2007/81 Apr 07 |
| - | - | Rights | |
| ✓ | - | Type | permission for digitization |
| - | - | Note | unable to trace the rights holder |
| - | - | Organisation | Role rights holder Name unknown |
| ✓ | - | Authority | Date 2008 |
| - | - | Reproduction | |

- Low risk objects

In 2005 at the beginning of an earlier digitization project the project team chose to deem some objects low risk, at the time this meant all objects produced before 1955. Those objects manufactured after 1955 but with unknown manufacturers were also seen as low risk. The following shows some of the ways these objects have been recorded on Modes:

| | | | |
|---|---|--------------------|--|
| - | - | ReproductionNumber | |
| - | - | Rights | |
| ✓ | - | Type | permission for digitization |
| - | - | Authority | |
| - | - | Groupidentity | project team |
| ✓ | - | Date | 18.5.2005 |
| - | - | Note | Identified LOW RISK (manufacturer unknown/date pre 1955) |
| - | - | Evidence | |
| - | - | Note | |

| | | | |
|---|---|--------------------|--|
| - | - | ReproductionNumber | |
| - | - | Rights | |
| ✓ | - | Type | permission for digitization |
| - | - | Authority | |
| - | - | Groupidentity | project team |
| ✓ | - | Date | 13.6.2005 |
| - | - | Organisation | Role rights holder Name unknown |
| - | - | Note | Risk identified as low, manufacturer known but item produced before 1955 |
| - | - | Evidence | |
| - | - | Note | |

| | | | |
|---|---|--------------------|--|
| - | - | ReproductionNumber | |
| - | - | Rights | |
| ✓ | - | Type | permission for digitization |
| - | - | Authority | |
| - | - | Groupidentity | project team |
| ✓ | - | Date | 15.7.2005 |
| - | - | Organisation | Role rights holder Name unknown |
| - | - | Note | Risk identified as medium, manufacturer unknown and item produced after 1955 |
| - | - | Evidence | |

| | | | |
|---|---|-----------------|---|
| ✓ | - | Date | 2007 |
| - | - | Rights | |
| ✓ | - | Type | permission for digitization |
| - | - | Note | low risk manufacturer unknown, after 1955 |
| - | - | Organisation | Role rights holder Name unknown |
| ✓ | - | Authority | Date 2008 |
| - | - | Evidence | |

Update the electronic file on the Q drive

APPENDIX E: Dissemination / Sustainability Strategy

Publication avenues

1. As the objects are documented and digitised they are made available on the AIB's website: www.aib.ac.uk.
2. Longer term the intention is to make them available on a new MoDiP specific website which is being scoped and specified as part of MoDiPDiP.
3. VADS has agreed to host on its site www.vads.ac.uk both images and learning packages made with them or to include a hyperlink to them on other websites depending on the technology used to build the latter. Loading of the first tranche of material will take place in October 2009.
4. UKCME is also happy to host on its site www.materials.ac.uk material developed as a result of MoDiPDiP and has expressed particular interest in learning packages on Plastics in Sport and Plastics, Sustainable Design and Recycling. A specific 'news' feature on the website will highlight to users these resources. In this way, the on-line learning packages will be made available in general release format. In terms of targeted use, UKCME will also make available these on-line learning resources for a range of specific Plastic modules in a number of institutions, both from the HE and FE sector.
5. The learning packages will also be made available through JORUM. We are currently discussing whether Jorum Open (worldwide) or Jorum Education UK would be the more effective venue.

Learning packages

MoDiPDIP commits MoDiP to the creation post project of three learning packages a year for three years.

Our proposal is that the learning packages will be object focussed and consist of between 20 and 40 objects a package. They will include an introductory text of about 500 words and a number of sections that will also be introduced with short texts. The principal focus will however be the investigation of the objects and what they tell us about or how they contribute to the theme.

Subjects for the packages will be drawn from the following:

- Plastics in sport
- Plastics, sustainable design and recycling
- The properties of plastics as an inspiration to creativity
- Historical look at the impact of plastics on making the world as we know it
- Plastics as substitutes e.g. fur, pearl and body parts
- Plastics and street culture
- Plastics: materials and their properties
- Plastics: processes of manufacture
- Plastics: degradation and preservation
- Plastics in medicine
- Decorative and protective finishing of plastics

- Plastics and product development – a number of packages looking at different products

These learning packages will be promoted by UKCME drawing on the findings of its recent analysis of how and whether the subject of materials, inclusive of plastics science and technology is taught at HE levels in the UK.

Collaboration with the national 'CORE-Materials' OER project

UKCME is leading a national Open Educational Resources (OER) project entitled 'CORE-Materials'. The primary aim is to release existing electronic learning resources made available by Consortium Partners for 'open' use; the secondary aim is to explore processes, issues and policies involved in the practices of releasing such content from the range of collaborating institutions.

In partnership with UKCME, the MoDiP Team will be associated indirectly with 'CORE-Materials'. During the academic year 2009/10 UKCME staff will advise MoDiP on how best to add value to electronic resources created by MoDiPDiP by:

- advising on aspects of Creative Commons licensing – extending the IPR work of MoDiPDiP
- exploring a range of Web 2.0 services with a view to incorporating added functionalities to the MoDiPDiP resources / collection.

Delivery of a UK-wide plastics materials dissemination event

In partnership with UKCME, a day-long event to look at available resources to support learning in the plastics subject area promoting especially resources developed as a result of the MoDiPDiP will be held in the second semester of the new academic year 2009/10.

APPENDIX F: EVALUATION PLAN

MoDiPDiP at AUCB: the Evaluation 'Road Map' – dated August 2009

A comprehensive evaluation of the MoDiPDiP project is to take place in three distinct phases, as outlined below. The work in all phases will be undertaken by an External Evaluator, appointed by the UK Centre for Materials Education (UKCME) – which is part of the national Subject Centre Network of the Higher Education Academy.

The output will be an evaluation report providing evidence of impact and documenting project lessons learned, for use by the funder, the JISC community and the ACUB.

Phase 1: Sep to Dec 2009 – Evaluation of MoDiPDiP Processes / Strategies

- *Methodology:* A series of face-to-face semi-structured interviews, held in London and at AUCB; with follow-up tasks of transcribing, analyses and report writing.
- *Sample:* The interviews will be conducted with both the Project Team and those involved in the Project Steering Group, as follows:
 - the four members of the MoDiPDiP Team based at AUCB (Director/Manager, Documentation Manager, Senior Project Officer, and Project Officer);
 - a representative from the Plastics Historical Society who provided artefacts;
 - four academic colleagues at AUCB who contributed to project developments;
 - a representative each from the Collections Trust, the Modes Users Association, the VADS consultancy, and the academic research / museum community;
 - a senior manager from AUCB as host institution for MoDiPDiP.
- *Deliverable:* An evaluation report addressing, amongst others, aspects of project context, methodology (e.g. digitised resources / collection, technical / legal factors, pedagogical / end-user issues), links and connections, benefits / outcomes, and future plans.

Phase 2: Jan to Mar 2010 – Evaluation of MoDiPDiP Products (learning packages)

- *Methodology:* Questionnaire surveys and participant observations with a range of focus groups using two of the MoDiPDiP learning packages constructed as project outputs (these ready for user testing at the end of Dec 2009); with follow-up tasks of data analyses from participant responses and report writing.
- *Sample:* The surveys will be conducted with cohorts of students and academic staff from a range of Materials subject-based programmes of study (the UKCME will visit these end-users at their institutions to ensure their participation in the evaluation).
- *Deliverable:* An evaluation report determining the useability, functionality, quality, relevance and applicability of the two learning packages to the range of end-users; with recommendations identified for shaping the development of other learning packages scheduled as a series of MoDiPDiP products.

Phase 3: Apr and May 2010 – Evaluation of MoDiPDiP Dissemination Day

- *Methodology:* Questionnaire surveys of delegates at a UK-wide Plastics Materials dissemination event publicised and organised by UKCME on behalf of MoDiPDiP.
- *Sample:* Delegates will be drawn from academics / researchers, students, museum professionals, product designers / manufacturers, all involved in plastics materials.
- *Deliverable:* An evaluation report of participant perceptions of MoDiPDiP outcomes, products and future plans in relation to the enhancement of design in plastics.

APPENDIX G: REVIEW OF PROJECT OUTCOMES FROM PHS VIEWPOINT

The Plastics Historical Society (PHS) has been a partner in the project and has been actively involved in it throughout. We have valued our relationship with AUCB for several years and our involvement in this project has confirmed the value of our links.

We believe that we have been able to help considerably in identifying and classifying all the items from both MoDiP and PHS collections. A large part of this work was carried out jointly and we are sure that much of the PHS expertise in materials and manufacturing processes was able to be transferred to MoDiP staff to supplement their own considerable museum expertise.

The collaboration between MoDiP and PHS during this JISC project has been very much a two-way process. The PHS has, as one of its main objectives, promotion of study, preservation and sharing of information on all historical aspects of plastics. The project has succeeded in helping to achieve these objectives in a number of ways.

- MoDiP staff have considerable experience of exhibiting plastics effectively to reach a wide audience ranging from specialists to lay people. Working in collaboration with MoDiP we have been able to get a clearer appreciation of the ways in which we could reach a wider audience more effectively as well as improving the service to our members.
- As the project progressed we recognised the value of detailed and standardised classification of artefacts and the application of these to our collection has greatly enhanced its accessibility. This systematic approach will undoubtedly help us in maintaining and extending our collection. We believe this an important outcome of the project which should be adopted universally.
- In addition to the written classification of the collections the photographic images will be a considerable asset to us. The multiple images produced for more complex mouldings will dramatically improve the accessibility of the collection to our membership, which extends right across the UK and includes a number of members from overseas, who would have difficulty in seeing the objects 'in the flesh'.

We feel privileged to have been a partner in this project and to have worked with such a dedicated group. We are sure that as the project reaches its conclusion and is hopefully followed by further initiatives we will discover many more aspects of value to us in promoting the Society's objectives.

Steve Akhurst
Chairman
Plastics Historical Society



JISC Completion Report

Lessons Learned

Aims and Objectives

The project achieved its basic aims and objectives and these did not change. However its full value will only be realised if we build the website specified as a prototype as part of the project and when we make and promote the three learning packages for three years which we are committed to do post-project.

Overall Approach

We were slow to get going. This was partly because we did not understand what JISC requirements of us were. For example we thought JISC had certain standards of digitisation with which it wished us to comply rather than, as eventually emerged, that it was for us to decide on these standards. It was also because it was only when we reviewed our digitisation and metadata gathering processes at the outset of the project that we realised considerable development work in terms of guidelines and term lists was necessary. More time for developing and agreeing standards should have been written into the project.

We developed a plan of contact (as opposed to work) with one of our partners at the outset but not with the other. Another time we would draw up such a plan with all partners.

The development of the metadata and digitisation standards was done primarily by one member of the team who also took responsibility for the imaging aspects of the project. As a result a large amount of the metadata gathering and inputting fell to another member. Another time we would try to ensure that the tasks were more evenly shared and that staff had a better balanced programme of work. The fact that we now have standards agreed will make this easier to achieve in the future.

We would also try to ensure greater buy-in to the project on the part of the teaching staff and students at the AUCB. In particular we would hold a lecture theatre event at which we would show people our current practice and ask them how it could be improved. I do not think that this would have resulted in the development of a better resource but I do think it would have increased understanding about our work and what we can offer staff and students within the AUCB.

Project Outcomes

Project outcomes and impacts on the teaching, learning and research communities are the following freely available for any non-commercial use:

- 1500+ objects recorded digitally with between 2 and 12 views depending on the intricacy.
- new metadata uniquely associated with 400+ of these artefacts.
- improved metadata uniquely associated with 1100+ of these artefacts.

In addition the MoDiP team has:

- greater understanding of the needs of the teaching, learning and research communities.
- greater understanding of how the collection can be used for teaching and learning.
- improved practices relating to digitisation and the provision of metadata for use in the future.
- a functional prototype for an improved presence on line.
- enriched contacts within the education and academic communities.
- enriched contacts with the plastics and industrial design communities.

- concerted programme of engagement with the HE community, including dissemination through the VADS, UKCME and Jorum Open.

These will impact on the teaching, learning and research communities through our work in the future.

The main lessons we have learnt are:

- the importance of good quality equipment. The images taken during the project are better partly because we have been using a better camera.
- the importance of working to agreed standards.
- getting going takes longer than you expect.
- the importance of setting out time schedules with partners.
- the importance of getting buy-in from colleagues beyond the immediate team.

The most significant outcome of the project we did not expect at its outset was the impact it has had on how we will do things in the future.

Project Partners

Our collaboration with both the PHS and the UKCME has been constructive and productive for all parties. We have learnt only one lesson and that is that our partners, understandably, do not necessarily have the same priorities at the same moment as us and so it is important to map out contact dates and deadlines at the outset.

During the course of the project we also had contact with the JISC Digital Media, VADS and JORUM. The JISC Digital Media were involved in helping us agree imaging standards and did its best to help but there was an unbridgeable gap between our knowledge and the technical language used. Our communications with VADS and JORUM have been enabling and led to agreed shared outcomes.

Project Management

Breaking the project down into work packages proved very helpful. We had not done this before and will do it in the future. However, in planning the workflow we did not take account of the uneven flow of MoDiP's day to day work which is influenced by the needs of our students. As a result the project moved forward at an uneven pace.

We found our weekly catch up chats extremely helpful.

Programme Support

It was disappointing that when the project managers met at the beginning of the project the planned short informal presentations about each project were dropped. As a result it was not easy to see where the synergies were. However, the presentation by David Tomkins led us to visit the John Johnson project to look at how its workflow was monitored but we found its tool more complicated than we needed. Otherwise we have had little contact with other projects but we have developed an ongoing and mutually beneficial relationship with the VADS that has led to some further funding. I regret that we have not shared experiences more with other projects and expect our meeting in Belfast to be productive in this respect.

We had some difficulties with the management of our project at the outset. These were resolved when the out-going and in-going Project Managers visited us early in December but that was already two months into the project. From then on the Project Manager could not have supported us better. Especially important was his input to the selection of the firm to build the website specification. He provided expertise we did not have ourselves and proved the ideal person with whom to debate the pros and cons of the candidates. He was always quick to respond to any questions, always constructive and always enabling.

Future Work

The project was as much about what the resource it created would make possible in the future as it was about the resource as it stands at the closure of the project. There are two important strands here:

- It is only when we build the MoDiP specific website to the specification created as a result of the project that researchers will be able to make full use of the images and metadata we have created. Currently we do not have the funding to do this.
- it is only when we create and disseminate the learning packages written into the project as a post-project commitment that the project will realise its considerable potential impact on teaching and learning. This work is in the MoDiP Future Plan.

It is our intention, also, to re-photograph the 1500 artefacts that were accompanied by digitised images before MoDiPDiP to the same standard and also submit the rest of MoDiP's plastic collection, some 5500 more artefacts, to the same procedures at a rate of 750 artefacts a year.

The projects output will also provide a core resource on the Collections Link Plastics Subject Specialist Network website to which it is hoped others will add artefacts in the collections they curate.

There are three specific ways in which the work should be further developed. By the addition of:

- an orbital image viewing facility for selected complex artefacts. .
- contextualising stills and film clips of the artefacts.
- statements and reminiscences in relation to the artefacts.

Support from JISC or another organisation to facilitate these proposed future developments would be most welcome.

Sustainability Plan

As part of the project we committed to creating post-project three learning packages for three years. This work will be taken forward by the MoDiP Team: Susan Lambert (Head), Pam Langdown (Collections Manager), and Louise Dennis (Assistant Curator) with evaluation services provided by Adam Mannis, UKCME.

The resource will also be placed on the VADS, the UKCME and Jorum Open websites. This work will be taken forward by Susan Lambert.

Susan Lambert will also work with Adam Mannis at the UKCME to add value to the resource and to promote its use including co-hosting with UKCME a national daylong seminar of Plastic materials at which MoDiPDiP will be launched.

A Dissemination and Sustainability business plan has been written.

APPENDIX A: Budget

See Appendix A to Final report.