

## Chapter 5: Application of Knowledge to the CCA

This chapter incorporates the different outputs produced by the researcher after acquiring and developing knowledge from the various sources outlined in Chapter 4; primarily the work experience at NLW. The outputs (see Table 15) are chiefly in the form of documents that assist digitisation work at the CCA and through these documents the digitisation knowledge can be transferred. The outputs were primarily tested and reviewed by the researcher, staff at the CCA as well as undergraduate students working on a digitisation project. The work outlined in this chapter fulfils the objectives (section 1.4) of transferring knowledge to the CCA. This chapter overviews the application of knowledge while Chapter 6 discusses the implications of the results. Where appropriate, the outputs can be located in the Appendices as they were judged to be too lengthy to put in this chapter.

<b>Output to CCA</b>	<b>Developed from</b>	<b>Tested/reviewed by</b>
Digitisation Strategy	NLW's Digitisation Strategy document	CCA staff
Project Outline	NLW's Project Outline document	CCA staff and researcher
Digitisation Guidelines	PCW's Digitisation Guidelines	CCA staff, undergraduate students, researcher and Curatorial Intern
Metadata Guidelines	PCW's Metadata Guidelines	CCA staff and undergraduate students
Metadata Spreadsheet	PCW's Metadata Spreadsheet	CCA staff, researcher and undergraduate students
Presentation and Workshops on Digitisation and Metadata	PCW's digitisation workshops	CCA staff and undergraduate students
Digitisation and Metadata for approx. 260 pages of ICF programmes	NLW work experience	CCA staff, researcher and undergraduate students
Metadata for approx. 86 born-digital ICF demonstration videos	NLW work experience	CCA staff and researcher
PDF testing	MPhil project work, web design course	CCA staff and researcher
KESS equipment	NLW/PCW equipment	CCA staff and researcher
Grant application	MPhil project work	CCA staff, researcher, Aberystwyth Arts Centre, NESTA (National Endowment for Science, Technology and the Arts)
Culture Colony blog	MPhil project work	Culture Colony website users

Table 15. Outputs developed by the researcher for the CCA

## **5.1 Digitisation Strategy for the Ceramic Collection & Archive**

**Developed from: NLW's Digitisation Strategy document**

**Tested/reviewed by: CCA staff**

**Appendix: C**

During the work experience at the National Library of Wales (NLW) the researcher encountered the organisation's Digitisation Strategy document. This document outlines the NLW's aims, intentions, principles and activities for digitisation work. It acts as a useful reference and an instructive guide and it ensures clarity of purpose regarding an organisation's digitisation work. The researcher learned from the NLW's Digitisation Strategy and used it as a guide in order to develop a Digitisation Strategy for the CCA. The researcher maintained a similar heading structure to the NLW's document, with a few exceptions and alterations to fit with the CCA's smaller-scale. The work experience with the CCA furthered the researcher's understanding of the organisation and this also contributed towards the developed of the Digitisation Strategy. The CCA contains both digitised and born-digital resources and the strategy deals with both of these categories. However, if digitisation expands to a mainstream operation in the future, it may be advisable to create two separate strategies for each category. The Digitisation Strategy was reviewed and approved by the Curator of the CCA.

## **5.2 Project Outline: Digitisation of International Ceramics**

### **Festival Programmes 1993 – 2011**

**Developed from: NLW's Project Outline document**

**Tested/reviewed by: CCA staff and researcher**

**Appendix: D**

The NLW produces a Project Outline document for each digitisation project it embarks on. The document outlines the scope, description, timescale, method,

available metadata, costs, resources, benefits, beneficiaries, sources of funding, partners, stakeholders and required preparatory work for a digitisation project. It is a useful document for a project manager to refer to whilst running a project and it ensures clarity of objectives. The document developed for the CCA can be used as a template for future digitisation projects, however, in this case its contents is for the digitisation of approx. 260 pages of ICF festival programmes. Undergraduate students carried out the scanning and metadata work for this project as part of their digitisation project. In this way, the Project Outline document was used by the researcher and by the students' teacher (and CCA Curator) Prof. Moira Vincentelli to supervise the project. Due to the nature of the student project, some sections of the document were unnecessary, such as costs and funding, because the students used the School of Art's facilities. However, these sections may be relevant for future digitisation projects.

### **5.3 Digitisation Guidelines – Ceramic Collection & Archive**

**Developed from: PCW's digitisation guidelines**

**Tested/reviewed by: CCA staff, undergraduate students, researcher and School of Art Curatorial Intern.**

**Appendix: E**

Digitisation guidelines were considered an essential output by the researcher after undertaking work experience at NLW and conducting research for the literature review. Throughout the course of the MPhil, different digitisation guidelines proved to be valuable in teaching the subject to newcomers. The researcher experienced two different digitisation methods at the NLW and considered the PCW's method to be most applicable to the CCA. The PCW's digitisation guidelines were used as a model and the new guidelines took into consideration the facilities available in the School of Art and the users of the guidelines. The long-term users of the guidelines were staff at the CCA while the short-term users were undergraduate students working on a digitisation project. Before the guidelines were provided to the

students, the researcher and the Curatorial Intern at the School of Art tested them. The guidelines produced successful scans and the only alteration made to them was the additional instruction of converting the scans into a .pdf file as per Prof. Vincentelli's suggestion. Upon completion of the project the students were asked to fill in a questionnaire to give feedback and this was used to assess the effectiveness of the digitisation guidelines. The outcomes of the questionnaires are discussed in Chapter 6.

## **5.4 Metadata Guidelines – Ceramic Collection & Archive**

**Developed from: PCW's metadata guidelines**

**Tested/reviewed by: CCA staff, undergraduate students and researcher**

**Appendix: F**

Metadata guidelines were written to instruct the CCA staff and the undergraduate students in how to complete a metadata spreadsheet accurately. The guidelines gave specific rules on the format of the metadata writing, for example, that the date should be written in the format of YYYY-MM-DD. The PCW's metadata guidelines were used as a model to create these new guidelines because the PCW's digitisation work was deemed most applicable to the CCA. The metadata guidelines and accompanying metadata spreadsheet were written in consultation with CCA staff to ensure they were consistent with the organisation's wishes. The undergraduate students used the metadata guidelines to complete the metadata spreadsheets as part of their digitisation project work. Before the guidelines were provided to the students, the researcher and the Curatorial Intern at the School of Art tested them to satisfaction. As with the Digitisation Guidelines, upon completion of the project the students were asked to fill in a questionnaire to give feedback and this was used to assess the effectiveness of the metadata guidelines (discussed in Chapter 6).

## **5.5 Metadata Spreadsheet**

**Developed from: PCW's metadata (or "tracking") spreadsheet**

**Tested/reviewed by: CCA staff, undergraduate students and researcher**

**Appendix: G**

The metadata spreadsheet was developed from the PCW's model for use in the CCA and for undergraduate students. The students were required to complete a metadata spreadsheet to support their scans of the ICF programmes. The PCW's model was slightly altered to fit the requirements of the CCA, for example, the PCW list 3 possible copyright owners, whereas, after consultation with CCA staff, it was decided only 2 possible copyright owners would be needed. Upon completion of the project the students were asked to fill in a questionnaire to give feedback and this was used to measure the success of the metadata guidelines (discussed in Chapter 6).

Aside from the students' digitisation and metadata work, the researcher wrote metadata for approx. 86 demonstration videos from ICF 2011. As this process began the researcher used the same metadata spreadsheet as the students used for scanning programmes. However, the researcher consulted with CCA staff who requested the addition of three more fields: file type, file duration (in minutes) and file size (see Figure 83). This was because video files are larger in size than .tiff or .jpeg scans and CCA staff were keen to anticipate storage of the files. Furthermore, each demonstration was approx. 45-minutes long but these had been split into separate video files approx. 9-minutes long each, and CCA staff wanted to know the sizes of the videos. These three new fields were added to the original spreadsheet to support the nature of video material and the requirements of the CCA.

	F	G	H	I	J	K	
1							
2	Date	Coverage	Tags	File type	File duration (minutes)	File size	No
3	2011-??-??	Aberystwyth, UK	decoration, painting, drawing, decals, transfers,	.avi	09:12	2,104,299,768 bytes (2.1 GB on disk)	is s mi
4	2011-??-??	Aberystwyth, UK	decoration, painting, drawing, decals, transfers,	.avi	09:12	2,104,299,482 bytes (2.1 GB on disk)	
5	2011-??-??	Aberystwyth, UK	decoration, painting, drawing, decals, transfers,	.avi	09:12	2,104,299,482 bytes (2.1 GB on disk)	
6	2011-??-??	Aberystwyth, UK	decoration, painting, drawing, decals, transfers,	.avi	09:12	2,104,299,482 bytes (2.1 GB on disk)	Hig get

Fig 83. The addition of 3 new fields to the metadata spreadsheet: file type, file duration, file size.

## 5.6 Presentation and Workshops on Digitisation and Metadata

**Developed from: PCW's digitisation workshops**

**Tested/reviewed by: CCA staff and undergraduate students**

**Appendix: B**

The researcher assisted Prof. Moira Vincentelli, Curator of the CCA, in a module for undergraduate students. As part of the students' assessment they did a digitisation project that required them to each to digitise an ICF programme and write the metadata. The Project Outline document was written to manage the student project and the Digitisation Guidelines, Metadata Guidelines and Metadata Spreadsheet were created prior to the project for both the students and CCA to use. In this sense, the students would be testing the suitability of the documents for the CCA. The students were selected as a small, convenient sample and because they were already required to complete a digitisation project an experiment would not need to be arranged for this MPhil.

Prior to assisting in the module, the researcher had completed work experience at NLW, which included attendance at three digitisation workshops run by PCW. The researcher witnessed PCW staff successfully teach members of the public about digitising using powerpoint presentations and practical sessions. These observations

were acquired and applied when the researcher gave a presentation on digitisation and metadata for the undergraduate students and CCA staff. The presentation began with a short powerpoint that overviewed the subject, avoiding advanced technical terminologies. Following this, the researcher ran a practical session during which the students and CCA staff were walked through the Digitisation Guidelines and Metadata Guidelines using the scanner and Mac in the School of Art. The equipment was the same equipment the students were to use for their scanning work.

After the presentation, the researcher ran weekly drop-in workshops in the School of Art for the undergraduate students to attend should they require assistance with digitisation and metadata. This was also an opportunity for the researcher to witness the implementation of the guidelines. Upon completion of the project the students were asked to fill in a questionnaire to give feedback and this was used to measure the success of the guidelines (discussed in Chapter 6).

## **5.7 Digitisation and Metadata for approx. 260 pages of ICF programmes**

**Developed from: NLW work experience**

**Tested/reviewed by: CCA staff, researcher and undergraduate students**

**Appendix: I**

As part of the undergraduate students' module assessment they did a digitisation project that required them each to digitise an ICF programme and write the metadata. As well as being provided with digitisation and metadata guidelines, the students were emailed an .xml metadata spreadsheet to input their metadata. Each student was assigned a different year of the festival to work on for their projects. Festivals were assigned randomly starting from the most recent year, ICF 2011, and working backwards until every student had a year. This was because there was more material available for recent years, which made the students' task easier. As a result the ICF festivals 2011, 2009, 2007, 2005, 2003, 2001, 1999, 1997, 1995 and 1993

were aimed for and assigned to 10 students, including the researcher. Towards the end of the project the researcher reviewed the students' work and provided feedback for improving the scans before the work was submitted. Table 16 shows the majority of digitisation and metadata work was completed.

ICF year	Scans	Jpegs	Crops	Digitisation	Metadata
2011	24	24	24	Complete	Complete
2009	28	28	28	Complete	Complete
2007	28	28	28	Complete	Complete
2005	26	26	26	Complete	Complete
2003	24	24	24	Complete	Complete
2001	24	24	24	Complete	Complete
1999	24	24	24	Complete	Complete
1997	24	24	24	Complete	Complete
1995	19	0	0	Incomplete	Incomplete
1993	0	0	0	Incomplete	Incomplete
<b>TOTAL</b>	221	202	202	8/10	8/10

Table 16. Completed digitisation and metadata work for ICF programmes

## **5.8 Metadata for approx. 86 born-digital ICF demonstration videos**

**Developed from: NLW work experience**

**Tested/reviewed by: CCA staff and researcher**

**Appendix: H**

As mentioned in section 5.5 the researcher wrote metadata for approx. 86 born-digital videos of demonstrations from the 2011 ICF. This festival was selected as the CCA has a wide range of materials on 2011 and videos were chosen as an alternative to working with the programmes. The metadata spreadsheet was updated to cater

for the video material and this involved the addition of three more fields: file type, file duration and file size. The researcher created the “IC11VD” (International Ceramics festival 2011 ViDeos) .xml metadata spreadsheet. The majority of demonstrations were 45-minutes long, split into 5-6 9-minute long .avi video files.<sup>1</sup> An exception to this standard was the inclusion of the closing ceremony (IC11VD071-IC11VD074) at approx. 26-minutes long, split into 4 .avi video files. The researcher experienced some .avi files that had errors and these were entered in red font (See Figure 84). The errors were chiefly a lack of sound and the filming of cleaning-up after a demonstration, which were considered unnecessary for inclusion and can be edited out.

18	IC11VD025	IC11VD021	Demonstration: Mark Hewitt and Emma Rogers Part 5	ICF	nanocies ano oowis and does some decorating and Emma makes a	2011-??-??	Aberystwyth, UK	mugs, nanocie, nanocies, human, person, jug,	.avi	09:12	4,104,299,482 bytes (2.1 GB on disk)	
19	IC11VD026	IC11VD021	Demonstration: Mark Hewitt and Emma Rogers Part 6	ICF	handles and bowls and does some decorating and Emma makes a	2011-??-??	Aberystwyth, UK	mugs, handle, handles, human, person, jug,	.avi	09:12	2,104,299,482 bytes (2.1 GB on disk)	Sound stops at 08:59 ends
20	IC11VD027	IC11VD021	Demonstration: Mark Hewitt and Emma Rogers Part 7	ICF	20110703-100019b07	2011-??-??	Aberystwyth, UK	/	.avi	09:12	2,104,299,482 bytes (2.1 GB on disk)	just shows the clean-up Mark's demonstration
21	IC11VD031	IC11VD031	Presentation by Ingrid Murphy and raffle with Jim Robison Part 1	ICF	Murphy talks about the British Ceramics Biennial and the	2011-??-??	Aberystwyth, UK	education, learning, open source, ingrid murphy, jim	.avi	09:12	2,104,299,482 bytes (2.1 GB on disk)	No sound until 03:30
22	IC11VD032	IC11VD031	Presentation by Ingrid Murphy and raffle with Jim Robison Part 2	ICF	20110703-100019b09	2011-??-??	Aberystwyth, UK	/	.avi	01:39	379,783,130 bytes (379.8 MB on disk)	Cuts off Pete Bodnam sentence about selling
23	IC11VD033	IC11VD031	Presentation by Ingrid Murphy and raffle with Jim Robison Part 3	ICF	Murphy and Jim Robison present prizes to the 2011 raffle	2011-??-??	Aberystwyth, UK	raffle	.avi	09:12	2,104,299,482 bytes (2.1 GB on disk)	Camera focuses on ra Jim and Ingrid's heads
24	IC11VD034	IC11VD031	Presentation by Ingrid Murphy and raffle with Jim Robison Part 4	ICF	Murphy and Jim Robison present prizes to the 2011 raffle	2011-??-??	Aberystwyth, UK	raffle, adopt a potter	.avi	09:12	2,104,299,482 bytes (2.1 GB on disk)	Jim and Ingrid's heads 05:08 and starts again
25	IC11VD035	IC11VD031	Presentation by Ingrid Murphy and raffle with Jim Robison Part 5	ICF	Murphy and Jim Robison present prizes to the 2011 raffle	2011-??-??	Aberystwyth, UK	raffle, adopt a potter	.avi	09:12	2,104,299,482 bytes (2.1 GB on disk)	buy raffle tickets on s' until 06:15.
26	IC11VD036	IC11VD031	Presentation by Ingrid Murphy and raffle with Jim Robison Part 6	ICF	Hammond from Adopt A Potter and Jim Robison present raffle	2011-??-??	Aberystwyth, UK	raffle, adopt a potter	.avi	09:12	2,104,299,482 bytes (2.1 GB on disk)	Jim and Ingrid's heads 05:56 as raffle ends.
27	IC11VD037	IC11VD031	Presentation by Ingrid Murphy and raffle with Jim Robison Part 7	ICF	20110703-111659b05	2011-??-??	Aberystwyth, UK	/	.avi	05:27	1,247,087,578 bytes (1.25 GB on disk)	Just shows cleaning u sound
28	IC11VD041	IC11VD041	Demonstration: Elke Sada and Robert Cooper Part 1	ICF	constructs a "form" and Elke demonstrates how painting is	2011-??-??	Aberystwyth, UK	pots, paint, slip, reverse painting, printing,	.avi	09:12	2,104,299,482 bytes (2.1 GB on disk)	No sound until 05:46 is set up.
29	IC11VD042	IC11VD041	Demonstration: Elke Sada and Robert Cooper Part 2	ICF	constructs a "form" and Elke demonstrates how painting is	2011-??-??	Aberystwyth, UK	pots, paint, slip, reverse painting, printing,	.avi	09:12	2,104,299,482 bytes (2.1 GB on disk)	

Fig 84. Use of red font to highlight errors on metadata spreadsheet for ICF videos

## 5.9 PDF testing

Developed from: MPhil project work, web design course

Tested/reviewed by: CCA staff and researcher

Appendix: J

The CCA aims to provide digitised material online to deepen and broaden access to its collection. In the case of the digitised ICF programmes, the CCA considered publishing them online in PDF format to be downloaded by users. After a discussion with the CCA curator, the researcher selected the most thorough digitisation and

<sup>1</sup> A 09:12-minute video was usually 2,104,299,768 bytes (2.1 GB)

metadata work from the student project to use as a prototype for PDF publishing. This was the digitised programme for the 1999 ICF and its supporting metadata. The researcher converted the scans into a PDF using Adobe Bridge and offered three suggestions as to how it could be used.

Table 21 shows a typical website layout similar to the CCA's website. In this option, users scroll horizontally through the page and view the front covers of each programme along with metadata boxes below the images. The PDF can be downloaded via a link in the metadata box, or by clicking on the image. Hovering over the image could preview the other scanned pages, as if flicking through the programme. The images do not need to be included at all, but they provide a more visually interesting design for users and allow users to preview what they are downloading.

Table 22 is a similar design but with vertical scrolling. This design also exhibits how metadata can be used on the web page to support the PDFs. Not all metadata will be of relevance or interest to users, but certain fields could be used. For example, users may like to know how many pages are in each programme, how large the PDF file is, when the PDF was uploaded to the website, as well as tags relevant to the content of the programmes. The tags could be linked to a search within the entire website to find entries on the same topic. All this metadata can be taken from the metadata spreadsheet. The issue with tagging is that each digitised page has been tagged with its individual page content and so if tags are to be used a tag list for the whole programme must be compiled.

Table 23 shows an alternative or additional option for using PDFs. In this design, users could view individual page 'profiles' for each programme, in this case 1999. User could be directed to the profile pages by clicking on the front covers. This design allows room for more metadata information to support the PDF.

## **5.10 KESS equipment**

**Developed from: NLW/PCW equipment**

**Tested/reviewed by: CCA staff and researcher**

**Appendix: L**

The KESS budget allocated money for equipment, all of which would remain with the CCA at the end of the project. The decision to purchase a Macbook Pro laptop was based on the following:

- That the CCA had only two computers and so a portable laptop was considered practical for the researcher and for the staff to use for digitisation and metadata work.
- That the researcher observed laptops in use by PCW in digitisation work and that they proved practical.
- That staff in the NLW Digitisation Unit used and recommended Macs for digitisation work because of their high-quality imaging tools.
- That a laptop could be easily moved and could be taken from the CCA office to the scanners in SAGM.

The researcher used the Macbook Pro throughout the project when digitising and writing metadata individually, working with students, note-taking during meetings, sharing work with supervisors and CCA staff and writing the thesis. The laptop stored files that would be of continuous use for the CCA beyond the MPhil project, including: the researcher's work on the web design course, the students' scans and metadata, video material from the 2013 and 2011 ICF, information acquired through work experience at NLW and other documents of relevance to digitisation and metadata, such as guidelines.

A flip-camera device was also purchased through the KESS budget. The researcher and CCA curator decided on this purchase after witnessing its use at a PCW workshop. The flip-camera can be used for interviewing for the CCA's oral history

collection, note-taking and image and video capture. The flip-camera was used by the researcher at the ICF 2013 in Aberystwyth during which it became clear that the device was not for collecting high-quality photographs and videos but for quickly taking photographs and videos for reflective and memory purposes. For example, the flip-camera could record an interview, which can later be referred to when writing up the interview.

## **5.11 Grant Application**

**Developed from: MPhil project work**

**Tested/reviewed by: CCA staff, researcher, Aberystwyth Arts Centre and NESTA (National Endowment for Science, Technology and the Arts)**

The Digital Research and Development Fund for the Arts in Wales<sup>2</sup> is a partnership between the Arts Council of Wales, Arts & Humanities Research Council (AHRC) and NESTA to support arts projects across Wales that work with digital technologies to expand audience reach and engagement and/or explore new business models for the arts sector within Wales.

The researcher worked with the Curator of the CCA and ICF Festival Co-ordinator from Aberystwyth Centre on an application to the grant. The grant proposal was viewed as something of an extension of the MPhil project work, as it sought to use digitised material from the ICF. A requirement of the proposal was to know how much material there was, how much required digitisation, editing and metadata work and how long it would take to do this work. From this, it could be worked out how much money would need to be requested to fund the work. The researcher wrote an assessment of the material in the CCA's ICF collection, which not only contributed towards the grant but also towards the CCA itself as a valuable assessment document.<sup>3</sup>

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<sup>2</sup> <http://www.nesta.org.uk/project/digital-rd-fund-arts-wales>

<sup>3</sup> As of November 2013, the grant proposal lost out on the first round of funding allocation but is undergoing re-evaluation for submission to the second round of funding allocation.

## 5.12 Culture Colony blog

At the beginning of the MPhil project the researcher and supervisor Professor Moira Vincentelli met with Pete Telfer, owner of Culture Colony; an online space for sharing and developing creative ideas ([www.culturecolony.com](http://www.culturecolony.com)). It was agreed the researcher would keep a blog updating the progress of the MPhil (Figure 85). The purpose of this was to both promote the MPhil research as well as promote Culture Colony as a platform for creative expression and social media. The researcher also created a 'platform' page on Culture Colony for the CCA (Figure 86) and encouraged staff to use the website for sharing news. The researcher trialled an "Artist of the Week" feature for the CCA's blog. This involved selecting a ceramicist from the CCA's collection and providing bibliographic information and images of work (Figures 87 and 88). The purpose of this was to promote the CCA's collection and encourage further interaction with the CCA. The researcher also uploaded informative documents on the CCA, such as its history and its learning and outreach programme, in order to promote the CCA's work (Figure 89).

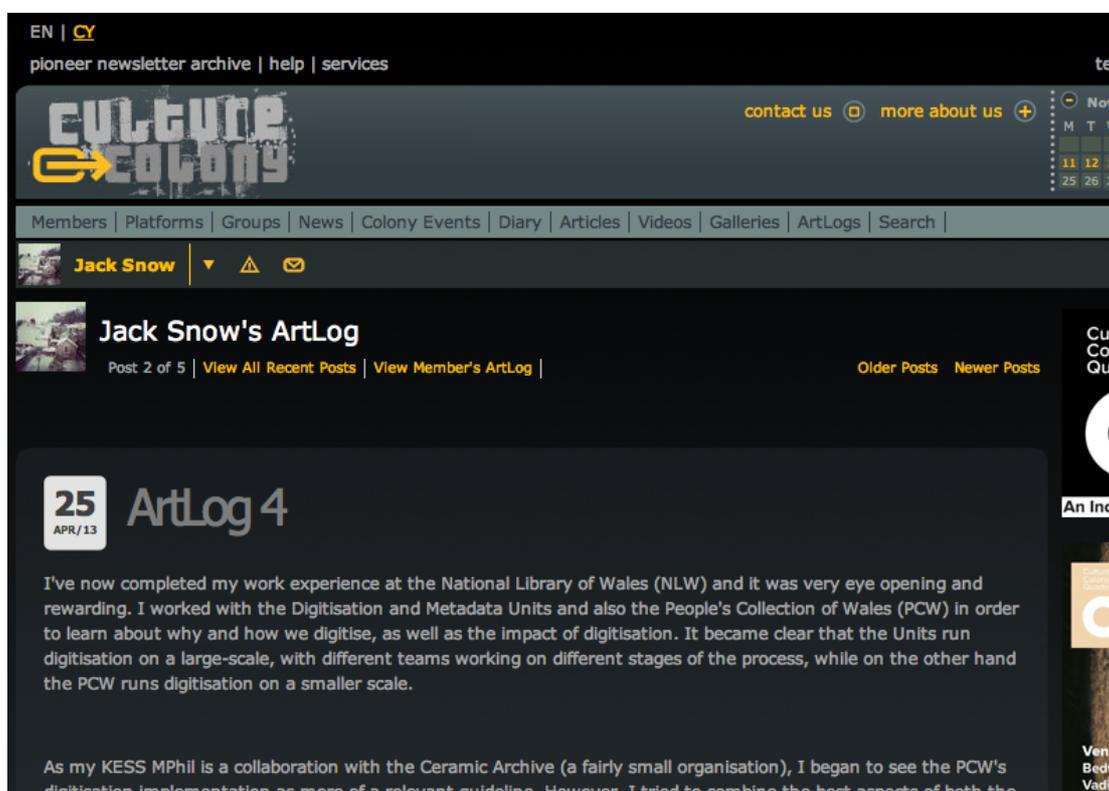


Fig 85. Screenshot of a blog post by the researcher on Culture Colony

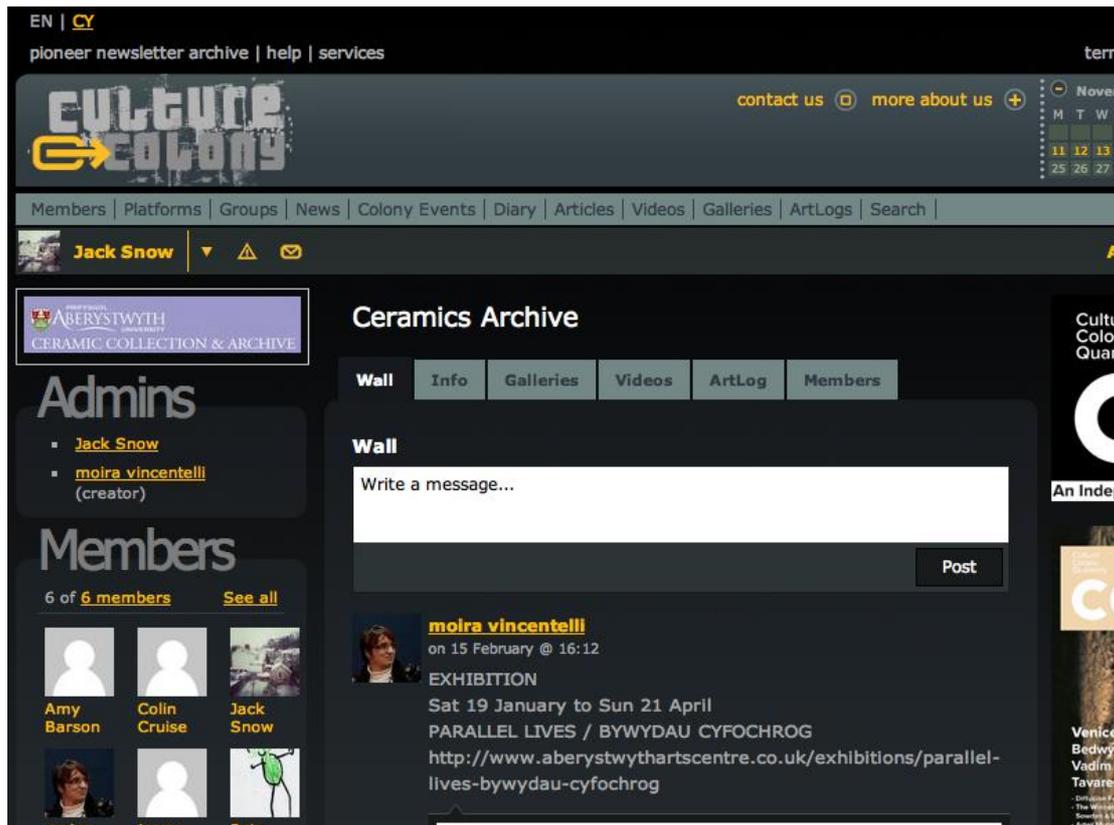


Fig 86. Screenshot of the CCA's platform on Culture Colony

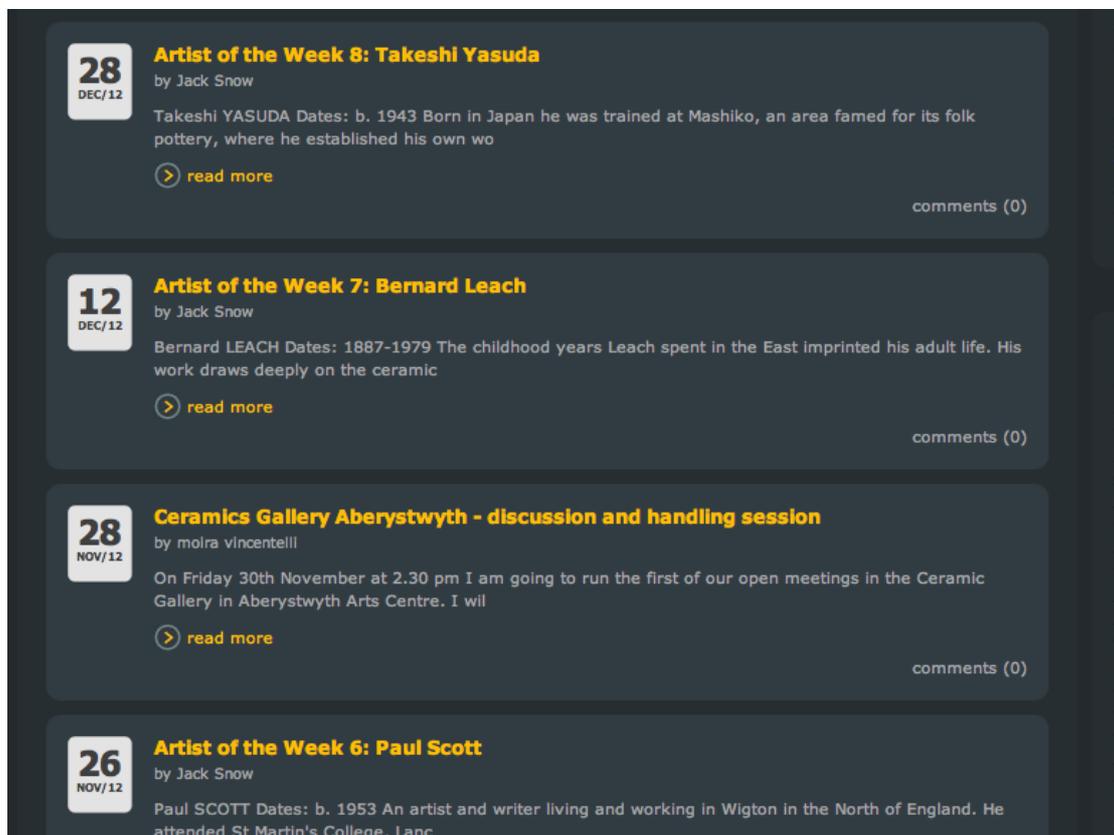


Fig 87. Screenshot of the "Artist of the Week" feature on the CCA's platform on Culture Colony

**12**  
DEC/12

## Artist of the Week 7: Bernard Leach

**Bernard LEACH**

Dates: 1887-1979

The childhood years Leach spent in the East imprinted his adult life. His work draws deeply on the ceramic traditions of Britain and the East, in particular Japan. In 1920 he set up the pottery at St Ives with [Shoji Hamada](#) where they built a traditional Japanese 3-chambered [kiln](#) and experimented with local materials. The [earthenware](#) and slipware from local country potteries were a further source of inspiration.



Fig 88. Screenshot of an “Artist of the Week” blog post on Bernard Leach

**03**  
SEP/12

### History of the Ceramic Archive

by Jack Snow

The Ceramic Archive was developed in the late 1980s, when a new home was needed for the Craft Potters Association archive, which was initiated

[read more](#)

comments (0)

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**03**  
SEP/12

### Learning and Outreach Programme

by Jack Snow

We are developing an outreach programme where we can visit community groups with a handling collection. We will be able to offer a range of

[read more](#)

comments (0)

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**03**  
SEP/12

### History of the Collection

by Jack Snow

The ceramic collection is one of the major collections of studio ceramics in Britain and is particularly noted for its studio pottery of the

[read more](#)

comments (0)

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**03**  
SEP/12

### Publications

by Jack Snow

The Ceramic Bulletin is produced every two years and features news of our activities including, exhibitions, new acquisitions, research, awards

[read more](#)

Fig 89. Screenshot of informative blog posts on the CCA

## **5.13 Digitisation Questionnaire**

**Developed from: MPhil project work, advice from supervisors**

**Tested/reviewed by: CCA staff, researcher, undergraduate students**

**Appendix: K**

As stated throughout this chapter, the students involved in the digitisation project were asked to complete a feedback questionnaire upon completion of their work. The researcher designed the questionnaire, which developed after discussions with supervisor Professor Lorna Hughes who advised getting feedback from the students. The researcher selected a Likert scale design, which consists of a series of statements followed by a number of ordered response alternatives and a person's score is determined by summing the number of questions answered in a particular way. Likert scales are considered to have a high "reliability" (Monette, Sullivan & DeJong, 2010: 354-359). The questionnaire was short with only six questions regarding the main activities on the project: understanding digitisation and metadata, using a scanner, using a Mac, and using Microsoft Excel. Due to the small sample of participants a pilot questionnaire was deemed unnecessary by the researcher and supervisors.

## **5.14 Chapter Summary**

The knowledge acquired from the various sources throughout the course of the MPhil project was applied to the CCA in equally various outputs. The primary source of knowledge came from work experience at NLW, which influenced practical digitisation work and the development of useful documents for digitisation and metadata. The NLW's procedures on digitisation work were applied to the CCA in the form of a Digitisation Strategy document and a Project Outline document. The workshops run by staff at PCW provided the researcher with skills in teaching and knowledge transfer, which were utilized for undergraduate student projects on digitisation. The researcher maintained frequent contact with the CCA staff during

the development of outputs to ensure cohesion. The KESS equipment budget allowed for the purchase of a Macbook Pro and a flip-camera, which the CCA will retain after the MPhil, and these will support enduring work in digitisation, metadata, website design and oral history. Finally, the work produced and the skills acquired throughout the MPhil led to the researcher's contribution towards a grant application to further digitisation work on the ICF.