



## JISC Project Plan

### *Overview of Project*

#### 1. Background

##### 1.1 The Museum of Design in Plastics

The Museum of Design in Plastics (MoDiP) is the UK's leading accredited museum in its field. It is based at the Arts Institute at Bournemouth (AIB), a specialist university college in art, design and media.

##### 1.2 Building on previous work

In 2004 MoDiP led an AHRC funded project that resulted in the collaborative website <http://www.plasticsnetwork.org> which consists of an online record of 650 artefacts, to which we have since been able to add 850+ unique records. Before development of MoDiPDIP we were committed to:

- Digitising, cataloguing, interpreting and publishing a minimum of 3000 unique objects online by 2011.
- Developing a web publishing strategy, including a redesigned online presence by 2009.
- Developing 3 targeted online learning resources per year to be made available to the HE community for use in VLE/MLE platforms and incorporated into JISC repositories such as JORUM.

MoDiPDIP builds on this existing commitment.

##### 1.3 Need for project

The modern world is made of plastic. The story of design in plastics is the story of the industrial and social development of the 20<sup>th</sup> and 21<sup>st</sup> century environment. None of the advances in domestic, industrial, commercial or technological design could have been achieved without the properties of plastic. Since the 1970s plastics are said to have been the material with the most uses in the world. Understanding the evolution of design in plastic is fundamental to the development of any contemporary designer.

But when was the last time you gave plastics a second thought? Plastic has become so ubiquitous in our society that it seldom receives the same attention as more traditional materials except as a focus for current debates around eco-design, sustainability and recycling.

Contrary to popular belief, plastic is not stable. Because of industrial processing and adulteration with additives, it is usually less stable than wood, ceramic and metal. Recording this degenerating resource is therefore a race against time. Understanding of the world we live in requires a knowledge and understanding of the development of design in plastic. This project represents an opportunity to capture and share this knowledge before it disappears for ever.

#### 2. Aims and Objectives

The overall aim of this project is to create:

the world's largest and highest quality digital record of design in plastics as a reference resource for use by academics, researchers, students, designers and the cultural heritage sector, and thus to foster greater understanding of the significance of design in plastics in the modern world.

In order to achieve this aim, the project has five key objectives:

- to create high resolution digital images of more than 1500 artefacts made of plastic or with plastic components with an average of 3 views each from MoDiP's & the PHS's unique collections.
- to provide new and enriched descriptive metadata for these resources.
- to develop the functional specification for a new online presence of MoDiP to provide full online access to the research material.
- to build relationships with the research community across the humanities, arts and science.
- to disseminate knowledge of and expertise in plastics in design across the cultural heritage community and for the wider public benefit.

### **3. Overall Approach**

#### **3.1 Strategy / Methodology**

The work will be organised into 7 complementary work packages:

- setting up of appropriate management structure.
- agreeing IPR practice and fulfilling it for existing collection and 1500 + additional artefacts.
- agreeing digitisation practice and digitising accordingly 1500+ artefacts.
- agreeing metadata practice and creating 1100+ improved records.
- creation of 400 approx new records for PHS objects according to agreed metadata practice.
- development of agreed new website functional specification.
- development of agreed dissemination and sustainability programme.

#### **3.2 Issues to be addressed**

The project will address the following issues:

- Intellectual Property Rights, in particular to secure permission for the digitised images to be used beyond the MoDiP website.
- Standards and technologies, in particular the best to use to maximise the potential of the resource.
- interoperability, in particular the use of standards to facilitate it.
- quality, especially in relation to the visual and verbal records of the artefacts.
- accessibility, in particular in extending the use of the collection by the wider research community.
- sustainability and development of the resource and future programmes beyond the period of funding.

#### **3.3 Scope and boundaries**

Previous projects in this area have been limited to a 2-dimensional record of the artefact. The unique value proposition of the current project is that it will create multiple (up to 10) views of each artefact, allowing for a much more comprehensive view, and hence more detailed interpretation.

The project will also prepare the ground for an outstanding online resource in terms of functional specificity, material for use in teaching, learning and research, and contacts to maximise its value. It will also create a plan for sustaining and adding to the resource beyond the time frame of the project.

What it will not do is build the website or create the interpreted material (beyond high quality records of individual artefacts) during the 12 month period of the project.

### **3.4 Critical success factors**

The project's success is particularly dependant on the following factors:

- Agreeing feasible IPR practice and gaining permissions as necessary for 1500+ new artefacts within the time frame of the project.
- Upgrading existing permissions for wider use of existing images within the time-frame of the project.
- Adoption of standards and technologies that maximise the potential of the resource created.
- Timely delivery of datasets (images and metadata).
- Timely delivery of website functional specification.
- Establishing a good working relationship with advisors and potential partners including JISC, TASI, Collections Trust, MUA, Jorum, and VADS.
- Establishing an agreed programme of work to build on the resource built up during the project.
- The resource becoming well-known and used by intended audiences.

## **4. Project Outputs**

### **4.1 Tangible deliverables**

The tangible deliverables of the 12 month project will be:

- At least 1500 more objects recorded digitally – with between 2 and 10 views depending on the intricacy and interest of the design.
- Permission to put the images immediately on line.
- New and enhanced descriptive metadata, uniquely associated with each artefact.
- A functional specification for an improved online presence.
- A planned programme of engagement with the HE community, including dissemination through JISC and other services.
- Project documentation including but not limited to project plan and reports (progress, final and completion) to JISC, papers on current and agreed IPR practice, current and agreed digitisation practice and standards, current and agreed documentation practice, website requirements from MoDiP's perspective, potential partnerships relating to learning and teaching provision and on proposed programme.

### **4.1 Knowledge**

Knowledge will be increased and improved within MoDiP itself by increased understanding of:

- techniques and technologies relating to digitisation and presentation of the collection on the web.
- best practice in terms of metadata and related standards which we will be able to apply to other parts of the collection also.

- Available learning and teaching platforms with which we will be able to continue to work in the future.

## 5. Project Outcomes

The project will create a lasting record of one of the most significant developments in materials and design in the 20<sup>th</sup> century: design in plastics. It is hoped that as a result the project will:

- Raise the profile of this significant but neglected aspect of the modern environment.
- promote and facilitate greater understanding of the modern world.
- promote and facilitate acquisition of knowledge in this subject area.
- Enhance opportunities for research in the subject area.
- Lead to the creation of teaching and learning materials for the wider community.
- Reduce wear and tear on artefacts that contrary to popular belief are fragile and easily damaged by handling.

## 6. Stakeholder Analysis

Stakeholder	Interest / stake	Importance
The Arts Institute at Bournemouth	Grant holder	High
JISC	Funder	High
IPR holders	Reproduction permissions	High
Researchers	Access to material	High
Plastics Historical Society	Partner	High
UK Centre for Materials Education	Partner	High
HE institutions	User group	High
FE institutions	User group	Medium
Schools	User group	Low
Designers	User group	High
Manufacturers	User group	Low
Curators	User group	High
Collectors	User group	Low
Manufacturers	Access to products	low

## 7. Risk Analysis

Risk	Probability (1-5)	Severity (1-5)	Score (P x S)	Action to prevent/manage risk
<b>Staffing</b>				
Loss of existing staff	3	3	9	Enforcement of notice period; recruitment on short term contract to complete project
Slow recruitment	3	1	3	Our proposal is to recruit two people on overlapping 6 month contracts, therefore it should not be a problem. Existing staff could weight their contribution to the outset of the project, if necessary.
<b>Organisational</b>				
Lack of adequate	4	1	4	We have worked out a system

accommodation				of hot-desking and a rota of home-working for other work.
Conflicting priorities	3	3	9	Scheduled work packages; firm management.
Cost creep	1	5	5	It is a simple budget which will be reviewed regularly.
Time creep	1	5	5	We have based the time allotted on experience and will review progress regularly.
<b>Technical</b>				
Lack of appropriate advice	2	5	10	An Advisory Group will be set up representing different points of view so that decisions are based on knowledgeable consensus. See 2.6.1.
Lack of availability of object information	3	2	6	Information is not always available about our artefacts. Our documentation system allows us to leave fields blank.
Technical specifications are not adhered to in image collection	1	5	5	Specifications will be clearly laid out and the quality of the images reviewed regularly.
Loss of digitised images	2	5	10	We back everything up at the end of each day on two hard drives.
<b>External suppliers</b>				
MODEXML inaccessible	2	5	10	Other project work could be undertaken in the short term. Everything we do will be independently backed-up.
Stakeholders	1	5	5	Develop and maintain good communication
<b>Legal</b>				
IP issues	1	5	5	Experience has proved that this is not a serious risk.

## 8. Standards

MoDiP is committed to compliance with current-generation standards to ensure the usability and sustainability of its digital resources and all digitisation will be carried out in accordance with the NOF-digitise technical standards and with the advice of the Technical Advisory Service for Images (TASI). However, this is an area in which MoDiP has much to learn. We have recently sent TASI an account of our current practice and await advice. We have allowed until the end of November in terms of the project's critical path for determining our future practice. The chart that follows therefore sets out the standards we have to define rather than the standards we will follow.

Name of standard or specification	Version	Notes
<b>Creating images</b>		
		Practice will comply with the NOF-digitise technical standards, and result from advice from the JISC-funded Technical Advisory Service for Images (TASI).

<b>Archiving images</b>		
TIFF ?		Practice will comply with the NOF-digitise technical standards, and result from advice from the JISC-funded Technical Advisory Service for Images (TASI).
<b>Delivering images</b>		
		Practice will comply with the NOF-digitise technical standards, and result from advice from the JISC-funded Technical Advisory Service for Images (TASI).
<b>Descriptive metadata</b>		
MODESXML		It is TEI-compatible and conforms to the UK and international SPECTRUM standard published by the Collections Trust ( <a href="http://www.collectionstrust.org.uk">http://www.collectionstrust.org.uk</a> ).
<b>Contextual metadata</b>		
MODESXML		Published in a S-CORM/LOM compliant format for use in JORUM and other JISC repositories.

## 9. Technical Development

### 9.1 Best practice

The project's Steering Group, including members from JISC and the Collections Trust, will be asked to review our practice. In addition we will seek advice from TASI and from the MODES Users Association, a not-for-profit consortium which owns and develops MODES, the most widely used collections management system in Britain.

### 9.2 Digitisation specifications

Currently we capture our images at a size of 2592 pixels by 1940 pixels or 36.58 cm by 27.43cm at a resolution of 180 dpi. The images are then reduced in size to a height no bigger than 109 pixels or 10 cm and a width no bigger than 1063 pixels or 15 cm to allow the files to load at an acceptable and effective speed on the database and website. We are in the process of consulting TASI about ways our practice may be improved.

### 9.3 Metadata

Our existing practice will be reviewed by the Advisory Group and any recommendations made followed.

### 9.4 Storage and preservation

Our existing practice is to save the master images to an external hard drive with a 750 GB capacity. We are exploring the possibility of saving the master images to the server.

### 9.5 Functional Website specification

The creation of the functional website specification is an aspect of the project. We will seek the project's Steering Group's advice at every stage of the specification's development. Please see workpackage 6.1, 6.2 & 6.5

## 10. Intellectual Property Rights

### 10.1 IPR in digital images

The AIB owns the IPR in the existing digital images of 1500 artefacts and will own the IPR in the images arising from digitisation of 1500+ new artefacts.

### 10.2 IPR in metadata

The AIB owns the IPR in all the existing metadata and will own the IPR in new metadata generated by the project.

### 10.3 Permissions

MoDiP has developed a practice towards the IPR of the artefacts based on that of the Victoria & Albert Museum. We will submit this practice to JISC's review and amend as recommended. Please see workpackage 2.1& 2.2. Currently, when permission has been obtained, it has been for educational use by MoDiP. We will seek to extend that use to educational use on additional platforms to be agreed as part of the project.

### 10.4 Future implications

None of the agreements will be time-limited. They will be restricted only by limits of permitted use.

## Project Resources

### 11. Project Partners

The purpose of the project is to develop new partnerships and thus extend the use that is made of MoDiP and the resource it is developing. At this stage, however the project has three formal partners. Who they are, their roles and main contacts are given below

Partner	Role	Contact	Date of agreement
JISC	Funder and adviser	Alistair Dunning	10.9.08
UK Centre for Materials Education and the Higher Education Academy	Adviser, evaluator, disseminator	Adam Mannis	By end Nov
Plastics Historical Society	Owner of some of the artefacts to be digitised and adviser	Steve Akhurst	By end Nov

### 12. Project Management

#### 12.1 MoDiP's management

MoDiP is managed by a Steering Group within the AIB, the terms of reference of which include 'review performance against targets'. It will thus monitor progress of the MoDiPDiP and ensure that work is undertaken according to the detail in the project plan including aims and objectives, that budget management meets JISC requirements, and that reports are made to JISC at the appropriate times.

#### 12.2 MoDiPDIP Steering Group

In addition, a MoDiPDiP specific Steering Group including external members with particular expertise will be set up to provide strategic oversight. The following interests will be represented:

- Research: Marcia Pointon, Professor Emeritus of the History of Art at the University of Manchester.
- Standards: representative of the Collections Trust.
- Documentation: representative from MUA.

Project Acronym: MoDiPDiP  
 Version: 1  
 Contact: Susan Lambert  
 Date: 31 October

- Materials studies: Adam Mannis, the UK Centre for Materials Education (UKCME).
- Plastics: Steve Akhurst, Plastics Historical Society.
- Design: Christian McIneny, Senior Lecturer in the School of Design, AIB.
- JISC: Alistair Dunning, Programme Manager.
- AIB: John Last, Deputy Principal, AIB.

### 12.3 The Project Team

Members of the project team, their roles and contact details are given below.

Roleholder	Role	Allocation of time	duty	Reporting to	Contact
Susan Lambert	Project Director /Manager	10%	Ensuring delivery of a high quality project to time and within budget + report writing.	Vice Principal	slambert@aib.ac.uk
Pam Langdown	Project Documentation Manager	65%	Management of day to day workflow, documentation, quality assessment.	Project Director/manager	plangdown@aib.ac.uk
Louise Dennis	Senior Project Officer	70%	Digitisation, permissions and documentation.	Project Documentation Manager	ldennis@aib.ac.uk
In process of appointment	Project officer	75%	Digitisation, permissions, documentation	Project Documentation Manager	??????@aib.ac.uk
Steve Akhurst	PHS Project Officer	10%	Documentation of PHS artefacts.	Project Director/Manager	steve.akhurst@dial.pipex.com
Contingency appointment to be made when/if need arises	additional support	15%	Relieve pressure points.	Project Documentation Manager	????@aib.ac.uk

### 12.4 Training

The Project Director will be attending a TASI workshop on 'Building a departmental image collection'. We are not currently aware of other training needs although we will require considerable support.

## 13. Programme Support

We would welcome support in the following areas:

- A review of the draft project plan before finalisation.
- IPR.
- Standards to be adopted.
- Technical matters.
- The functional website specification.
- Evaluation factors and methods
- Quality criteria and methods.
- Dissemination.

## 14. Budget

Please see Appendix A

## *Detailed Project Planning*

## 15. Workpackages

Please see Appendix B.

## 16. Evaluation Plan

Timing	Factor to Evaluate	Questions to Address	Method(s)	Measure of Success
Ongoing from start of digitisation	Digitised images.	Target number.  Quality.  Interoperability.	Sign-off facility.  Each image checked and signed off.  Establish appropriate standards.	1500+ artefacts digitised with 4500 approx new digitised images on line.  Satisfied users.  Images capable of being available on a number of platforms.
Ongoing from start of digitisation	IPR.	Legality.  Permissions received.	Agree practice and record outcomes.	Practice followed, outcomes recorded.  sufficient permissions obtained.
Ongoing from start of digitisation	Descriptive metadata.	Target number.  Quality.	Sign-off facility.  Peer review.	1500+ new descriptions on-line.  Satisfied users.
Ongoing from November	Functional web specification.	What we want it to be able to do.  That it will do what we want it to do.	Our statement reviewed by MoDiPDiP Steering Group & others.  Specification approved by MoDiPDiP Steering group.	Consensus that paper states required functions clearly.  Once up and running, satisfied users.
Ongoing from March	Planned programme of engagement with HE community.	Appropriateness.  Means of getting the programme to its intended audience.	Reviewed by MoDiPDiP Steering Group.  Delivery platform partnerships in place.	Approved by MoDiPDiP Steering Group.  3 packages of material for three years after the project made available through accessible platforms

Ongoing from start of project	Project documentation	Is it clear and does it meet needs and requirements?	Feedback from JISC and partners.	JISC and partners satisfied.
Ongoing from start of project	MoDiP staff development	Are staff learning through the project?	Feedback from staff.	Staff well motivated and meeting targets.

## 17. Quality Plan

Output	Digitised artefacts				
Timing	Quality criteria	QA method(s)	Evidence of compliance	Quality responsibilities	Quality tools (if applicable)
ongoing	Fidelity to artefact and captured with appropriate number of views	Every image checked by 2 staff	Signed off on sign-off facility	Project manager	
ongoing	Compliance with agreed standards	Still to be resolved		Project manager	

Output	Descriptive metadata				
Timing	Quality criteria	QA method(s)	Evidence of compliance	Quality responsibilities	Quality tools (if applicable)
ongoing	accurate	Peer review	Signed off on sign-off facility	Project Manager	

Output	Functional website specification				
Timing	Quality criteria	QA method(s)	Evidence of compliance	Quality responsibilities	Quality tools (if applicable)
Jan 2009	Statement of requirements appropriate	MoDiPDiP Steering group and AIB web team review	MoDiPDiP Steering Group and AIB web team sign-off	Project Director	
August 2009	Meets stated requirements	MoDiPDiP Steering Group & AIB web team review	MoDiPDiP Steering Group and AIB web team sign-off	Project Director	

Output	Planned programme of engagement with the HE Community				
Timing	Quality criteria	QA method(s)	Evidence of compliance	Quality responsibilities	Quality tools (if applicable)
Aug 2009	Appropriate, accessible,	MoDiPDiP Steering Group	MoDiPDiP Steering Group sign-off	Project Director	

	enhancing	Review			
--	-----------	--------	--	--	--

## 18. Dissemination Plan

*<Explain how the project will share outcomes and learning with stakeholders and the community. List important dissemination activities planned throughout the project, indicating purpose, target audience, timing, and key message.>*

Timing	Dissemination Activity	Audience	Purpose	Key Message
October 2008 and as appropriate thereafter	Press release.	National press and its readers.	Raise awareness.	Funding secured to develop a learning, teaching and research resource on design in plastics.
Nov 2008	Project website.	Internet users.	Raise awareness.	Significance of the artefacts as a learning, teaching and research resource.
As required and appropriate	Participation in JISC events.	JISC's audiences.	Raise awareness, update on progress and contribute to understanding of the developing resource's potential.	Significance of design in plastics in relation to better understanding of the modern world.
Ongoing	On-line catalogue.	Teachers, students, collectors, curators, designers, manufacturers	Share knowledge.	Value of the digitised resource.
After the project	Learning and teaching materials.	Teachers and students.	Share knowledge.	Value of digitisation projects for learning and teaching.

## 19. Exit and Sustainability Plans

*<Explain what will happen to project outputs at the end of the project (including knowledge and learning). Focus on the work needed to ensure they are taken up by the community and any work needed for project closedown, e.g. preservation, maintenance, documentation.>*

Project Outputs	Action for Take-up & Embedding	Action for Exit
Digitised images.	Ensure images are of sufficient quality to act as an archival surrogate, an image library for publication, and an on-line catalogue.	Ensure long-term preservation of the dataset.  Provide record of practices followed for future reference to

		ensure future work is of the same standard.
Enhanced and new descriptive metadata.	Load on on-line catalogue and publicise the new and enhanced services among educational institutions.	Provide record of practices followed to ensure that future additions meet the standards set by the project.
Functional web specification.	Implement	None
Planned programme of engagement with HE community.	Write learning and teaching materials and deliver to agreed platform hosts.	None
Increased understanding of the part played by design in plastics in the modern world.	Continue development of the resource	Update MoDiP's strategic plan in light of the project.
MoDiP staff learning.	Create learning log for use by future staff	None
Project documentation.	Make available as appropriate to public via project website,	Held by AIB and, as appropriate, JISC

*<List any project outputs that may have potential to live on after the project ends, why, how they might be taken forward, and any issues involved in making them sustainable in the long term.>*

<b>Project Outputs</b>	<b>Why Sustainable</b>	<b>Scenarios for Taking Forward</b>	<b>Issues to Address</b>
Digitised images	Created as an archival surrogate.	Ensure secure storage and backup.	Security of long-term storage.
Enhanced and new descriptive metadata/ MoDiP online catalogue	Created as part of on-going MoDiP work.	The AIB agrees to maintain the catalogue for at least 5 years.	Ways it could better cater for needs of users.
Functional web specification	AIB is committed to implementation and maintenance of a new MoDiP website	Ensure web team understands specification.	None.
Planned programme of engagement with HE community	Forms part of MoDiP's strategic plan 2008-2011	Create learning packages and place on agreed platforms.	Needs of users.
Increased understanding of the part played by design in plastics in the modern world.	This MoDiP's mission.	Continue to implement MoDiP's strategic plan.	None
MoDiP staff learning.	It will be in daily use.	Continue a programme of staff development.	Development needs.
Project documentation.	Created as a public record of the project and its outcomes	Ensure all documentation is complete and remains available.	None.

Project Acronym: MoDiPDiP  
Version: 1  
Contact: Susan Lambert  
Date: 31 October

## ***Appendixes***

### **Appendix A. Project Budget**

### **Appendix B. Workpackages**