



UCL

Crafting Cultures – Project Brief

Exhibition Project 2022–2023

Executive Summary



The purpose of this project brief is to give a comprehensive overview of the exhibition *Crafting Cultures*, which was developed as part of the Exhibition Project Module (ARCL0131) between January and May 2023. The project comprised the production of a display and related digital resources in the Leventis Gallery, as well as an origami and weaving workshop which was part of the Late Event at the Science Museum.

Crafting Cultures focuses on crafted objects as the physical embodiment of shared knowledge and cultural heritage. It aims to illustrate how historic techniques and processes have been exchanged, passed down through generations and continue to be used by modern crafters. By presenting the displayed objects in their original cultural and historical context, the project attempts to adopt an inclusive and decolonial approach.

The critical pedagogy learning theory guided the production of the entire exhibition. Not only is this visible in the choice of objects and writing style, but also in some design elements and in the Late Event's content. To ensure that this vision was clearly communicated to the public, the audience's feedback was thoroughly taken into consideration during the creative process.

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1. Project Title

Crafting Cultures

2. Project Concept

Crafting Cultures focusses on the creative process behind crafted objects and highlights its importance as intangible heritage and cultural identity, both past and present. By taking an inclusive approach to sourcing objects and sharing their stories, *Crafting Cultures* presents crafts as both cross-cultural and inter-generational, as crafted objects are shaped by intercultural trade and passed down through generations. This exhibition will highlight the collaborative aspect of craft making, by showing how crafted objects are the tangible remains of shared cultures and communities. To show the continuation of craft processes and techniques, historic crafted objects are displayed next to contemporary versions. To ensure that we do not exoticize or devalue items from the past, we aim to highlight the connection between craft and identity and show how the same techniques and processes are continued by modern crafters today.

3. Target Audiences

The target audiences of the display in the Leventis Gallery and the Late Event were identified according to the baseline evaluation summary report (Audience Research Team Appendix), and the information provided by the Science Museum (Table 1).

Display in the Leventis Gallery:

- Students and staff from the Institute of Archaeology (IoA) at University College London (UCL).
- Students and staff from other departments at UCL who are users of Room G6.
- Students, academics, or visitors from other institutions who come to the IoA for various occasions.

<ul style="list-style-type: none"> • Prospective students who visit the IoA or UCL.
The Late Event at the Science Museum:
<ul style="list-style-type: none"> • Visitors aged 18-24 and 25-35 • Visitors living in London

Table 1: Target audiences (Author, 2023).

However, demographic information is not sufficient for a comprehensive understanding of our potential audience. To achieve this, we further segmented our audiences using the psychographic approach. Based on Table 1, common use of the Leventis Galley and the nature of the late event, three audience segments from Morris Hargreaves McIntyre (MHM, 2023a) were selected to position the exhibition and the Late Event (Table 2). Persona profiles for each segment were also created (Figures 1, 2, 3). These will act as reference for the team during exhibition content development.

For both the Display in the Leventis Gallery and the Late Event	
Affirmation	
Display in the Leventis Gallery	The Late Event
Release	Entertainment

Table 2: The three audience segments selected for the display in the Leventis Gallery and the Late Event (Author, 2023).

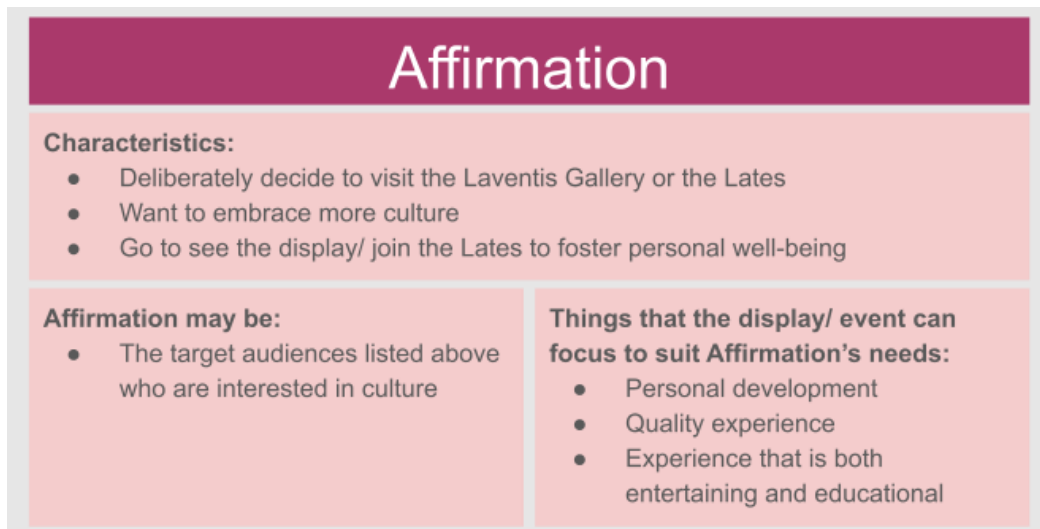


Figure 1: The Persona Profile of Affirmation (MHM, 2023a).



Figure 2: The Persona Profile of Release (MHM, 2023b).

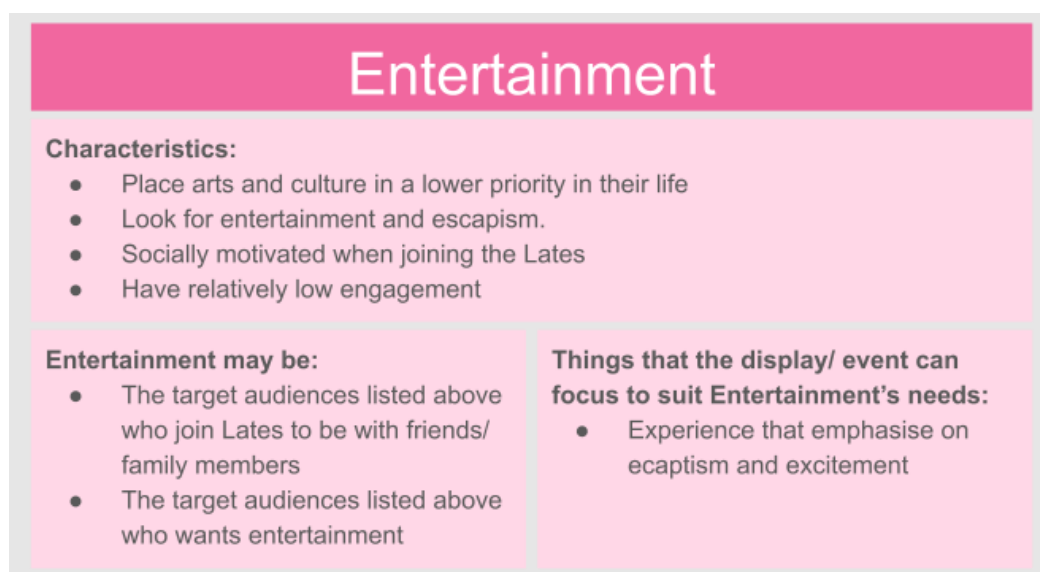


Figure 3: The Persona Profile of Entertainment (MHM, 2023c).

This segmentation model simplifies a complex reality. By using this approach and listing assumed characteristics of the segments, we recognise that this inevitably overgeneralises our multifaceted audiences. Furthermore, we understand that audiences have more than one motivation to visit exhibitions, though a particular one may dominate, and that their visiting motivation can be varied at different times. Even though three audience segments were chosen as our primary ones, we do not rule out the possibility of any other audience groups visiting our exhibition and the Late Event.

4. Communication Theory

Crafting Cultures takes the cultural approach to communication and applies the dialogic model. This model diminishes the idea of museums as disinterested knowledge production centres separated from the public sector (Hooper-Greenhill, 2000, p. 21). Instead, it considers one's reality as relational and established through interaction with other people and cultures (Escobar, 2011, p. 17). Therefore, our exhibition not only concerns historical crafts in their original context, but also highlights their continual influence in our contemporary societies. For instance, the inclusion of contemporary Chilean Arpillera in our display addresses the close link between historical craft and modern activism for social justice. Together with the late event, our exhibition also encourages our audiences to critically engage with the historical narratives of the relationships between craft, science, and gender, consolidated by existing social biases.

Crafting Cultures also focuses on the concept of polyphony developed by the Russian philosopher Mikhail Bakhtin. Developed from Bakhtin's literature critiques, polyphony recognises the existence of diverse opinions on a subject alongside the main narrator's voice (Bakhtin, 1984). More importantly, the concept highlights the relational nature of truth and emphasises that the public's perspectives are as important as the exhibition creator's voice (Escobar, 2011, p. 17).

Crafting Cultures recognises that audiences have diverse understandings of the concept of 'craft' due to their different socio-ideological backgrounds. By carrying out multiple front-end evaluations through observations, interviews, and focus groups, the Exhibition Team actively adjusted the content according to the audiences' feedback.

Furthermore, the team worked closely with the Chilean artist Jimena Pardo, who loaned us two arpillera pieces linked to highly personal memories. The team makes sure the artist’s voice is included as part of the exhibition’s content and valued as equally authentic as our interpretations.

5. Communication Messages

This exhibition seeks to create dialogue between the visitors and the objects on the following communication messages:

Communication Message	Aspect of Project
1. Crafted objects are the results of a collaboration between craftspeople with different skills, in shared spaces.	Display, Digital
2. Craft processes and products are exchanged between cultures through trade, migration, and movement of craftspeople.	Display, Digital
3. Craft is a form of shared knowledge passed down through generations which contributes to cultural transmission.	Display, Late Event
4. The use of historical tools and methods has continual significance in contemporary societies.	Display, Late Event
5. The process of creation itself can be as important as the finished craft.	Display, Late Event

Table 3: Communication Messages (Author, 2023).

6. Learning Theory

We have adopted critical pedagogy as the exhibition’s learning approach. The theory’s emphasis on ‘identifying cultural myths and reflecting critically’ on them aligns with the exhibition’s decolonial approach to craft (Lindauer, 2007, 307; Mignolo, 2013, 10). Using transformative teaching methods, the exhibition labels will reveal the diverse ways in which communities produce knowledge about crafts and transmit them (Lindauer, 2007, 307). This will allow objects to be situated within their unique socio-cultural contexts and their interpretation will not be led by a Eurocentric lens. This

entails highlighting aspects like shared making in workshops and community spaces, the importance of craft processes as cultural transmission and their status as legitimate knowledge production.

It is important to note that the exhibition aims to encourage visitors ‘to exchange stories, ideas, questions and information’ about craft, by juxtaposing historical crafts and craft processes and their present renditions (Lindauer, 2007, 310). This will weave a narrative of their continuation as inherited and shared forms of creative knowledge. Visitors will be able to identify and relate with present-day crafts such as the Indian printing blocks and Peruvian retablos and put their personal experiences in conversation with the themes in the exhibition. This echoes one of the exhibition’s main aims: to use a decolonial approach to sourcing objects and sharing their stories to present crafts as cross-cultural and inter-generational, revealing ‘hierarchical structures of power’ where possible (Lindauer, 2007, 310).

6.1 Learning and Social Outcomes

Generic Learning Outcome	Exhibition Outcome
Knowledge and Understanding	Acquire new knowledge about the techniques and tools used in the craft making process.
	Recognise that each culture values craft making in different ways.
	Differentiate between colonial and decolonial definitions of craft.
Attitudes and Values	Expand understanding of the crafting process using a decolonial approach.
	Apply what is learned in the exhibition to visitors’ own views on craft.
Enjoyment, Inspiration, Creativity	Discover new craft techniques to be practiced by visitors at home.

Table 4: Learning and Social Outcomes (Author, 2023).

6.2 Theme Hierarchy

Crafting Cultures	
<p>Craft is a product of cultural processes and practices. It is passed down through generations, and continues to be shared, preserved and exchanged today.</p>	
Preserving Knowledge: Past and Present	Exchanging Techniques: Workshops and Trade
<p>Crafts is a form of shared knowledge that is passed down through generations, which helps to shape cultural identity (message 3). Crafted objects require a combination of skills, expertise, and artistry, making the crafting process just as important as the final product (message 5). Historical tools and techniques used in the creation of these crafts continue to have an impact on contemporary societies (message 4).</p>	<p>Crafted objects are the results of a collaboration between craftspeople with different skills in shared spaces (message 1). In this sense, the process of creation is equally important to the finished product (message 5). These processes and products are exchanged between cultures through trade, migration, and movement of crafts people (message 2).</p>
<p style="text-align: center;">Suggested Objects</p> <ul style="list-style-type: none"> - Egyptian weaving — comb and distaff - Indian printing blocks - Casas Grandes sherds - Tapa — bark cloth textile - Woman in Red Dress Knitting painting - Gypsum eye figurine 	<p style="text-align: center;">Suggested Objects</p> <ul style="list-style-type: none"> - Egyptian glass tesserae - Pavement tesserae mosaic - Egyptian fired clay mould for production of faience floral-motif ring bezel. - Cypro-Geometric Pottery - Grand Tour Seals

<ul style="list-style-type: none"> - Jewellery mould - Shabti and mould - Harappan seal replicas and pottery sherds - Peruvian Retablos - Chilean Textiles - Spindle whorls 	<ul style="list-style-type: none"> - Tell Jemmeh alabastron fragments - Alalakh faience beads - Indian Printing Blocks, contemporary blocks and printed cloth - Pearl Inlaid Comb - Indus and Tell Fara Carnelian
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Figure 4: Theme Hierarchy (Author, 2023).

DISPLAY CASE ONE – Preserving Knowledge: Past and Present

In the first display case, we introduce the audience to the idea that craft is often passed down through generations and across cultures, meaning the act of crafting can be as important as the craft object itself. We will highlight the importance of craft traditions as part of cultural identity, showing how crafted objects often act as a form of cultural transmission. This will enable visitors to re-examine their own experiences with craft traditions, presenting crafting as more than the simple act of making but to see it as a significant part of cultural identity.

DISPLAY CASE TWO – Exchanging Techniques: Workshops and Trade

In the second display case, we will explore inter-cultural exchange and transmission of craft objects and processes. Trade influences craft production, process, understanding, and usage; each of these factors is culturally relevant. Craft objects are imported, adapted, and altered by communities to suit their aesthetic preferences and favoured materials and skills. We will also examine ideas of co-creation, shared making, and collective identity in crafted objects. By reframing crafting as a collaborative effort of co- authorship in workshops and showing crafts as polyphonic (multi-vocal) objects containing the work of a variety of skills and makers, we look

beyond traditional ideas of craft as an isolated or solitary endeavour of the 'single maker'.

7. Context

The Institute of Archaeology is part of the Faculty of Social and Historical Sciences, hosting around 200 undergraduate and 400 postgraduate students, and collaborates with research in 30 countries world-wide. Students come from many different countries, age groups and backgrounds, which is reflected in the international focus of the Institute and its research. The IoA houses teaching and reference collections which include prehistoric ceramics, stone artefacts, archaeobotanical and zooarchaeological material. The site is located at 31-34 Gordon Square, London, WC1H 0PY (IoA, 2023).

The Science Museum is a major visitor attraction, which aims to remove perceived barriers to science, inspiring its visitors to access the social and economic benefits it brings. The museum's five year long Enterprising Science project, a collaboration with Kings College London and UCL, addressed inequalities in STEM participation, and led the site to adopt a science capital informed approach (Science Museum, 2023). The museum is located on Exhibition Road, London, SW7 2DD.

8. Exhibition Storyline

When entering the exhibition via the Institute of Archaeology, the visitor first encounters an introductory panel headed by the title *Crafting Cultures*. The panel, with a graphic representation of various crafts, gives visitors an idea of the general theme

of the exhibition. Stepping further into the gallery, the first thing the visitor notices is a blue world map on the wall, with the exhibition title and introduction above. The map is intended to convey the idea that our crafts come from different regions and represent different cultures, enhancing the theme of the exhibition.

As they enter the centre of the gallery, the visitor notices the lightboxes on their left-hand side. The pictures in the lightboxes show how some crafts are made. The visitor then sees the monitors, playing a video that shows photographs of people with their written answers to questions such as 'What does craft mean to you?' The visitor stops to look at the photo series, reflecting on their own responses to the questions.

If the visitor comes from the basement of the building, the first thing they notice is a big exhibition logo on the stairs, different texture patterns like knitting and bamboo weaving on each step, and some questions like 'What is craft?' and 'Are you a crafter too?' Those graphic designs and interrogatives pique the visitor's interest and encourage them to think actively about the exhibition's contents.

Across from the monitors, there are two display cases, which the visitor approaches. The blue case background is very eye-catching with different craft graphics on. The case on the left (from the visitor's perspective when facing them) holds objects that pertain to themes of craft tradition, both through generations and across cultures. The visitor notices a painting of a woman in a red dress knitting, as well as a bark cloth tapa with geometric designs and two Peruvian retablos.





The case on the right houses objects which reflect themes of the trade of crafting tools, techniques, and knowledge, as well as craft workshops. The visitor's eye is drawn to two Chilean textiles embroidered with colourful threads, in addition to brightly coloured glass tesserae situated next to a completed mosaic. While approaching the Chilean textile to take a closer look, the visitor triggers the flat panel speaker that immerses them in the soundscape of the workshop, creating an atmosphere of communal working.





The visitor notices that each case has a panel attached to its front, briefly outlining the case's theme, and each object has a label, highlighting its connection to said theme. While the visitor is reading the panel they notice the NFC tags, they tap their phone to




the tag and are directed to a page with the sound of the making process of certain objects; they listen to it while looking at the objects and have a multi-sensory experience.





After viewing the two display cases, they feel particularly interested in some objects and head to the iPad to see the close-up pictures and 3D models of the objects since they find it hard to see the object details clearly from a distance and find more information about the objects while scrolling through the iPad.




9. Object List



Collection	Object Number	Description	Communication Message	Conservation Notes NCN – No Conservation Needed	Image
IOA	2012/14	Gypsum Eye Figurine	4.The use of historical tools and methods has continual significance in contemporary societies.	NCN	
IOA	UCL1685	Glass Spindle Whorl	4.The use of historical tools and methods has continual significance in contemporary societies.	Consider RH of cases if there is evidence of active deterioration.	
IOA	EXXXVI.24/102	Ceramic Spindle Whorl	4.The use of historical tools and methods has continual significance in contemporary societies.	NCN	
IOA	UCL1682	Glass Spindle Whorl	4.The use of historical tools and methods has continual significance in contemporary societies.	Consider RH of cases if there is evidence of active deterioration.	


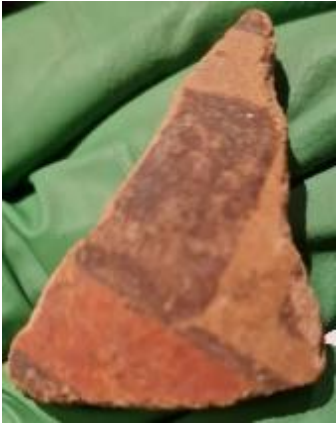
IOA	EXIII.147/1	Bone Spindle Whorl	4.The use of historical tools and methods has continual significance in contemporary societies.	Considerations of light levels (UV and visible) – bone can bleach	
IOA	EXXXVI.10/92	Ceramic Spindle Whorl	4.The use of historical tools and methods has continual significance in contemporary societies.	NCN	
IOA	EXXXVI.49/17	Ceramic Spindle Whorl	4.The use of historical tools and methods has continual significance in contemporary societies.	NCN	
IOA	EXXXVI.49/8	Jewellery Chalk Mould	4.The use of historical tools and methods has continual significance in contemporary societies. 5.The process of creation itself can be as important as the finished craft.	NCN	
IOA	L.360	Glass Bracelet	3. Craft is a form of shared knowledge – passed down generations -	Consideration of RH.	




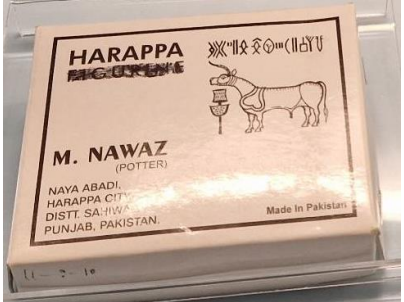
			<p>that contributes to cultural identity.</p> <p>4. The use of historical tools and methods has continued significance in contemporary societies</p>		
IOA	L.353	Glass Bracelet	<p>3. Craft is a form of shared knowledge – passed down generations - that contributes to cultural identity.</p> <p>4. The use of historical tools and methods has continued significance in contemporary societies</p>	Consideration of RH.	
IOA	51/1932	Harappa Floor Tile	<p>4. The use of historical tools and methods has continued significance in contemporary societies.</p>	NCN	
IOA	S50/2736	Harappa Pottery Sherd	<p>4. The use of historical tools and methods has continued significance in contemporary societies.</p>	NCN	





					
IOA	S50/2730	Harappa Pottery Sherd	4. The use of historical tools and methods has continued significance in contemporary societies.	NCN	
IOA	S50/2732	Harappa Pottery Sherd	4. The use of historical tools and methods has continued significance in contemporary societies.	NCN	
IOA	75/97	Casas Grandes Sherds	3. Craft is a form of shared knowledge – passed down generations - that contributes to cultural identity. 4. The use of historical tools and methods has continued significance in contemporary societies.	NCN	



IOA	75/100	Casas Grandes Sherds	<p>3. Craft is a form of shared knowledge – passed down generations - that contributes to cultural identity.</p> <p>4. The use of historical tools and methods has continued significance in contemporary societies</p>	NCN	
IOA	75/99	Casas Grandes Sherds	<p>3. Craft is a form of shared knowledge – passed down generations - that contributes to cultural identity.</p> <p>4. The use of historical tools and methods has continued significance in contemporary societies</p>	NCN	
IOA	75/98	Casas Grandes Sherds	<p>3. Craft is a form of shared knowledge – passed down generations - that contributes to cultural identity.</p> <p>4. The use of historical tools and methods has continued significance in</p>	NCN	





			contemporary societies		
IOA	75/72	Casas Grandes Sherds	<p>3. Craft is a form of shared knowledge – passed down generations - that contributes to cultural identity.</p> <p>4. The use of historical tools and methods has continued significance in contemporary societies.</p>	NCN	
IOA	75/73	Casas Grandes Sherds	<p>3. Craft is a form of shared knowledge – passed down generations - that contributes to cultural identity.</p> <p>4. The use of historical tools and methods has continued significance in contemporary societies.</p>	NCN	
IOA	75/74	Casas Grandes Sherds	<p>3. Craft is a form of shared knowledge – passed down generations - that contributes to cultural identity.</p>	NCN	

			4. The use of historical tools and methods has continued significance in contemporary societies.		
IOA	75/75	Casas Grandes Sherds	3. Craft is a form of shared knowledge – passed down generations - that contributes to cultural identity. 4. The use of historical tools and methods has continued significance in contemporary societies.	NCN	
IOA	75/76	Casas Grandes Sherds	3. Craft is a form of shared knowledge – passed down generations - that contributes to cultural identity. 4. The use of historical tools and methods has continued significance in contemporary societies.	NCN	
-	-	Image – Mata Ortiz		NCN	

					
		Image – Juan Quezada Celado		NCN	
IOA	<p>Pl. C. 8 588 Pl.CXVI,518 Pl.XCIV,422 Pl.VCVII,590 DK 6847 B 588 (12)</p>	<p>Mohenjodaro Seal Impressions & Box</p>	<p>3. Craft is a form of shared knowledge passed down generations that contributes to cultural identity.</p> <p>4.The use of historical tools and methods has continual significance in contemporary societies.</p> <p>5.The process of creation itself can be as important as the finished craft.</p>	NCN	 
		Image – Navaz Pottery Making		NCN	

					
		Image – Master Potter Nawaz		NCN	
Petrie	LDUCE-UC40663	Shabti with Mould	<p>4.The use of historical tools and methods has continual significance in contemporary societies.</p> <p>5.The process of creation itself can be as important as the finished craft.</p>	Consider mounting	
Petrie	LDUCE-UC71153	Textile and Leather Working Equipment	<p>3. Craft is a form of shared knowledge – passed down generations - that contributes to cultural identity.</p> <p>4. The use of historical tools and methods has continual significance in</p>	NCN	

			contemporary societies.		
Petrie	LDUCE-UC7815-a	Weaving Comb	<p>3. Craft is a form of shared knowledge – passed down generations - that contributes to cultural identity.</p> <p>4. The use of historical tools and methods has continual significance in contemporary societies.</p>	In 2 pieces	
Petrie	LDUCE-UC40981	Mould	<p>3. Craft is a form of shared knowledge – passed down generations - that contributes to cultural identity.</p> <p>4. The use of historical tools and methods has continual significance in contemporary societies.</p> <p>5. The process of creation itself can be as important as the finished craft.</p>	NCN	
Ethnography	l.0092	Tapa	3. Craft is a form of shared knowledge – passed down generations - that contributes	NCN	

			to cultural identity. 4. The use of historical tools and methods has continued significance in contemporary societies.		
UCL Art	LDUCS-5197	Woman in a Red Dress Knitting	3. Craft is a form of shared knowledge – passed down generations - that contributes to cultural identity.	NCN – in print form	
UCL Art	LDUCS-1984	A Study of a Girl, Sewing	3. Craft is a form of shared knowledge – passed down generations - that contributes to cultural identity.	NCN – in print form	
External Purchase	-	Retablos	13. Craft is a form of shared knowledge – passed down generations - that contributes to cultural identity.	NCN	
















			4. The use of historical tools and methods has continued significance in contemporary societies.		
External Purchase	-	Retablos	3. Craft is a form of shared knowledge – passed down generations - that contributes to cultural identity. 4. The use of historical tools and methods has continued significance in contemporary societies.	NCN	
External Purchase	-	Knitting Kit	3. Craft is a form of shared knowledge – passed down generations - that contributes to cultural identity. 4. The use of historical tools and methods has continued significance in contemporary societies.	NCN	

Table 5: Object List – Case 1: Preserving Knowledge: Past and Present (Author, 2023).




Collection	Object Number	Description	Communication Message	Conservation Notes	Image
IOA	UCL1705	Glass Tesserae	<p>1. Crafted objects are the results of a collaboration between craftspeople with different skills, in shared spaces.</p> <p>2. Craft processes and products are exchanged between cultures through trade, migration, and movement of craftspeople.</p> <p>5. The process of creation itself can be as important as the finished craft.</p>	Consider mounting – don't want stress points due to weight of beads.	
IOA	⑮	Panama Pottery	2. Craft processes and products are exchanged between cultures through trade, migration, and movement of craftspeople.	NCN	
IOA	⑮	Panama Pottery		NCN	




					
IOA	⑤	Panama Pottery		NCN	
IOA	⑦	Panama Pottery		NCN	
IOA	⑳	Panama Pottery		NCN	
IOA	46.13/21	Pavement Mosaic Tesserae	1. Crafted objects are the result of collaboration between craftspeople with different skills in shared spaces.	Heavy No conservation needs – careful handling in case of loose pieces and weight.	





			2. Craft processes and products are exchanged between cultures through trade, migration and movement of craftspeople.		
IOA	56/271	Byzantine Lamp Mould	<p>1. Crafted objects are a result of collaboration between craftspeople with different skills in shared spaces.</p> <p>2. Craft processes and products are exchanged between cultures through trade, migration and movement of craftspeople.</p> <p>5. The process of creation can be as important as the finished craft.</p>	NCN	
-	-	Image – Byzantine Lamp Mould		NCN	
IOA	EXXXVI.2 4/14	Vessel Fragments	2. Craft processes and products are exchanged between cultures	NCN	

			<p>through trade, migration and movement of craftspeople.</p> <p>5. The process of creation can be as important as the finished craft.</p>		
-	-	Image – Glass Alabastro n Perfume Bottle		NCN	
IOA	UCL2978	Ceramic Bottle	<p>2. Craft processes and products are exchanged between cultures through trade, migration and movement of craftspeople.</p> <p>3. Craft is a form of shared knowledge and is influenced by cultural traditions.</p>	NCN	
IOA	-	Grand Tour Seals	2. Craft processes and products are exchanged between cultures through trade,		

			migration, and movement of craftspeople		
IOA	-	Turkish Pottery	2. Craft processes and products are exchanged between cultures through trade, migration, and movement of craftspeople.	NCN	
IOA	UCL2474	Ceramic Jug	2. Craft processes and products are exchanged between cultures through trade, migration, and movement of craftspeople.	NCN	
IOA	UCL1036A	Ceramic Jug	2. Craft processes and products are exchanged between cultures through trade, migration, and movement of craftspeople.	NCN	
IOA	UCL2712	Ceramic Jug	2. Craft processes and products are exchanged between cultures through trade, migration, and movement of craftspeople.	NCN	

IOA	F48/578	Faience Bead	<p>2. Craft processes and products are exchanged between cultures through trade, migration and movement of craftspeople.</p> <p>5. The process of creation can be as important as the finished craft.</p>	Consider mounting – don't want stress points due to weight of beads.	
-	-	Image – Faience Bead		NCN	
Ethnography	S.0042	Printing Blocks	<p>1. Crafted objects are the results of a collaboration between craftspeople with different skills, in shared spaces.</p> <p>2. Craft processes and products are exchanged between cultures through trade, migration, and</p>	NCN	

			movement of craftspeople.		
Ethnography	P.0019	Black Wooden Comb with Handle Inlaid with Mother of Pearl	2. Craft processes and products are exchanged between cultures through trade, migration, and movement of craftspeople.	RH considerations for composite organic materials	
External Loan	-	Chilean Textiles -	1. Crafted objects are the results of a collaboration between craftspeople with different skills, in shared spaces. 3. Craft is a form of shared knowledge – passed down generations – that contributes to cultural identity	NCN	
External Loan	-	Chilean Textiles -	1. Crafted objects are the results of a collaboration between craftspeople with different skills, in shared spaces. 3. Craft is a form of shared knowledge – passed down generations –	NCN	

			that contributes to cultural identity		
-	-	Image		NCN	
External Purchase	-	Indian Printing Blocks	<p>1. Act of making is a significant form of cultural identity practiced by many societies throughout history and today.</p> <p>2. Creation of craft is cross-cultural and inter-generational.</p>	NCN	
External Purchase	-	Printed Fabric		NCN	
External Purchase	-	Origami		NCN	


External Purchase	-	Paper Cutting		NCN	
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Table 6: Object List Case 2 - Exchanging Techniques: Workshops and Trade (Author, 2023).

10. Digital Resources

10.1 Flat Panel Speaker

The soundscape is the background noise of people making Chilean textiles to show that craft is a collaborative process and to communicate the idea that crafted objects are often created in shared spaces. The audio was recorded in Jimena Pardo's workshop *Bordado por la Memoria*.

The soundscape is played using the flat panel speakers attached to the windows behind the display cases. The speakers are linked with an iPad nearby via Bluetooth. The sound will be stored in the iPad, and therefore, visitors can play the soundscape of the Chilean textile's workshop on the home page of the interactives.

10.2 NFC Stickers

The NFCs stickers features three objects and related sounds. For the weaving comb we used the noise of people weaving. The block printing stamps has a wooden carving sound. Finally, there is wheel throwing sound for the ceramic pottery.

There will be NFC stickers positioned at the bottom of the cases (Figure 5), in correspondence with the objects they relate to. Visitors are expected to put their phone close to the stickers. An HTML link is embedded in each NFC and a page will pop up in the visitor's phone for them to listen to the sounds:

- Weaving comb – Weaving sound
 - <https://freesound.org/people/Na%C3%AFma/sounds/510266/>
- Printing Blocks – Wood carving sound
 - <https://freesound.org/people/soundman2733/sounds/654926>
- Pottery – Wheel-throwing sound
 - https://freesound.org/people/vasifer/sounds/262251/?fbclid=IwAR2xXq7Qdby1PPFtskqh09TihOUi8MOKHDs8csqt-CTWtzip_E9I5Qd2HnQ

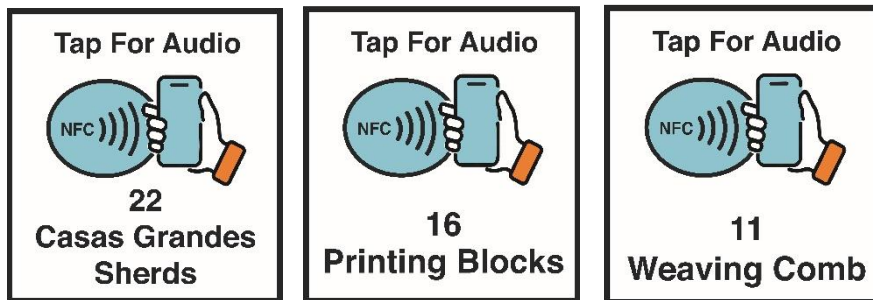


Figure 5: Final Design of the NFC stickers (Author, 2023)

10.3 Monitors

The monitors display a photo series with images of people from the team showing their answers to the question ‘What does craft mean to you?’ (Figure 6). This is a way to prompt visitors to think actively about their own experiences with craft. It is therefore related to the concept of meaning-making in exhibition spaces.

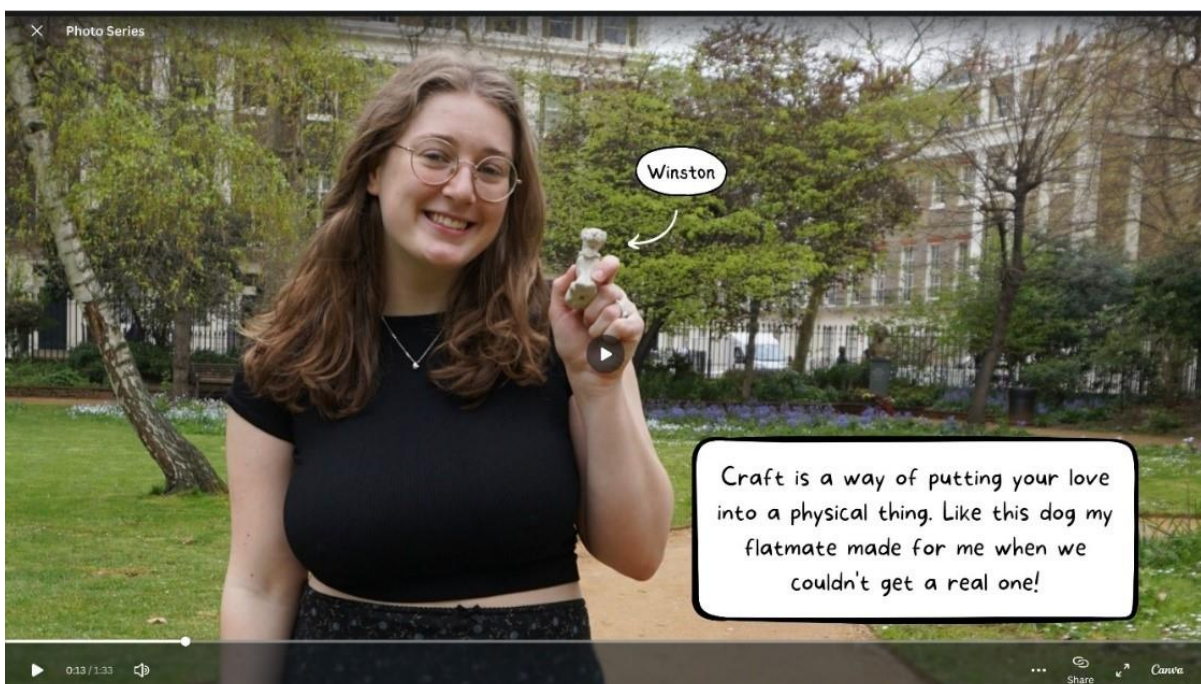


Figure 6: One frame from the photo series (Author, 2023).

10.4 iPads

The two iPads comprise three sections. The 'Object Focus' provides additional content about four of the objects on display: two Casas Grandes sherds, the Harappa floor tile, and the block printing stamps. For each object there are two images and a 3D model (Figure 7). 'Image Gallery' presents some close-up pictures (Figure 8) and some information about other objects on display. Finally, the 'Soundscape' section activates the flat panel speaker with the Chilean textile workshop's noises.

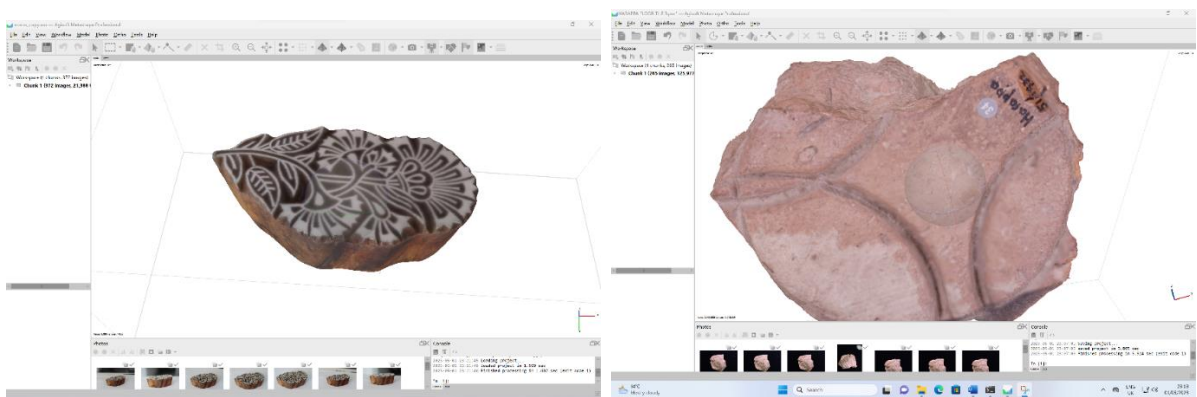


Figure 7: The 3D models of the block printing stamps (left) and the Harappa floor tile (right) (Author, 2023).



Figure 8: The close-up pictures of the eye-idol (left) and the Chilean textile (right) (Author, 2023).

All the pictures and 3D models were produced in the photo lab at the IoA. They were created by using photogrammetry technology and processed as digital models with the programme Agisoft Metashape Professional.

11. Late Event *Crafting our Way to the Stars*

The Late Event, entitled *Crafting our Way to the Stars* took place at the Science Museum on Thursday 4th of May 2023. The overarching theme of the activities explores how craft techniques, by being closely connected to science, can introduce new narratives to visitors and prompt them to question cultural standards and traditional historic interpretations. Visitors will be able to engage with two different crafts, weaving and origami.

All the activities will be accompanied by printed instructions with interesting handouts containing scientific facts and questions for visitors to engage with these crafts at their own pace. Detailed information can be seen in the Late Event Appendix. Moreover, in order to provoke dialogue regarding the addressed subjects, the Late Event Team and volunteers from the Exhibition Project team will actively prompt visitors to share their thoughts concerning the provided content (Floyd, 2022).

11.1 Weaving

The weaving workshop introduces the idea of craft techniques being used as an inspiration for scientific development. In fact, the first algorithm was introduced by female mathematician Ada Lovelace (Encyclopedia Britannica, 2018; Science Museum Group, n.d.) who observed the automated function of the Jacquard loom by a binary code system and envisioned an automated machine following specific instructions in a similar way (Science and Industry Museum, 2019). This workshop will also provide a more global approach relating to the history of the loom.

11.2 Origami

The origami workshop serves as an expansion of the weaving one. Visitors will have the chance to try a fold that has been actively used in space engineering and later they can actively experiment and employ scientific concepts in real life. By being introduced to the four forces of flight and some basic paper spaceCraft fold designs, they will be encouraged to try their own designs in order to improve the performance of their spaceships by employing the content they previously engaged with.

11.3 Communication Messages

Communication Messages
Craft methods and techniques are currently used in scientific endeavours and show that crafts can help understand the future of science.
Crafts and science are connected in a way which might not have been previously considered by visitors.
Weaving and origami have a rich history which helps break down perceived ideas about crafts and science.

Table 7: Late Event Communication Messages (Author, 2023).

11.4 Learning and Social Outcomes

Generic Learning Outcomes Weaving	Activity Outcomes Weaving
Enjoyment, Inspiration, Creativity	Create a weaving craft first-hand
Skills	Recognize the steps and artistic choices behind craft by evaluating different levels of difficulty in the patterns and employing decision making throughout the process
Knowledge and Understanding	Determine that binary code and weaving are connected and acquire new knowledge
Attitudes and Values	Identify a more global approach to the history of craft and criticize the gendered narrative surrounding craft
Attitudes and Values	Evaluate the nature of scientific inquiry in a dialogic manner
Generic Learning Outcomes Origami	Activity Outcomes Origami
Enjoyment, inspiration, creativity	Create origami first-hand
Knowledge and Understanding	Discover that origami can be used in a scientific context
Skills	Conduct experiments to problem solve through trial and error
Attitudes and values	Evaluate the nature of scientific inquiry in a dialogic manner

Table 8: Late Event Social and Learning Outcomes (Author, 2023).

12. Display Opening Event

Together with the whole Exhibition Team, the Management Team has chosen Thursday 11th of May 2023 as the date for the exhibition opening night. The event will take place in the Leventis Gallery, where guests will be welcomed starting from 6.30 pm with drinks and canapés. The drink reception will be followed by a brief presentation of the project in Room G6. Refreshments will be available throughout the night. Guests will start departing at 9.00 pm and the Exhibition Team will clear the space by 9.30 pm. More information can be found in the Opening Night Appendix.

13. Location

The exhibition will take place in the Leventis Gallery on the ground floor of the UCL Institute of Archaeology. The building is open to the public from 9am to 5pm on weekdays and to UCL students and staff after-hours. Entry to the gallery is free with a UCL card or through security at the front desk. The gallery space is a rectangular room with three entry/exit points, mainly used as a corridor for students to enter G6 or the basement. The display will be installed in two cases of approximately 2 metres each, with a long sofa seat opposite.

The Late Event will take place at the Science Museum, specifically on the second floor of the building. This hosts popular exhibitions such as 'Information Age' and 'Mathematics'. Our workshops will be located in the area next to the Gallery Café and will make use of the café's tables and chairs. The café counter will also function as a divider between our workshops and other activities that be taking place on the other side of the room. The second floor has various access points, which include both staircases and lifts.

14. Design

14.1 Logo



Figure 9: Exhibition logo (Author, 2023).

14.2 Colour Palette

The colour palette (Figure 10) is meant to be calm, relaxing, elegant and peaceful. Blue is a preferred colour throughout the world and thus, it is enticing to people of all backgrounds and genders (Mikellides, 2017, pp. 196-197). Additionally, light blue will be used as the main colour as it ‘aids in reducing stress and relieving tensions’ and in study spaces it can aid creativity, ‘blue sky thinking’ (Haller, 2017, p. 326).

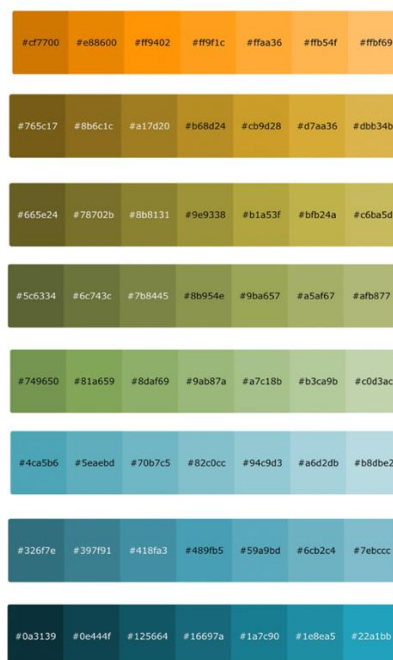


Figure 10: Colour palette (Author, 2023).

14.3 Leventis Gallery Mock-up

This digital image was developed before the installation of the design elements to give an idea of how the space would look like at the end of the process. As explained later in the brief, some elements have then been slightly changed, such as one of the pictures of the lightboxes (Figure 11).

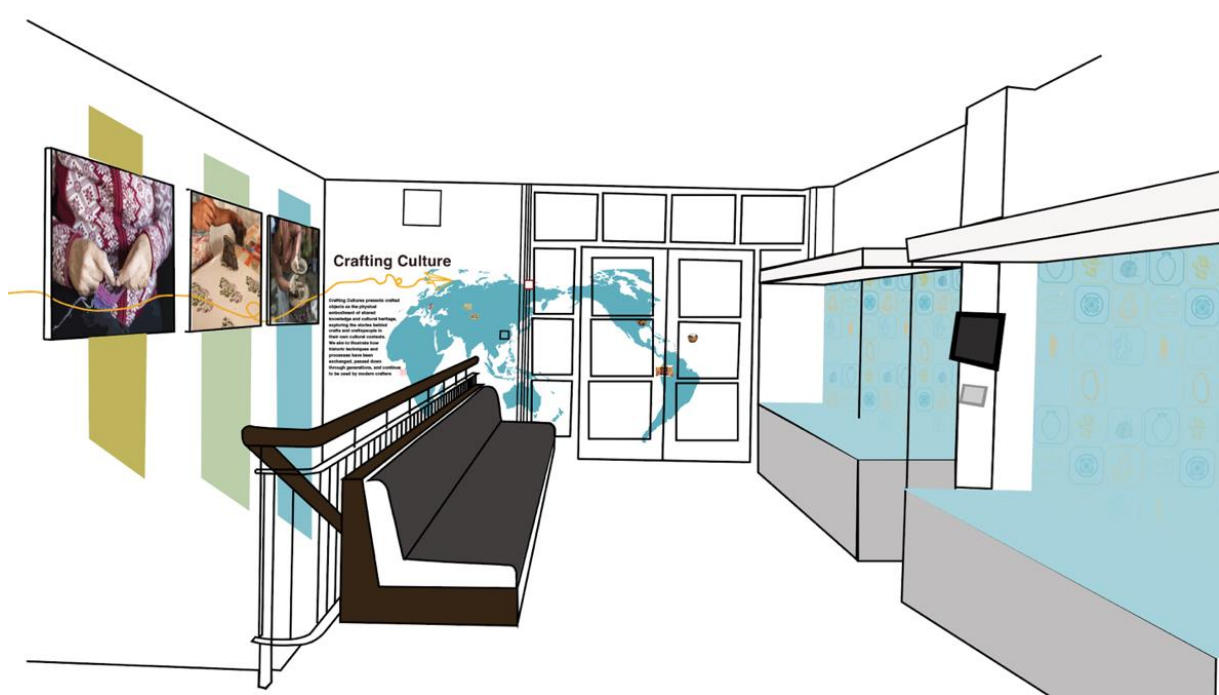


Figure 11: Leventis Gallery mock-up (Author, 2023).

14.4 Cases

The case backings are blue with a shading pattern that starts at the top of the cases and becomes more and more transparent as it gets closer to the bottom. The pattern comprises designs of some of the objects on display. This was created to fulfil the upper space in the cases, which usually tends to be emptier, and at the same time allow visitors to clearly observe the objects without overpowering them (Figure 12).

The use of light blue for the case background provides contrast to the objects and creates clear visual access to them, as the majority of objects have shades of beige, brown, grey and black (British Council, p. 27). This will also contrast the floor, the wall and white bottom of the case, allowing visitors to navigate the space more easily (British Council, p. 30).

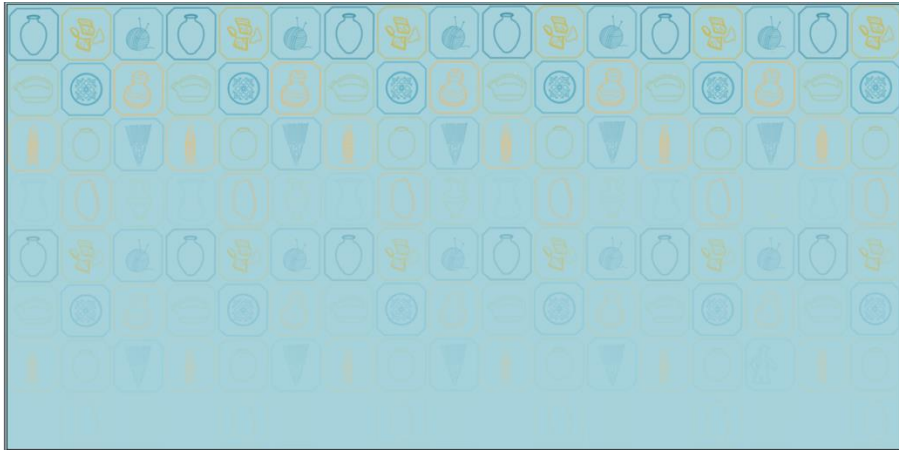


Figure 12: Case backing design (Author, 2023).

14.5 Lightboxes

The lightboxes feature two copyright-free images and one picture taken by one member of the Design Team, specifically the one in the middle. Each lightbox has a vertical strip running from top to bottom, echoing the colour scheme of the exhibition (Figure 13).

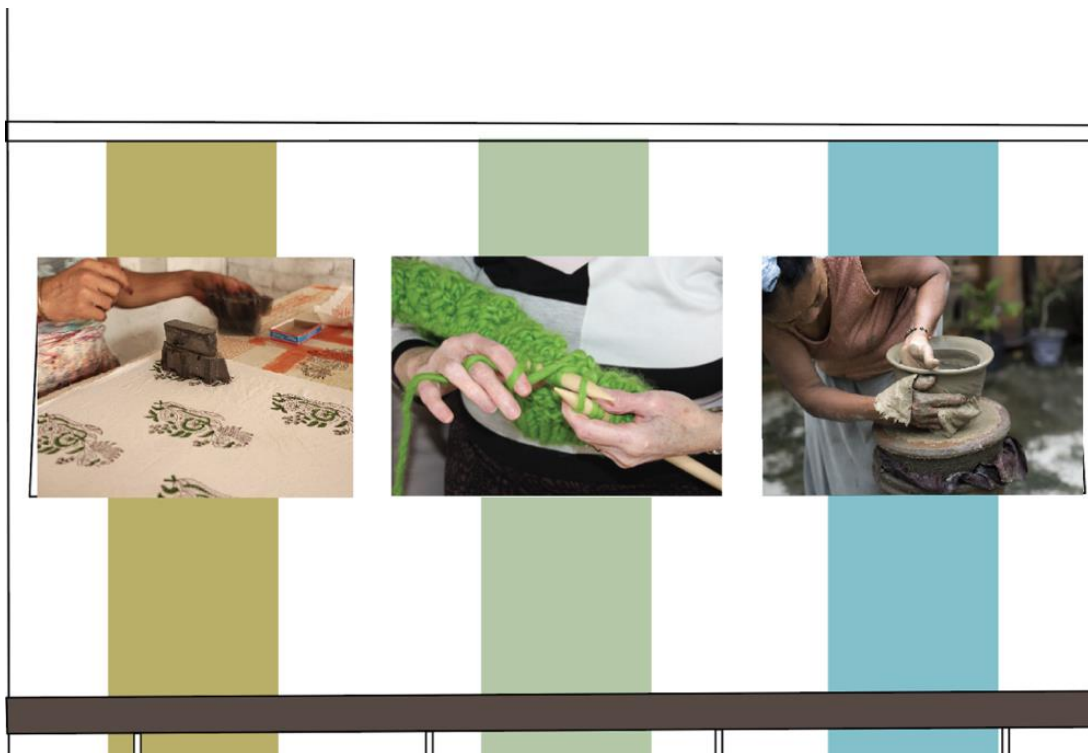


Figure 13: Lightbox design (Author, 2023).

14.6 Door Panel

The Door Panel uses different craft elements to create a connection with the title, logo and the cases. It was inspired by the already-existing panel advertising the Leventis Gallery (Figure 14). The entrance panel also includes a disclaimer to inform visitors that the exhibition tackles sensitive topics. In this way, visitors can decide whether they want to get engaged with the content of *Crafting Cultures* and to what extent.



Figure 14: Door panel design (Author, 2023).

14.7 Stairs

The stairs design features some of the main patterns and colours of the exhibition. This was also created to prompt visitors to actively think about the meaning that they attach to the concept of craft and their own experience with it, in an attempt to align the design with critical pedagogy.



Figure 15: Stair design (Author, 2023).

14.8 Wall

The map represents crafts from different areas and cultures. Highlighting the location of our objects, it directly shows how the craft can be traced (Figure 16). By changing the map's centre using a non-Eurocentric perspective, we wanted to highlight the decolonial idea behind the design.

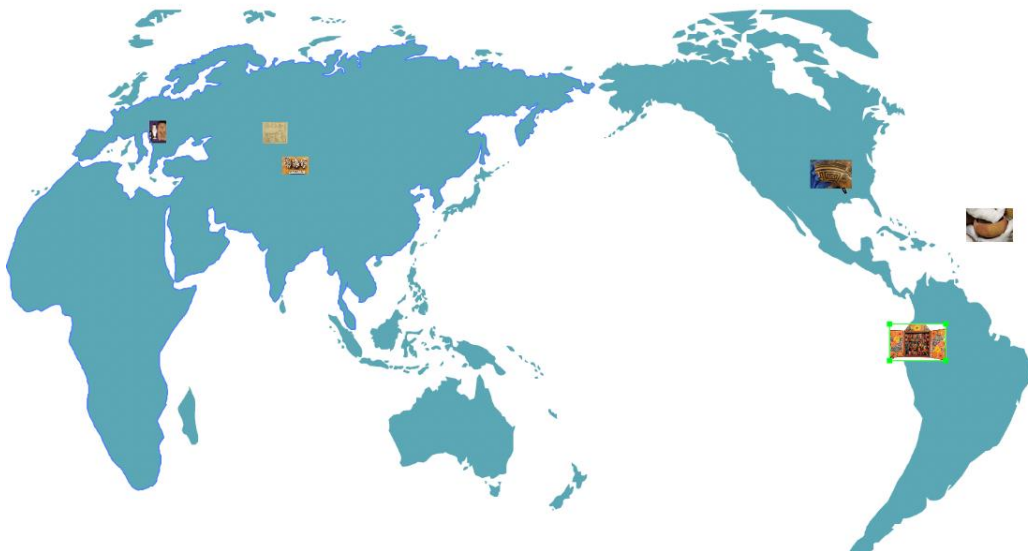


Figure 16: Wall design (Author, 2023).

15. Regulations and Policy

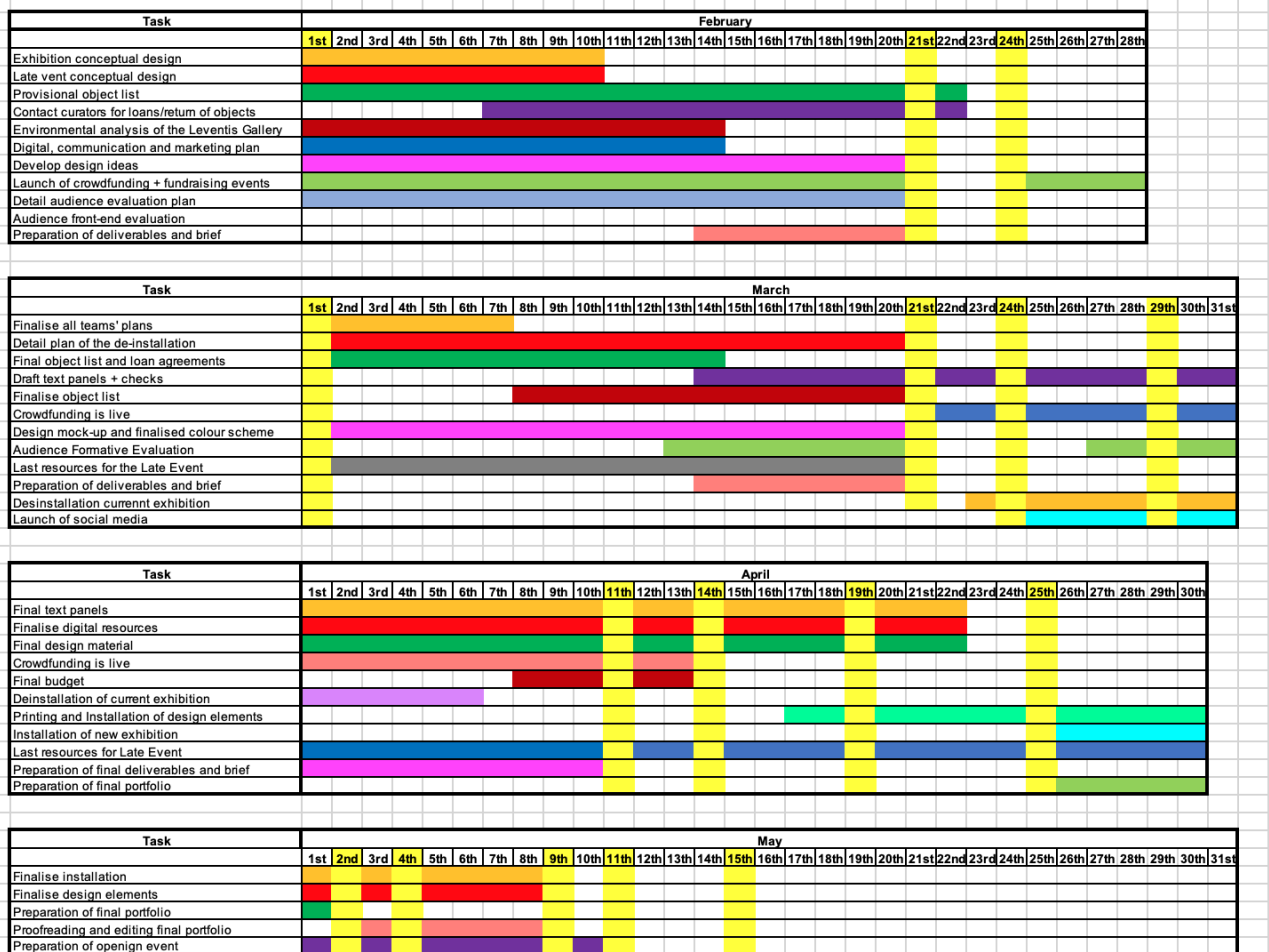
During the Exhibition Project, we made sure to comply with UCL and the Science Museum regulations and policy, which can be found at the following links.

Safety at UCL: <https://www.ucl.ac.uk/estates/safety-ucl>

Health and Safety Guide at the Science Museum:

<https://www.sciencemuseum.org.uk/sites/default/files/2018-08/health-and-safety-guide.pdf>.

16. Gantt Chart



KEY DATES (highlighted in yellow):

- 21st of February: Deliverables internal deadline
- 24th of February: Brief with deliverables submission to the panel
- 1st of March: Panel Meeting
- 21st of March: Deliverables internal deadline
- 24th of March: Brief with deliverables submission to the panel
- 29th of March: Panel Meeting
- 11th of April: Deliverables internal deadline
- 14th of April: Brief with deliverables submission to the panel
- 19th of April: Panel Meeting
- 25th of April: Internal deadline for final brief
- 2nd of May: Final brief with deliverables internal deadline
- 4th of May: Late Event
- 9th Brief with deliverables submission to the panel
- 11th May: Opening Event
- 15th May: Personal log submission

Figure 17: Gantt Chart (Author, 2023).

17. Resources

Team	Resources
Content Team	<ul style="list-style-type: none"> • Textile • Ink • Copyright-free images to support objects
Collections Team	<ul style="list-style-type: none"> • Custom mounts • Packing materials • Purchased objects • Magnets • Loans and returns costs (e.g. taxi)
Late Event Team	<ul style="list-style-type: none"> • Yarn balls • Embroidery floss • Threads • Paper and cardboards • Printed handouts • Marketing materials
Digital Resources Team	<ul style="list-style-type: none"> • 2 iPads • 4 32-inch monitors • 1 28-inch monitor • NFCs stickers • 3D models • Sound recordings • Camera from the photo lab
Design Team	<ul style="list-style-type: none"> • Vinyl case backings • Vinyl case bases • Vinyl stairs • Floor logo • Sub-theme Foamex panels • Strips colour vinyl • Entrance panel • Lightboxes

	<ul style="list-style-type: none"> • Map, intro and title vinyl • Large text panel • iPad vinyl • Title panel
Fundraising	<ul style="list-style-type: none"> • ‘Crowdfunder’ platform • ‘Eventbrite’ platform • Printing • Materials for fundraising event
Audience Team	<ul style="list-style-type: none"> • Printing material • Snacks and drinks for focus group
Management Team	<ul style="list-style-type: none"> • Printing for the final brief and appendices • Catering and refreshment for opening night event

Table 9: Resources for each sub-theme (Author, 2023).

18. Budget

18.1 Income

Source	Amount
UCL	£3,000
Science Museum	£250
Fundraising	£611.13
TOTAL	£3,861

Table 10: Updated budget (Author, 2023).

18.2 Allocated Budget

Team	Amount
Content Team	£39.89
Collections Team	£84.16
Late Event Team	£325.91

Digital Resources Team	£354.48
Design Team	£1,701.71
Fundraising	£10.99
Audience Team	£4.37
Management Team	£826.19
TOTAL	£3,347.77

Table 11: Allocated budget divided per sub-theme (Author, 2023).

19. Management System and Communication Plan

Throughout the project, the Management Team has adopted an agile approach. Agility is the ability to deliver value while managing unpredictability and dynamism by recognising and adapting to change. Major importance is placed on the clients and the audience, whose feedback is always highly valued. The workload is divided into small releases and development is incremental. Under the guidance and supervision of management, sub-teams were able self-organise by continuously completing tasks collaboratively (Sanjiv, 2005).

The Project Manager produced the organisational chart in Figure 18 to clarify roles and streamline communication. There are 8 sub-teams for a total of 28 members: the Management Team, the Content Team, the Collections Team, the Audience Research Team, the Digital Resources Team, the Late Event Team, the Design Team and the Fundraiser. Each sub-team meets as least once a week to carry out their assigned tasks. The team as a whole meets on Wednesday after the scheduled seminars. This is an opportunity to brainstorm ideas, ask questions, share the work done in sub-teams and get feedback.

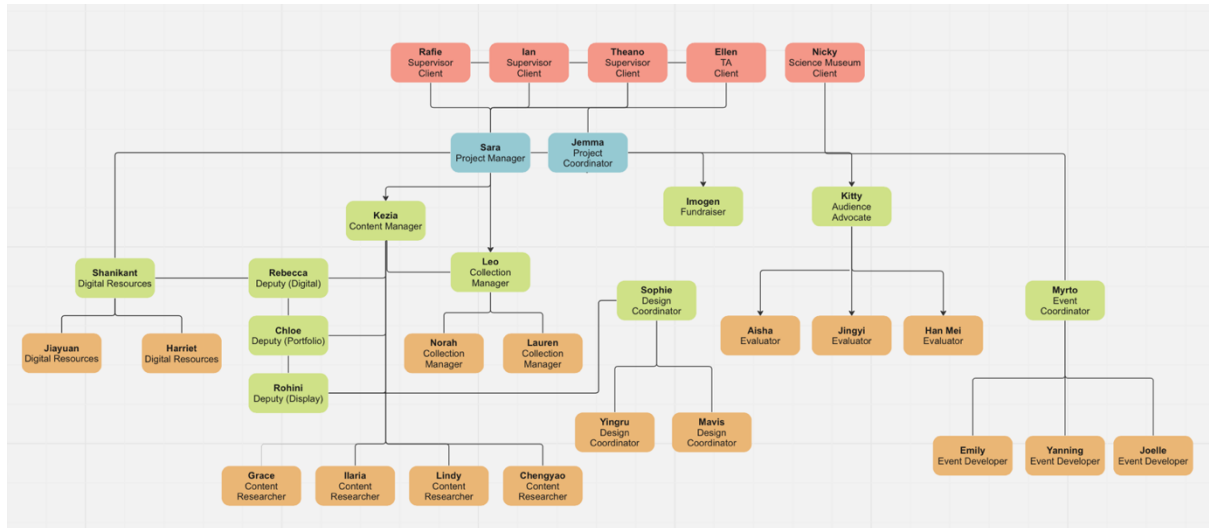


Figure 18: Organisational Chart (Author, 2023).

20. MPE Contact List

UCL Museums and Collections	Contacts
UCL Petrie Museum of Egyptian Archaeology	Anna Garnett: Curator Lisa Randisi: Collections Assistant Tel: 020 7679 2882 Email: anna.garnett@ucl.ac.uk lisa.randisi@ucl.ac.uk
UCL Art Museum	Andrea Fredericksen: Curator Lucy Waitt: Collections Assistant Tel: 020 7679 2540 Email: a.fredericksen@ucl.ac.uk l.waitt@ucl.ac.uk
UCL Grant Museum	Tannis Davidson: Museum Manager Hannah Cornish: Curator Tel: : 020 3108 7713 Email: t.davidson@ucl.ac.uk hannah.cornish@ucl.ac.uk
UCL Geology Collections	Curator, Dept of Earth Sciences
Institute of Archaeology Collections	Ian Carroll: Lecturer (teaching)/Collections Manager Email: i.carroll@ucl.ac.uk

Ethnographic Collection	Delphine Mercier: Curator - Collections Management and Care: Email: d.mercier@ucl.ac.uk
UCL Special Collections	Library services
Galton Collection	Elizabeth Eastlake: Curator, UCL Culture Email: l.eastlake@ucl.ac.uk
Biological Anthropology	Christophe Soligo: Assistant Curator Email: either suzanna.white.13@ucl.ac.uk , or suzanna_white@hotmail.co.uk
Pathology Collection	Elizabeth Eastlake: Curator, UCL Culture Email: l.eastlake@ucl.ac.uk
Science and Engineering Collections	Elizabeth Eastlake: Curator, UCL Culture Email: l.eastlake@ucl.ac.uk
UCL Culture	McArthur, Graeme: Conservator: Email: graeme.mcarthur@ucl.ac.uk
UCL Culture	Christina McGregor; Head of Collections Management Email: christina.mcgregor@ucl.ac.uk

Table 12: MPE Contact List (UCL, 2023).

20. Audience Research

20.1 Baseline Evaluation Summary Report

The Audience Research Team analysed the baseline evaluation done by the Exhibition Project Team 2019-20 for the exhibition *An Element of Colour*. Findings were drawn out into four aspects: audience segments in the Leventis Gallery, uses of the Leventis Gallery, visitors' interaction with *An Element of Colour*, and non-visitors. As a result, five recommendations were made for our upcoming exhibition. Details can be found in the audience Research Team Appendix.

20.2 Front-end Evaluation and Formative Evaluation Plan

Front-end and formative evaluations will be carried out during this project to help the Content Team, Design Team, Digital Resources Team, and Late Event Team understand our target audiences and further develop ideas. Ideally, evaluations will be

carried out between February and March. After discussing with the four teams, several aspects were proposed to be tested at a later stage, and appropriate methodologies were suggested by the Audience Research Team (Table 12).

Evaluation	Focus	Method	Date
Front-end evaluation I	theme	personal meaning mapping, semi-structured interview	20 th February
Front-end evaluation II	title, colour scheme, logo	structured interview	20 th February
Formative evaluation I	title, sub-session text panel, object list, font, use of beacons	focused discussion	16 th March
Formative evaluation II	late event	observation, questionnaire, interview	29 th March
Formative evaluation III	design, content, objects, digital resources	mock-up, walk-through, observation and tracking, interview	13 th -14 th April

Table 13: Evaluation plan (Author, 2023).

21. Fundraising Plan

21.1 Crowdfunding

The crowdfunding was launched on the 22nd of March on the website 'Crowdfunder' (Figures 19 and 20). The Crowdfunder deadline, which was supposed to be on the 5th of April, was extended until the 21st of April 2023 due to lack of pledges

but has since raised £510, exceeding our £500 fundraising goal. After platform fees the project took home £491.52.

To encourage people to donate, we offered a bronze, silver and gold reward which include prizes such as an invitation to the exhibition opening night and to the Late Event. The Fundraiser also got in touch with Charlotte Frearson to have the crowdfunding shared on the IoA newsletter and Twitter account.

Crafting Cultures: The Exhibition

by Imogen Geoghegan in London, Greater London, United Kingdom



The banner features a blue background with illustrations of pottery and a person weaving. Text on the banner includes: 'Crafting Cultures The Exhibition', 'Levantis Gallery, University College London', 'Opening event: 10th May 2023', and 'Our Aim: £500'. To the right, a progress bar shows £0 raised of a £500 target, with 20 days left and 0 supporters. A 'Support Us' button is visible, along with social media share icons for Facebook, Twitter, LinkedIn, and WhatsApp.

Figure 19: Crowdfunding page banner (Author, 2023).

Museum Studies students at UCL are developing an exhibition at UCL's Leventis Gallery opening on the 10th of May 2023 and a drop-in workshop at the Science Museum as part of their Late Event on the 5th of May 2023.

The project has been given a start-up budget from the university. However, this is not sufficient to cover all of our expenses. If you feel you could contribute to our cause and support us with a donation the additional funds would allow us to make the exhibition even better!

Both the exhibition and the workshop are focused on the theme of Crafts and Craftspeople. The exhibition will explore the techniques and processes of craft making and the people who make crafts. In the Leventis Gallery, we will curate historical and contemporary crafts with the story being told through a multimedia experience. At the Science Museum Late Event, you will have the opportunity to experience craft and science by making your own weaving and origami and using them in our galactic space race.

As a thank you from us, we have created a rewards system available to the first five people (aged 18+) who donate £30, £50 and £75. Additionally, all donors will be kept up to date on our progress via email.

Donate

£20	£40	£60	£100
-----	-----	-----	------

£ 20 |

Rewards

This project offers rewards in return for your donation. Please select a reward below.

£75 or more Featured ★
0 of 5 claimed

Gold Reward

An invitation for yourself and a plus one to the exclusive opening event, which includes a glass of prosecco (non-alcoholic also available) in the exhibition gallery. You and a plus one being added to the guest list for the Late Event at the

Figure 20: Crowdfunding page with description (Crowdfunder, 2023).

21.2 Fundraising Event

The fundraising event included a weaving and origami workshop that took place in the Jeremy Bentham Room at UCL on the 29th of March 2023. The Audience Research Team carried out their formative evaluation on the night to test the activities developed for the Late Event at the Science Museum.

The tickets page for the fundraising event was posted on 'Eventbrite' on the 15th of March 2023 (Figures 21 and 22). The fundraising event was successfully run, with 29 e-tickets and 3 on-the-door tickets being sold. Raising £127.23 (£112.23 + £15) after Eventbrite's fee was deducted. Only approximately 15% (£7.62.) of the purchased materials were used, meaning the event profited £119.61. The remaining materials will be used for the Late Event at the Science Museum.

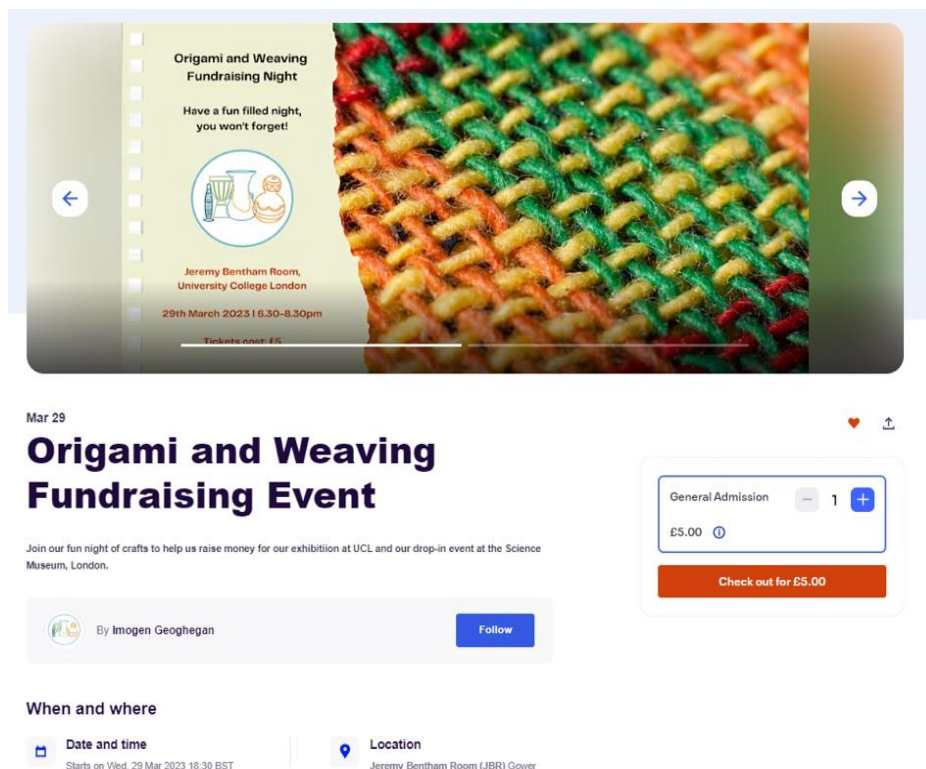



Figure 21: Fundraising event page on Event Brite (Event Brite, 2023).

Refund Policy

No Refunds

About this event

 2 hours

 Mobile eTicket

Join our night of crafts and explore the connections between craft, space, origami and binary code through a fun, interactive event!

Come along on **Wednesday 29th of March 2023** for our event. Learn how to weave and make origami while exploring the massive impact that crafts have had on science.

The weaving activity shows you how to make your own weaving loom out of cardboard which you will then use to weave a piece of fabric, following binary code instructions!

The origami activity will face the challenge that confronted Kyo-ro Miura in 1996, who had to fit two 50m² wide solar panels into a small spacecraft. You will have the opportunity to make different origami spaceships that will compete in a space race to see whose plane can fly the furthest!

And don't forget to take your creations home at the end of the night so you can remember and even recreate the fun!

*Please be aware that if you attend this event our team may be observing and recording your participation in the tasks. Your help will provide information to support the development of our event at the Science Museum. All participants will be invited to the opening event of our exhibition (that this fundraiser is partially funding).

** If you do not wish to participate please email us in advance or inform us on the night to ensure your data is not recorded. If you do not inform us we will assume you have given permission to use your data in our report. We will inform people on arrival of this situation to ensure you have the opportunity to withdraw your consent.

Figure 22: Description of fundraising event on Event Brite (Event Brite, 2023).

21.3 Fundraising Total

After the fundraising event and Crowdfunder page were both completed the fundraising activities were calculated to have raised £611.13.

22. References

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