

# PATTERNS & PEOPLE

MA Museum Studies 2024-2025

Exhibition Project

Portfolio



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# 1. Amended Project Brief

## 1.1 Title:

Patterns & People

## 1.2 Project Concept

The exhibition is an exploration of Patterns & People, investigating the way that humans interpret, construct, interact with, and classify patterns. Each case presents a different theme: Body Patterns, Communicating Patterns, Producing Patterns, and Designing Patterns.

*Body Patterns* helps understand how scientific classifications reinforced harmful ideologies throughout history and can influence how we see, judge, and treat one another. *Communicating Patterns* explores patterns in gestures and facial expressions that communicate meaning beyond words, but their interpretation depends on cultural, contextual, and personal experiences.

*Producing Patterns* focuses on the basis of crafting techniques in the production of clothing and textiles and demonstrates how pattern is integral to its processes. *Designing Patterns* shows how clothing and accessories are more than aesthetic choices and serve as powerful expressions of cultural and personal identity, values, and heritage.

The exhibition considers how people classify patterns in different ways depending on cultural context, and it is through this that patterns are assigned their diverse meanings. Classification is the key exhibition concept, which links the four sub-themes and underpins the big idea. Drawing from UCL Collections, the exhibition invites visitors to explore the way people interact with patterns through the themes developed in each case.

## 1.3 Target Audiences

The exhibition was designed to engage a range of audiences, reflecting both the immediate community at UCL East and broader university connections. The following groups were identified as key target audiences:

- **UCL East students**  
As the primary on-site audience, these students were central to the exhibition's engagement goals, with the Culture Lab positioned to be an accessible and relevant space for their interests.
- **UCL Bloomsbury students**  
Representing UCL's central campus, this group offered a wider university audience, helping to extend the exhibition's reach beyond the immediate locality.
- **UCL East academic staff**  
Seen as important stakeholders within the UCL East ecosystem, academic staff were targeted as a professional audience with potential for ongoing collaboration, dialogue, and academic integration.



## 1.4 Location

The Culture Lab is situated within UCL East. Located in Queen Elizabeth Olympic Park, UCL East was developed to house a range of interdisciplinary programmes and public-facing initiatives that address pressing global challenges, spanning fields such as robotics and AI, sustainable urbanism, green manufacturing, decarbonised transport, assistive technology, and global health (UCL, n.d.b).

As part of this vision, the Culture Lab functions as a dedicated experimental space for public engagement, exhibition-making, and collaborative research (UCL, n.d.a). It embodies UCL East's commitment to openness, accessibility, and innovation by providing a platform for students and researchers to explore new forms of communication and interaction with diverse publics. Unlike traditional museum or gallery spaces, the Culture Lab is designed to be flexible and responsive, supporting projects that are process-driven, interdisciplinary, and community-informed.

Figure 1 shows the layout of the Culture Lab. There are nine cases, where cases 6-9 will display the Patterns & People exhibition.

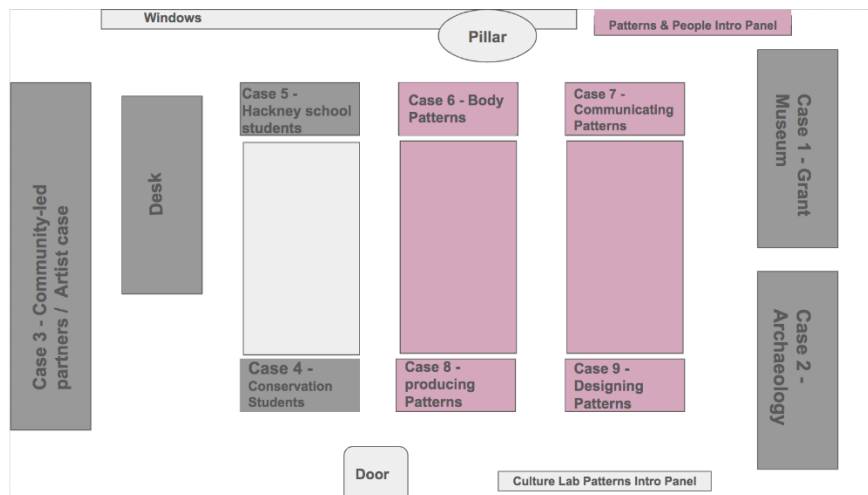


Figure 1: Culture Lab layout diagram [Collections Managers]

## 1.5 Learning Theory, Learning outcomes, Communication Approach, Communication Messages

### 1.5.1 Learning Theory and Communication Theory

Critical pedagogy and dialogic theory guided the conceptual development and research for 'Patterns and People'. These frameworks encouraged us to remain mindful of how knowledge is presented and challenged us to be critical of whose voices were included and excluded in our interpretations (Mayo, 2013, p. 145). Throughout the process, we questioned whether our understanding of patterns and people was shaped by Western epistemologies and made a conscious effort to include diverse perspectives and present knowledge reflexively. By exploring

how patterns are classified and valued differently cross-culturally, we aimed to encourage critical reflection on how knowledge and meaning are constructed.

### 1.5.2 Learning Outcomes and Communication Messages

Table 1: The communication structure of the exhibition

Case	Epistemological framework	Communication messages	Learning outcomes
<b>CASE 6</b> <b>Body Patterns</b>	Science and Technology Studies (STS) to examine how patterns have been used to study and interpret the human body, while questioning the perceived objectivity of scientific knowledge.	<p>Patterns in the body are classified as biological processes by Western scientific and medical practices.</p> <p>Patterns in the body have been historically classified to suit harmful ideologies.</p> <p>Ethical considerations must guide how we classify and interpret patterns in human bodies today.</p>	<p><b>KNOWLEDGE AND UNDERSTANDING</b></p> <p>Identify how patterns in the body have been classified.</p> <p>Recognise that patterns in the body have been historically interpreted in harmful ways.</p> <p>Make and defend judgement with the ethical dimensions of scientific classification.</p>

<b>CASE 7</b> <b>Communicating Patterns</b>	Psychological and emotional studies explore how non-verbal patterns (gestures and facial expressions) are recognised and classified, acknowledging that they are culturally influenced, multifaceted, and subject to interpretation.	Gesture is a form of pattern that can be used for non-verbal communication.  Humans perceive patterns in facial expressions that are classified as emotions.	<b>ACTIVITY AND BEHAVIOUR</b>  Recognise that patterns are used in non-verbal communication.  Apply their own understanding of communication methods about the case to answer questions about emotions.
<b>CASE 8</b> <b>Producing Patterns</b>	Embodied epistemology - knowledge acquired through embodied practice	Patterns are used in the production techniques of clothing and textiles.  Clothing and textiles can be classified based on the pattern used in the production process.	<b>ENJOYMENT, INSPIRATION AND CREATIVITY</b>  Conclude that patterns are integral to production processes.  Be inspired to craft with the use of patterns.

<b>CASE 9</b> <b>Designing patterns</b>	<p>Sociological and psychological analysis and cultural studies examine how design patterns (particularly on wearable items of clothing and accessories) can be associated with and convey personal ideas, meanings and identities.</p>	<p>Patterns in design are classified as a means of expressing ideas and identities.</p> <p>Designers have taken inspiration from animals and nature in their design.</p> <p>Ethics involved in contemporary design / of using patterns in the fashion industry.</p>	<p>ENJOYMENT, INSPIRATION AND CREATIVITY</p> <p>Consider the design patterns in clothing and accessories as expressions of ideas and identities at both individual and societal levels.</p> <p>ACTIVITY, BEHAVIOUR, PROGRESSION</p> <p>Identify how design patterns are applied in different contexts.</p> <p>Consider the implications of incorporating animal patterns and traditional culture patterns in contemporary fashion.</p>
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## *1.7 Project Management*

### **1.7.1 Policy, Context and Regulations**

This project was managed adhering to UCL policies and regulations. All members of the project were informed about these policies at the start to ensure that each member was familiar with them. These policies were also presented in the first panel meeting to the module coordinators and clients. These policies included the UCL Data Protection Policy (2019), UCL Equal Opportunities Policy Statement (UCL Human Resources, 2024), Ethical Guidelines for Research, UCL Cultural Property Policy (2009), UCL Data Protection Policy, and the ICOM Display and

Exhibition Policy. In addition to the general UCL policies and regulations, we also adhered to the UCL East Culture Lab's Health and Safety regulations.

### 1.7.2 Timeline and Deadlines

While Gantt Charts are useful project management tools to plan projects and manage deadlines, the team focused instead on setting internal deadlines and tasks every week, with Project Coordinators presenting targets and goals for the week based on the upcoming panel meeting R&D outputs. The team used Outlook Calendar to stay on track of expectations. A Gantt Chart had been created, but it was not the main tool to keep the project on track. This allowed for PCs to not overwhelm team members and give them smaller tasks to focus on rather than big deadlines. This worked well for the team, given that each member had their external responsibilities that they could factor into their weekly task management. The success of this approach relied heavily on excellent collaboration and communication.

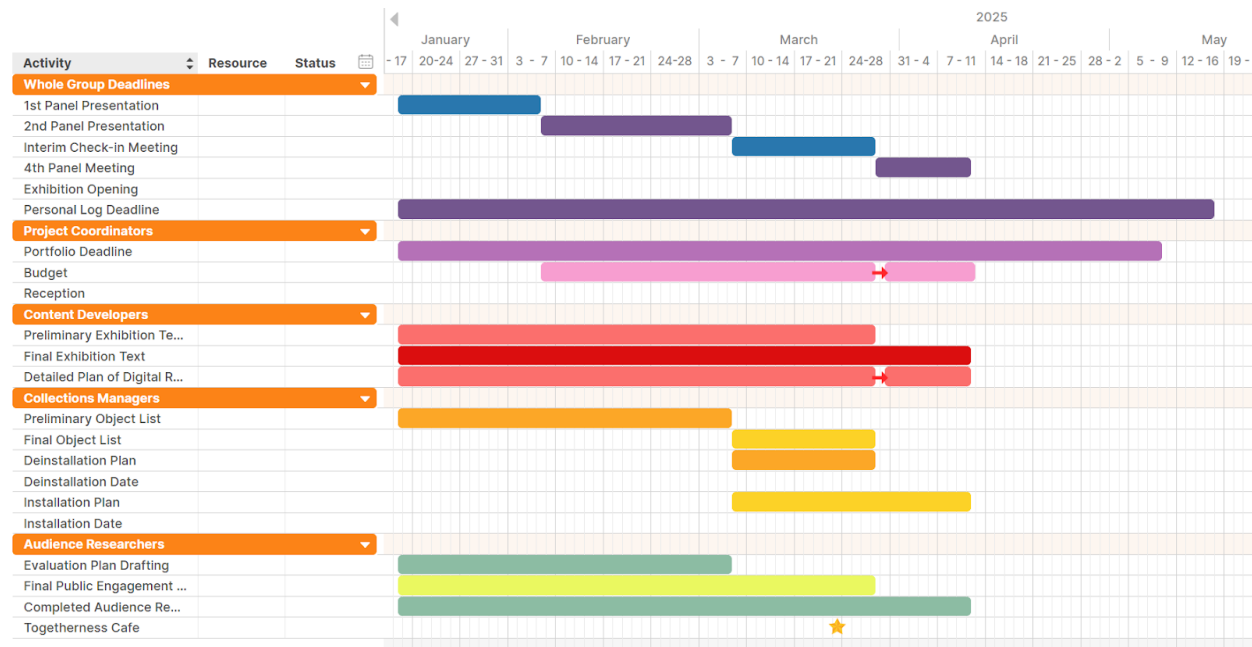


Figure 2: The initial Gantt Chart

Table 2: Resources needed for each team

Management Team	<ul style="list-style-type: none"> <li>Digital Management tools (Microsoft Calendar, Outlook, WhatsApp).</li> <li>Contact lists</li> <li>Access to funds</li> <li>Contacts for printers</li> </ul>
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Collections Managers	<ul style="list-style-type: none"> <li>• Mounts</li> <li>• Objects for purchase</li> <li>• Loaned objects</li> <li>• Install supplies (double-sided tape, scalpels, cutting boards, rulers, tape measure etc.)</li> </ul>
Content Developers	<ul style="list-style-type: none"> <li>• Access to UCL Library Resources</li> <li>• Access to the UCL Collections catalogue / database for information</li> <li>• Consultant to review their research.</li> </ul>
Digital Content Developers	<ul style="list-style-type: none"> <li>• Adobe Illustrator</li> <li>• Adobe InDesign</li> <li>• Typeform</li> <li>• Access to the Culture Lab Social Media Pages</li> <li>• Culture Lab Label Templates</li> <li>• QR code generator</li> </ul>
Audience Research	<ul style="list-style-type: none"> <li>• Ethics forms</li> <li>• printer</li> </ul>
Fundraising	<ul style="list-style-type: none"> <li>• Access to UCL East event spaces</li> <li>• Access to funds to host fundraising events</li> </ul>

#### **1.7.4 Detailed Budget**

Students were allocated £4,000 for this exhibition project. We raised £172.11 through our lecture event with Dr Krumhuber. Table 3 shows a detailed outline of how the money was used and for what purpose. The opening reception has yet to take place, therefore an accurate account of the costs for the event is not included, but an estimate has been included. This is the same for the curator thank you event being held at the IoA and the printing costs for this portfolio. The budget included in this project brief reflects the most accurate representation possible of how the budget was used to deliver the exhibition and the associated events. We are pleased that our project was delivered under budget by around £179.22.

Table 3: Detailed budget

Budget	Costs	Remaining Funds
£4,172.10	£3,992.88	£179.22

Team Category	Category	Specific supplies	Supplier	UCL Supplier	Estimated Cost / Allocated Budget	Actual Cost	Notes / Deposits etc.
Collections Managers	Objects				£800.00	£0.00	
		Emoji Keyrings	Amazon	No		£11.49	Kelsey to be reimbursed
		Tie-Dye Object	Amazon	No		£19.88	Kelsey to be reimbursed
		Fabric Swatches	Ray Stitch	No		£4.00	Elsa to be reimbursed
		Knitting Supplies	London Loop	No		£20.00	Elsa to be reimbursed
		Aztec Bracelet	AShortStory	No		£14.95	Elsa to be reimbursed
		Aztec Print	iStock	No		£8.40	Elsa to be reimbursed
		Huichol Art Hat	Etsy	No		£25.11	Kelsey to be reimbursed
		Tapa Cloth Hair Accessory	Ebay	No		£47.00	Elsa to be reimbursed
		Vintage Crocodile Wallet	Ebay	No		£30.00	Elsa to be reimbursed
		Tapa art print	Alamy	No		£14.98	Kelsey to be reimbursed
		Loom Print	Fine art storehouse	No		£9.98	Kelsey to be reimbursed
		Medical Man Model	Anatomy stuff	No		£84.00	David purchased.
		Ink Fingerprints	Cass Art	No		£5.50	Elsa to be reimbursed
		White Mountboard	Cass Art	No		£12.95	Elsa to be reimbursed
		Mirror	Flying Tiger	No		£7.00	Elsa to be reimbursed

		Emoji Stickers	Amazon	No		£4.29	Kelsey to be reimbursed
		Art Hand Models	Flying Tiger	No		£45.00	Elsa to be reimbursed
		1957/1958 Vogue Covers	Ebay	No		£42.00	Elsa to be reimbursed
		Tiny Hand Puppets	Amazon	No		£5.99	Kelsey to be reimbursed
		Loom Kit	Amazon	No		£10.99	Kelsey to be reimbursed
	<b>Mounts</b>		Dauphin	TBC	<b>£700.00</b>	£620.50	
	<b>Additional Object Support</b>		The Works	No		£3.50	Stamps and Double-sided tape. Kelsey to be reimbursed
			WH Smith	No		£10.79	Double-sided sticky velcro for mounting. Kelsey to be reimbursed
<b>Digital Content Developers</b>	<b>Digital Resources</b>				<b>£300.00</b>		
		InDesign	Adobe	No		<b>£36.00</b>	£18/month student subscription to Adobe Illustrator. SeungYeon to be reimbursed
		Typeform				<b>£286.00</b>	SeungYeon to be reimbursed. Quiz and Interactive Storyline
<b>Management Team</b>	<b>Portfolio Printing</b>			TBC	<b>£200.00</b>		Kelsey to be reimbursed.
	<b>Opening Reception</b>	Catering and supplies			<b>£1,200.00</b>		Kelsey to be reimbursed/ David paid.
			Garner & Graze	No		<b>£668.00</b>	508 for food, 80 for set up, 80 for tools



			Gather&Gather	Yes		£350.00	potential use for catering equipment rental plus GF platters, <b>CONTINGENCY:</b> Use CL van to pick up wine glasses from the IoA. Forego the small plates and use napkins instead. Additional wine glasses can be used for water and N/A beverages. Order some compostable cups and tablecloths. Order GF sandwich platters from M&A ahead of time.
			M&S	No		£150.00	allocated budget for N/A beverages and wine
		Thank you Gifts	Bloom & Wild	No	£110.00	£120.00	To be delivered to UCL East Culture Lab.
	THANK YOU Event for curators	Catering	Waitrose	No	£180.00	£180.00	Tea and cake delivered to UCL Bloomsbury IoA for the event on the 6th floor.
	Fundraising Team	Lecture Costs	Catering	M&S	No	£100.00	£93.78
Other expenses			Uber	NO		£24.00	Travel expenses for glassware delivery (Kelsey reimbursed 29th April).
Public Engagement	Sip and Paint event				£100.00		
		30 canvases	Amazon	NO		£18.99	Kelsey to be reimbursed
		paints	Amazon	NO		£38.97	Kelsey to be reimbursed
		paintbrushes	Amazon	NO		£19.96	Kelsey to be reimbursed
		N/A beverages	M&S	NO		£11.90	Kelsey to be reimbursed
		Glassware, napkins etc.	Amazon	NO		£8.79	Kelsey to be reimbursed

		Drink Dispenser	Amazon	NO		£26.99	Kelsey to be reimbursed
Exhibition Design	Label Printing	Mounted Labels on foamex	JustDisplays	Yes	£900.00	£781.20	Paid by David. Some labels still to be reprinted.
						£120.00	reprints.

### 1.7.5 Management System and Communication Plan

The team consisted of thirteen members, with two project coordinators leading the delivery of the project. Initially, we operated on the division of teams that was created externally at the beginning of the project, as seen in Figure 3. These teams were used for mind-mapping exhibition concepts and initial research. Once a concept was developed, we divided the cases between teams; Kelsey led Team 1 with cases 8 and 9, and Elsa led Team 2 with cases 6 and 7. Since Gianluigi was not assigned to any team, he would switch between teams depending on their needs. The division into the allocated two teams was helpful for early concept development, but we chose to merge as the exhibition took shape, instead working in groups based on role (see Table 4). This allowed for a smoother flow of communication and better collaboration within the team.

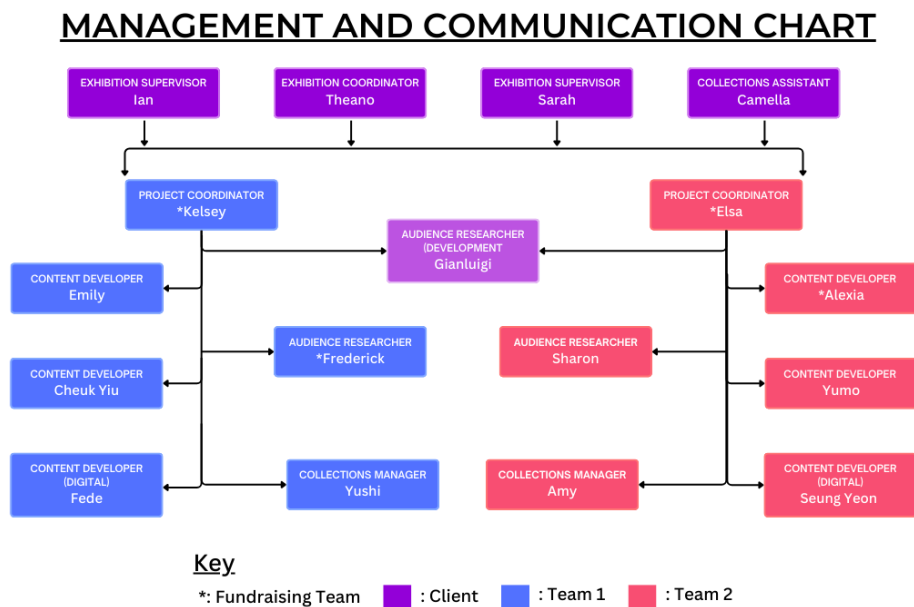


Figure 3: Initial Management Chart [Project Coordinators]

Table 4: The team grouped by their roles

Project Coordinators	Audience Researchers	Content Developers	Digital Content Developers	Collections Managers
Kelsey Fisher	Gianluigi Frazzi (Development)	Alexia Saettone Prado (Content Manager)	SeungYeon Kim (Graphic Designer)	Yushi Zheng
Elsa Wilbur	Frederick Wilson	Emily Baker	Fede Falchi	Amy Keall
	Suet Ying Lee	Yumo Shen Cheuk Yiu Pun		

Later in the project, Alexia was promoted to Content Manager, as she had been guiding the content development team by providing both the templates for content creation and the final edits of all text and presented content.

At least one project coordinator attended any meeting between small groups and external contacts. Kelsey managed Audience Research and Elsa Collections Management, with Content Development shared between the two.

Communication was primarily conducted in Outlook, Teams and WhatsApp. WhatsApp groups were created for each role, with the project coordinators present. Communication with project supervisors and partners was conducted over Outlook.

### 1.7.6 MPE Chart

Table 5: MPE Chart

UCL Museums and Collections	Staff and Contact Information
Institute of Archaeology Collections	Ian Carroll <a href="mailto:i.carroll@ucl.ac.uk">i.carroll@ucl.ac.uk</a>  Pablo Barba <a href="mailto:pablo.barba.18@alumni.ucl.ac.uk">pablo.barba.18@alumni.ucl.ac.uk</a>
Ethnographic Collection	Delphine Mercier

	<a href="mailto:d.mercier@ucl.ac.uk">d.mercier@ucl.ac.uk</a>
UCL Petrie Museum of Egyptian Archaeology	Anna Garnett <a href="mailto:anna.garnett@ucl.ac.uk">anna.garnett@ucl.ac.uk</a>  Lisa Randisi <a href="mailto:lisa.randisi@ucl.ac.uk">lisa.randisi@ucl.ac.uk</a>
Science Collections	Liz Blanks <a href="mailto:l.blanks@ucl.ac.uk">l.blanks@ucl.ac.uk</a>
Special Collections	Joanna Baines <a href="mailto:j.baines@ucl.ac.uk">j.baines@ucl.ac.uk</a>

## *1.8 Exhibition Storyline and Content Overview*

### **1.8.1 CASE 6: Body Patterns**

Case 6: Body Patterns looks at how patterns in the human body have been classified to study and interpret it. We explore this through two sub-themes that question the perceived objectivity of scientific knowledge. First, we consider how Western scientific and medical practices have classified bodily patterns to explain its functions. The chosen objects underscore how the representation of bodily patterns reflects socio-politically influenced decisions about what is measured and compared. Second, we examine how bodily patterns were distorted through the pseudoscience of eugenics. The objects displayed show how scientific methods were manipulated and bodily patterns distorted to classify, rank, and control people under classist, racist, and ableist ideologies. Case 6 invites reflection on the ethical dimensions of scientific classification by showing how the ways classify bodily patterns shape how we view and treat one another.

### **1.8.2 CASE 7: Communicating Patterns**

Case 7: Communicating Patterns explores patterns of non-verbal communication, focusing mainly on how gestures and facial expressions use these patterns to convey meaning. The case aims to demonstrate to the audience the ways in which emotions, intentions, and ideas are expressed through patterns, and how these patterns are influenced by cultural, social, and individual contexts. These patterns are part of a dynamic and culturally relative, which need to be understood within a wider context of meaning-making. The text and objects highlight culturally specific forms of expression, including examples of gesture recognition, facial expression

studies, and sign languages, among other practices. By recognising non-verbal expression as a culturally influenced system, we can not only understand emotions in gestures and facial expressions as a culturally relative system, but also move beyond the idea that communication is limited to speech.

### **1.8.3 CASE 8: Producing Patterns**

Case 8: Producing Patterns looks at how patterns are used in the production of clothing. The case explores four production techniques: weaving, knitting, printing and dyeing. Through these four examples, the case seeks to lead the audience to conclude that patterns are integral to the production of clothing. Objects relating to weaving and knitting demonstrate how pattern is used as a template to produce fabrics. Different patterns produce fabrics with various textures, thickness and appearances, which is a way that clothing is classified. Objects relating to printing and dyeing demonstrate how pattern is used in the design process of production. Design patterns are another way clothing can be classified, particularly with the introduction of colour and its related associations. Case 8 therefore demonstrates that the ways people classify clothing is linked to the patterns involved in the production techniques, and that these patterns can take on meanings during these processes.

### **1.8.4 CASE 9: Designing Patterns**

Case 9: Designing Patterns classifies the patterns in design as not just aesthetic choices, but expressions of cultural and personal identity, values, and heritage. By focusing on objects of clothing and accessories, two patterns are introduced. Animal skin patterns from crocodiles, snakes, and cats symbolise power and strength from ancient cultures, inspiring fashion today. Geometric patterns, such as appearing in Fijian tapa and Huichol designs, reflect connections between humans, ancestors, and nature. These patterns are also being appropriated into fashion products. Within these two patterns that go beyond aesthetic qualities, Case 9 invites discussions on ethics regarding adopting the patterns on different context, usages and design ownership.

## **2. Content Development**

The content development team consisted of four members, responsible for creating the display content featured in exhibition cases 6, 7, 8 and 9 at the Culture Lab, UCL East.

Collaboration was integral to the content development process which consisted of four stages: research, writing, reviewing, and editing. At the beginning of the project, each member took primary responsibility for the research and development of one display case. As the project progressed, we increasingly worked collaboratively to maintain alignment to the narrative, communication messages, and learning outcomes. We met the formal R&D Output deadlines and established internal deadlines to ensure consistent progress. All decisions were made collectively. The team worked closely with: Project Managers to ensure timely delivery of outputs; the Digital Content team to embed a digital interpretive layer; the Collections Managers to finalise object lists and ensure alignment with the exhibition's key concepts; and the Audience Research team to gather feedback from focus groups and refine our content approach accordingly. A detailed


explanation of the content development process can be found in the Content Development Team Appendix.




### 3. Collections: Final Object List

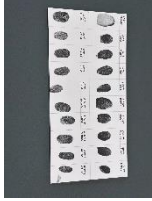

All objects selected for the exhibition were chosen based on the communication messages and learning outcomes we produced as a team. Initially, objects were suggested solely by the Collections Managers, but once the themes of the exhibition were well-established, other members of the project began suggesting objects. Every object on the final list has been confirmed with the Content Team. The final object list focuses on object information, communication messages, and learning outcomes. A more detailed version is available in the Collections Appendix Section 4, which contains information on mounting of all the objects as well as any notes from curators or conservators.

It should be noted that we encountered some delays in installing the Briquetage with Fingerprint due to issues with the store at the Institute of Archaeology. We will add it to the display case and take an enlarged image once we have secured it. At the time of completing this portfolio, the Tapa hair clip had been unexpectedly delayed despite it being ordered a month before installation. We aim to add it as soon as we acquire it and have put a 'tbc' sign in the table of object list for now.




Table 6: Final Object Selection



Case 6: Body Patterns (12 tombstone labels 12 objects)						
Object Name	Accession Number	Source	Image	Dimensions	Communication Message	Learning Outcome
3D Anatomical Model	n/a	Purchased		- Genderless 18 Parts - Height: 42 cm	Patterns in the body are classified as biological processes by Western scientific and medical practices.	KNOWLEDGE AND UNDERSTANDING  Identify how patterns in the body have been classified.



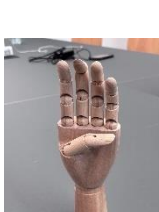

Seal Impression with Fingerprint	EXIII.103/2	UCL Institute of Archaeology		- Height: 1.5 cm - Width: 2.5 cm	Patterns in the body are classified as biological processes by Western scientific and medical practices.	KNOWLEDGE AND UNDERSTANDING  Identify how patterns in the body have been classified.
Enlarged image of Seal Impression with Fingerprint	n/a	Printed, Image Credits: Elsa Wilbur		- Height: 10.5 cm - Width: 14.8 cm	Patterns in the body are classified as biological processes by Western scientific and medical practices.	KNOWLEDGE AND UNDERSTANDING  Identify how patterns in the body have been classified.
Briqueta with Fingerprint	50/4124	UCL Institute of Archaeology		tbc	Patterns in the body are classified as biological processes by Western scientific and medical practices.	KNOWLEDGE AND UNDERSTANDING  Identify how patterns in the body have been classified.
Enlarged image of Briqueta with	n/a	tbc	tbc	tbc	Patterns in the body are classified as biological	KNOWLEDGE AND UNDERSTANDING




Fingerprint					processes by Western scientific and medical practices.	Identify how patterns in the body have been classified.
Ink Fingerprints using the teams fingers	n/a	Students Made		- Height: 13 cm - Width: 25.5 cm	Patterns in the body are classified as biological processes by Western scientific and medical practices.	KNOWLEDGE AND UNDERSTANDING  Identify how patterns in the body have been classified.
Christophe F. Von Ammon, classified as 'Intellectual'	LDUSC-Noel-02	UCL Science and Engineering Collections		- Height: 42 cm - Diameter: 22.5 cm - Width: 18 cm	Patterns in the body have been historically classified to suit harmful ideologies.  Ethical considerations must guide how we classify and interpret patterns in human bodies today.	KNOWLEDGE AND UNDERSTANDING  Recognise that patterns in the body have been historically interpreted in harmful ways.  Make and defend judgement with the ethical dimensions of scientific classification.






Joseph Vetter, classified as 'Criminal'	LDUSC-Noel-36	UCL Science and Engineering Collections		<ul style="list-style-type: none"> <li>- Height: 38 cm</li> <li>- Diameter: 23 cm</li> <li>- Width: 18 cm</li> </ul>	<p>Patterns in the body have been historically classified to suit harmful ideologies.</p> <p>Ethical considerations must guide how we classify and interpret patterns in human bodies today.</p>	<p>KNOWLEDGE AND UNDERSTANDING</p> <p>Recognise that patterns in the body have been historically interpreted in harmful ways.</p> <p>Make and defend judgement with the ethical dimensions of scientific classification.</p>
Pericarditis	CARSWELL/A/1	UCL Special Collections		<ul style="list-style-type: none"> <li>- Height: 21 cm</li> <li>- Width: 14.8 cm</li> </ul>	<p>Patterns in the body are classified as biological processes by Western scientific and medical practices.</p>	<p>KNOWLEDGE AND UNDERSTANDING</p> <p>Identify how patterns in the body have been classified.</p>
Entoza in Bronchi	CARSWELL/Cb/579	UCL Special Collections		<ul style="list-style-type: none"> <li>- Height: 21 cm</li> <li>- Width: 14.8 cm</li> </ul>	<p>Patterns in the body are classified as biological processes</p>	<p>KNOWLEDGE AND UNDERSTANDING</p>




					by Western scientific and medical practices.	Identify how patterns in the body have been classified.
Pia Matter: Inflammation	CARSWELL/D/111	UCL Special Collections		- Height: 18.2 cm - Width: 25.7 cm	Patterns in the body are classified as biological processes by Western scientific and medical practices.	KNOWLEDGE AND UNDERSTANDING  Identify how patterns in the body have been classified.
Tuberculous: Pleura, Spleen, Lungs and Bronchial Glands	CARSWELL/Cb/566	UCL Special Collections		- Height: 25.7 cm - Width: 18.2 cm	Patterns in the body are classified as biological processes by Western scientific and medical practices.	KNOWLEDGE AND UNDERSTANDING  Identify how patterns in the body have been classified.
<b>Case 7: Communicating Patterns</b> <b>(12 tombstone labels 12 objects)</b>						
<b>Object Name</b>	<b>Accession Number</b>	<b>Source</b>	<b>Image</b>	<b>Dimensions</b>	<b>Communication Message</b>	<b>Learning Outcome</b>



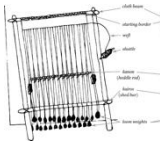
Thumbs-Up Gesture	n/a	Purchased		- Height: 26 cm - Width: 8 cm	Gesture is a form of pattern that can be used for non-verbal communication.	ACTIVITY AND BEHAVIOUR  Recognise that patterns are used in non-verbal communication.
I Love You in ASL	n/a	Purchased		- Height: 26 cm - Width: 8 cm	Gesture is a form of pattern that can be used for non-verbal communication.	ACTIVITY AND BEHAVIOUR  Recognise that patterns are used in non-verbal communication.
The Letter B in BSL	n/a	Purchased		- Height: 26 cm - Width: 8 cm	Gesture is a form of pattern that can be used for non-verbal communication.	ACTIVITY AND BEHAVIOUR  Recognise that patterns are used in non-verbal communication.
Amulet with an Offering Gesture	LDUCE-UC52874	UCL Petrie Museum of Egyptian Archaeology		- Height: 7.5 cm - Diameter: 2.2 cm	Gesture is a form of pattern that can be used for non-verbal communication.	ACTIVITY AND BEHAVIOUR  Recognise that patterns are used in non-verbal

				- Width: 1.8 cm		communication.
Smiling figurine	LDUCE-UC48132	UCL Petrie Museum of Egyptian Archaeology		- Height: 6.3 cm - Depth: 4.6 cm - Width: 3.8 cm	Humans perceive patterns in facial expressions that are classified as emotions.	ACTIVITY AND BEHAVIOUR  Apply their own understanding of communication methods about the case to answer questions about emotions.
Gesture Finger Puppets	n/a	Purchased		- Varied - Height: 7 cm - Width: 3 cm	Gesture is a form of pattern that can be used for non-verbal communication.	ACTIVITY AND BEHAVIOUR  Recognise that patterns are used in non-verbal communication.
Fragment of a Jar with an Open Finger Gesture	46.10/22	UCL Institute of Archaeology		- Height: 14 cm - Width: 11.4 cm - Thickness: 0.9 cm	Gesture is a form of pattern that can be used for non-verbal communication.	ACTIVITY AND BEHAVIOUR  Recognise that patterns are used in non-verbal communication.

Six Basic Emotions sheet	n/a	Printed, Image credit: Fede Falchi		- Height: 21 cm - Width: 29.7 cm	Humans perceive patterns in facial expressions that are classified as emotions.	ACTIVITY AND BEHAVIOUR  Apply their own understanding of communication methods about the case to answer questions about emotions.
Duchenne and non-Duchenne Smile	n/a	Printed, Image Credits: SeungYeon Kim		- Height: 18.2 cm - Width: 25.7 cm	Humans perceive patterns in facial expressions that are classified as emotions.	ACTIVITY AND BEHAVIOUR  Apply their own understanding of communication methods about the case to answer questions about emotions.
Emoji Stickers	n/a	Purchased		- Height: 21 cm - Width: 14.5 cm	Humans perceive patterns in facial expressions that are classified as emotions.	ACTIVITY AND BEHAVIOUR  Apply their own understanding of communication methods



Object Name	Accession Number	Source	Image	Dimensions	Communication Message	Learning Outcome
Indigo cloth, potash ball, indigo dye ball	I.0083 a, b, c	UCL Ethnographic Collections		Folded - Length: 70 cm - Width: 40 cm	Patterns are used in the production techniques of clothing and textiles.	ENJOYMENT , INSPIRATION AND CREATIVITY  Conclude that patterns are integral to production processes.  Be inspired to craft with the use of patterns.
			Indigo cloth	Unfold - Length: 127 cm - Width: 78 cm	Clothing and textiles can be classified based on the pattern used in the production process.	
				- Diameter: 5 cm		
			Potash ball			
				- Diameter: 8 cm		
			Indigo dye ball			

Loom Bands, Rainbow Loom	n/a	Purchased		- Varied	Patterns are used in the production techniques of clothing and textiles.	<p>ENJOYMENT , INSPIRATION AND CREATIVITY</p> <p>Conclude that patterns are integral to production processes.</p> <p>Be inspired to craft with the use of patterns.</p>
Clay Loom Weight	46.25/26.2	UCL Institute of Archaeology		<p>- Height: 9 cm</p> <p>- Diameter: 8 cm</p>	Patterns are used in the production techniques of clothing and textiles.	<p>ENJOYMENT , INSPIRATION AND CREATIVITY</p> <p>Be inspired to craft with the use of patterns.</p>
Illustration of Medieval and Warp-weighted Looms 1. Medieval loom	n/a	Printed, © Alex Mclean, Giovanni Fanfani, Ellen Harlizius-Klück, used under <a href="#">CC BY-NC-SA</a>		<p>- Height: 14.8 cm</p> <p>- Width: 21 cm</p>	Patterns are used in the production techniques of clothing and textiles.	<p>ENJOYMENT , INSPIRATION AND CREATIVITY</p> <p>Be inspired to craft with the use of patterns.</p>





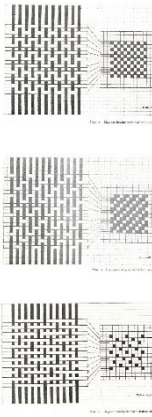

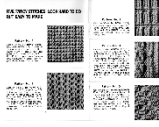


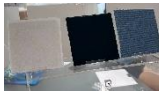





2. Warp-weighted Loom		Purchased		- Height: 10 cm - Width: 15 cm		
Ceramic Loom Weight	UCL 989	UCL Institute of Archaeology		- Height: 4.1 cm - Diameter: 2.8 cm	Patterns are used in the production techniques of clothing and textiles.	ENJOYMENT , INSPIRATION AND CREATIVITY Be inspired to craft with the use of patterns.
Draft Notations	n/a	Printed, © 1965 by Anni Albers		- 3 Pieces - Height: 12.8 cm - Width: 18.2 cm	Patterns are used in the production techniques of clothing and textiles.  Clothing and textiles can be classified based on the pattern used in the production process.	ENJOYMENT , INSPIRATION AND CREATIVITY Conclude that patterns are integral to production processes.  Be inspired to craft with the use of patterns.



Image of Hand loom for silk weaving with Jacquard machine	n/a	Printed, © Image credit The Board of Trustees of the Science Museum, used under <a href="#">CC BY 4.0</a>		- Height: 25.7 cm - Width: 18.2 cm	Patterns are used in the production techniques of clothing and textiles.	ENJOYMENT , INSPIRATION AND CREATIVITY  Be inspired to craft with the use of patterns.
Knitting Materials , Guide and Samples  1. Knitting guide  2. Knitting needles, wool, and sample	n/a	Printed, © Vintage Crafts and More		- Height: 21 cm - Width: 29.7 cm	Patterns are used in the production techniques of clothing and textiles.	ENJOYMENT , INSPIRATION AND CREATIVITY  Conclude that patterns are integral to production processes.
		Purchased and Student Made		- Varied	Clothing and textiles can be classified based on the pattern used in the production process.	Be inspired to craft with the use of patterns.
West Ham Scarf (unfinished)	n/a	Private Donation		- Height: 25 cm - Width: 20 cm	Patterns are used in the production techniques of clothing and textiles.	ENJOYMENT , INSPIRATION AND CREATIVITY  Conclude that patterns are



					<p>Clothing and textiles can be classified based on the pattern used in the production process.</p>	<p>integral to production processes.</p> <p>Be inspired to craft with the use of patterns.</p>
Linen, Denim, Satin	n/a	Purchased		<p>- 3 Pieces</p> <p>- Height: 10 cm</p> <p>- Width: 10.5 cm</p>	<p>Patterns are used in the production techniques of clothing and textiles.</p> <p>Clothing and textiles can be classified based on the pattern used in the production process.</p>	<p>ENJOYMENT , INSPIRATION AND CREATIVITY</p> <p>Conclude that patterns are integral to production processes.</p> <p>Be inspired to craft with the use of patterns.</p>
Wooden Ink Stamps and	n/a	UCL Institute of Archaeology		<p>- Varied</p> <p>- Length: 8 - 10 cm</p>	<p>Patterns are used in the production techniques of clothing</p>	<p>ENJOYMENT , INSPIRATION AND</p>





Object Name	Accession Number	Source	Image	Dimensions	Communication Message	Learning Outcome
Crocodile Figurine	LDUCE-UC39026	UCL Petrie Museum of Egyptian Archaeology		- Height: 4.9 cm - Length: 8.3 cm	Designers have taken inspiration from animals and nature in their design.	ENJOYMENT , INSPIRATION AND CREATIVITY  Consider the design patterns in clothing and accessories as expressions of ideas and identities at both individual and societal levels.
Crocodile Leather Wallet	n/a	Purchased		- Height: 8 cm - Width: 10 cm	Ethics involved in contemporary design / of using patterns in the fashion industry.	ACTIVITY, BEHAVIOUR, PROGRESSION  Identify how design patterns are applied in different contexts.  Consider the implications of incorporating animal patterns and traditional



						culture patterns in contemporary fashion.
Amulet with Snake Patterns	LDUCE-UC38709	UCL Petrie Museum of Egyptian Archaeology		- Height: 2.05 cm - Width: 2.35 cm	Designers have taken inspiration from animals and nature in their design.	ENJOYMENT , INSPIRATION AND CREATIVITY  Consider the design patterns in clothing and accessories as expressions of ideas and identities at both individual and societal levels.
Plaques with Snake Patterns	LDUCE-UC34223	UCL Petrie Museum of Egyptian Archaeology		- Height: 1 cm - Width: 2 cm	Designers have taken inspiration from animals and nature in their design.	ENJOYMENT , INSPIRATION AND CREATIVITY  Consider the design patterns in clothing and accessories as expressions of ideas and identities at both individual and societal levels.

Cat Figurine	LDUCE-UC36118	UCL Petrie Museum of Egyptian Archaeology		<p>- Height: 7 cm</p> <p>- Length: 5 cm</p> <p>- Width: 2.5 cm</p>	Designers have taken inspiration from animals and nature in their design.	<p>ENJOYMENT , INSPIRATION AND CREATIVITY</p> <p>Consider the design patterns in clothing and accessories as expressions of ideas and identities at both individual and societal levels.</p>
Tapa	I.0092	UCL Ethnographic Collections		<p>- Height: 31 cm</p> <p>- Width: 31 cm</p>	Patterns in design are classified as a means of expressing ideas and identities.	<p>ENJOYMENT , INSPIRATION AND CREATIVITY</p> <p>Consider the design patterns in clothing and accessories as expressions of ideas and identities at both individual and societal levels.</p>

Koto Tawake printing stencils onto Tapa	n/a	Purchased		- Height: 25.5 cm - Width: 17 cm	Patterns in design are classified as a means of expressing ideas and identities.	ENJOYMENT , INSPIRATION AND CREATIVITY  Consider the design patterns in clothing and accessories as expressions of ideas and identities at both individual and societal levels.
Tapa Hair Clip	n/a	Purchased		tbc	Patterns in design are classified as a means of expressing ideas and identities.  Ethics involved in contemporary design / of using patterns in the fashion industry.	ACTIVITY, BEHAVIOUR, PROGRESSION  Identify how design patterns are applied in different contexts.  Consider the implications of incorporating animal patterns and traditional culture patterns in contemporary fashion.



Xukurite, Gourd Bowl	H.0061	UCL Ethnographic Collections		<ul style="list-style-type: none"> <li>- Height: 3 cm</li> <li>- Diameter: 15 cm</li> </ul>	Patterns in design are classified as a means of expressing ideas and identities.	<p>ENJOYMENT, INSPIRATION AND CREATIVITY</p> <p>Consider the design patterns in clothing and accessories as expressions of ideas and identities at both individual and societal levels.</p>
Cap inspired by Huichol patterns	n/a	Purchased		<ul style="list-style-type: none"> <li>- Height: 8 cm</li> <li>- Length: 25 cm</li> <li>- Width: 15 cm</li> </ul>	<p>Patterns in design are classified as a means of expressing ideas and identities.</p> <p>Ethics involved in contemporary design / of using patterns in the fashion industry.</p>	<p>ACTIVITY, BEHAVIOUR, PROGRESSION</p> <p>Identify how design patterns are applied in different contexts.</p> <p>Consider the implications of incorporating animal patterns and traditional culture patterns in</p>

						contemporary fashion.
<p>Vogue Covers</p> <p>1. Woman wearing a leopard-print Coat</p> <p>2. Animal print handbags</p>	n/a	Purchased		<p>- 2 covers</p> <p>- Height: 32 cm</p> <p>- Width: 25 cm</p>	<p>Designers have taken inspiration from animals and nature in their design.</p> <p>Ethics involved in contemporary design / of using patterns in the fashion industry.</p>	<p>ACTIVITY, BEHAVIOUR, PROGRESSION</p> <p>Identify how design patterns are applied in different contexts.</p> <p>Consider the implications of incorporating animal patterns and traditional culture patterns in contemporary fashion.</p>
Leopard Print Cap	n/a	Donated by Yushi Zheng		<p>- Height: 8 cm</p> <p>- Length: 25 cm</p> <p>- Width: 15 cm</p>	Designers have taken inspiration from animals and nature in their design.	<p>ACTIVITY, BEHAVIOUR, PROGRESSION</p> <p>Identify how design patterns are applied in different contexts.</p>

						Consider the implications of incorporating animal patterns and traditional culture patterns in contemporary fashion.
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## 4. Digital Content Team

### *4.1 Digital Elements Overview*

#### **4.1.1 Epistemological Framework**

The exhibition's digital elements were developed within an epistemological framework that understands knowledge as multisensory, embodied, emotional, and socially constructed, not solely visual or academic. Grounded in social constructivism, experience design theory, and affective engagement, the digital components were designed to complement the physical display and create opportunities for visitors to actively participate, reflect, and construct meaning within their own social and cultural contexts. These resources deliberately move beyond passive information delivery, aiming instead to promote interaction, co-creation, and perspective-shifting.

#### **4.1.2 Communication Messages and Learning Outcomes**

The communication approach focuses on two key aims: enhancing accessibility and deepening learning outcomes. The communication messages for the quiz and the interactive digital narrative were defined by their purpose and content. Across all digital formats, the exhibition encourages participants to challenge assumptions, engage ethically with content, and reflect on their own experiences and positions. The learning outcomes intentionally address cognitive, emotional, and ethical dimensions by cultivating critical thinking, empathy, and a shared sense of responsibility.

### *4.2 List of Digital Elements*

#### **4.2.1 Blog**

##### **4.2.1.1 Aim and Approach**

We chose blog posts to tell our exhibition's story in a multimodal, accessible way that blends academic insight with personal voices. Drawing on principles of digital storytelling, we aimed to invite readers into an online space that centres filtered insights into the final exhibition product,

while offering unfiltered perspectives on the challenges that shaped it. The blog format allowed us to extend critical engagement beyond the physical space, serving as a lasting digital resource.

#### 4.2.1.2 Activity

We authored four blog posts for the news section of the UCL School for the Creative and Cultural Industries website. Please refer to the table below for details on the format and content of each post.

Table 7: Created digital content

<i><b>Title</b></i>	<i><b>Format</b></i>	<i><b>Content</b></i>	<i><b>Published</b></i>
Introducing Patterns & People: A Student-Curated Exhibition in the Making	Overview	Introduction to the Exhibition	25/04/25
What Does it Take to Curate a Student-Led Exhibition?	Testimonial	Reflections from the Team	08/05/25
Curating the Human Body in a Post-Eugenics World	Opinion/ Essay	Handling Controversial History in Exhibitions	TBC
The Making of a Scarf: a Knitter Journey	Interview/ Feature	Spotlight on a Specific Object/ Reflections	TBC

#### 4.2.2 Quiz

##### 4.2.2.1 Aim and Approach

Our quiz was designed to offer an interactive learning experience that extends beyond passive observation. The quiz format allowed us to present content in a digestible, engaging way for diverse audiences. It was developed to encourage active self-reflection and exploration, instead of emphasising correct or incorrect answers. Drawing from Constructivist and Experiential Learning Theory, the quiz aims to foster a decolonial approach to the use of emojis, empowering personal experiences and challenging common assumptions.

##### 4.2.2.2 Activity

The quiz, titled *Decoding Emojis Across Cultures: One Meaning or Many?*, explores how cultural differences shape the interpretation of facial expressions and emojis in digital communication. It is designed to be completed in 5 minutes and features 8 questions that blend theory-based prompts with emoji-guessing tasks. Each question is followed by informative

content, with the quiz concluding by inviting participants to share their insights, encouraging deeper engagement.

### **4.2.3 Digital Interactive Narrative**

#### **4.2.3.1 Aim and Approach**

The digital interactive narrative aims to foster participatory and emotionally resonant experiences by combining multi-modal storytelling with user agency and choice. This model employs prompts that facilitate participant-driven narrative selection and the articulation of personal reflections. We integrated experience design elements, drawing on theories of perspective-taking and affective connection to shape both the cognitive and emotional dimensions of the learning process. The desired learning outcome is for visitors to cultivate a shared sense of responsibility and empathy.

#### **4.2.3.2 Activity**

This user-driven narrative is titled *Tracing Animal Prints* and explores the cultural history and ethical issues surrounding animal prints in fashion. It consists of 4 interactive prompts and 21 storyline segments. Participants are invited to choose narrative paths (e.g., selecting symbolic animal prints) and respond to open-ended questions on sustainability and personal fashion choices.

### **4.2.4 Audio Guide**

#### **4.2.4.1 Aim and Approach**

We chose audio guides to support multisensory and embodied learning principles to enhance accessibility across abilities and backgrounds. This approach employs inclusive, nonvisual knowledge transmission and deepens audience engagement through auditory channels. By integrating diverse voices and accents, our audio guides amplify underrepresented perspectives.

#### **4.2.4.2 Activity**

The audio guides offer approximately 10-minute segments per case, providing an introduction with navigation instructions, object descriptions, and alerts for interactive features, including QR codes and their functions.

### **4.2.5 Social Media**

#### **4.2.5.1 Aim and Approach**

We chose a single social media channel to offer audiences a dynamic, participatory extension of the exhibition through a cohesive visual narrative, providing sneak peeks, behind-the-scenes content, and updates. This approach draws on visual culture, algorithmic influence, and identity construction to foster engagement and deepen audience connection with the exhibition themes.

#### **4.2.5.2 Activity**

We posted through the UCL Culture Lab Instagram account, leveraging its existing following, which primarily consists of students and other departments, aligning with our target audience. A

combination of stories and posts was used, adhering to a rough posting schedule to ensure consistent engagement and visibility.

#### **4.2.6 Other Digital Resources**

Additional digital resources include:

1. a Google Doc featuring a curated reading list on designing clothes with responsibility
2. UCL podcast titled *"What Does Eugenics Mean To Us?"*

#### ***4.3 Digital Access Tools***

All digital elements, except for Instagram and blog posts, rely on QR codes for enhanced functionality and accessibility. QR codes provide user-friendly access to content, ensuring ease of interaction for diverse audiences. They also ensure security by linking directly to verified resources.

### **5. Fundraising and Public Engagement Team**

The fundraising team was a voluntary group of team members who wanted to fundraise for the project: Kelsey, Elsa, Alexia, and Frederick. As the project's pace began to pick up, the project coordinators focused on facilitating the events to allow the other team members to get their primary outputs delivered on time.

Fundraising was an optional element for this year, as our budget was more than adequate for our needs. We viewed it as an opportunity to build our skills regarding event planning and later pivoted the team towards public engagement so that our events could have further reach.

#### ***5.1 Fundraising events***

We held two events in total: a lecture to fundraise and a Sip & Paint to advertise.

### 5.1.1 Lecture with Dr Eva Krumhuber

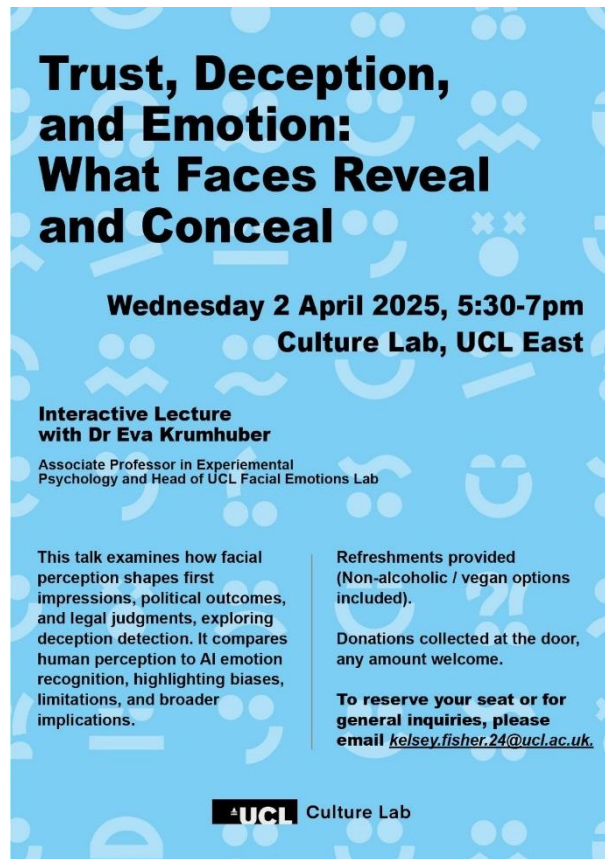


Figure 4: Poster for the Fundraising Lecture [Digital Content Developers]

Our first event was a lecture by Dr Eva Krumhuber, held at the Culture Lab on April 2nd from 5:30-7 PM. Dr. Krumhuber's work aligned with our case on non-verbal communication, as she focuses on reading facial expressions, and we invited her to speak to bring a new perspective to UCL East. Kelsey and Elsa introduced the talk with a brief explanation of the project and the fundraising structure.

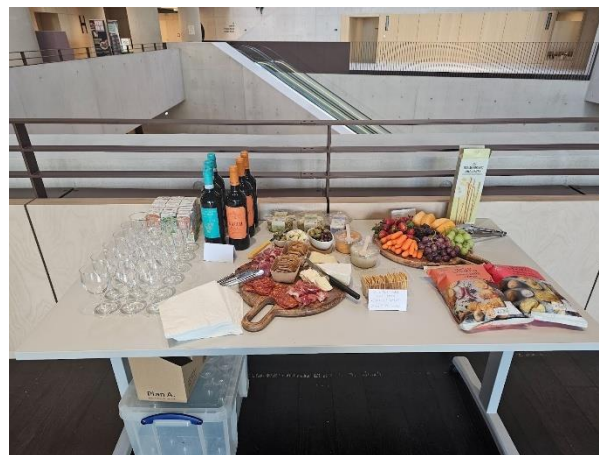


Figure 5: Refreshments on offer before the lecture [Project Coordinators]

### **5.1.2 Sip & Paint**

The Sip & paint was first planned with the goal of raising more funds, however as this event was held on May 1st, toward the end of our project, we realised that we would rather hold the event as an additional public engagement event that was fun and budget-friendly for students at UCL East. We booked the second-floor space at UCL East and set up multiple tables with paint, paintbrushes, and canvases. We also had some free N/A beverages. The plan for this event was to set up the space from 11am-6pm and have students drop in, no booking was required. The event was advertised in the UCL East student newsletter, and we had posters around campus as well. The event drew in 10 students - it was the first week of term, so the campus was quiet, but we were able to chat with these students about the Culture Lab, many of whom did not know it existed. It was a great opportunity to advertise and chat with students in a fun and laid-back environment. The event cost us around £100 to host.

### **5.2 Reflection**

Running these events familiarised us with the structure of UCL East. Our main contacts were Sara Sheriff from the Student Union, who helped us book spaces and brought her own experiences with hosting at Marshgate, and Ella Strickland de Souza, who forwarded our events across social media.

## **6. Audience Evaluation Team: Executive Summary**

The overall evaluation process consisted of 10 activities, each focused on specific goals, such as testing aspects of the exhibition, evaluating the exhibition space, or contributing to audience development.



Table 8: Evaluation Schedule

<b>Evaluation</b>	<b>Participants</b>	<b>Focus</b>	<b>Method</b>	<b>Date</b>
<b>Internal Consultation</b>	Exhibition Project team	Ideas of Focus	Informal Interview	27/02/2025
<b>Baseline Evaluation I</b>	UCL East Students	Design, Layout, Engagement	Focus Group	18/03/2025
<b>Front-end Evaluation I</b>	UCL East Students	Title, Object list, Themes	Focus Group	18/03/2025
<b>Baseline Evaluation II</b>	UCL Bloomsbury Students	Design, Layout, Engagement	Focus Group	20/03/2025
<b>Front-end Evaluation II</b>	UCL Bloomsbury Students	Title, Objects list, Themes	Focus Group	20/03/2025
<b>Front-end Evaluation III</b>	UCL Bloomsbury, East Students and Staff (Academic)	Title	Semi-structured Interview	20/03/2025
<b>Public engagement activities I</b>	Fundraising Event	Opening Event, Themes	Observation, Participation	02/04/2025
<b>Public engagement activities II</b>	Togetherness Café Event	Themes, Layout, Design, Engagement	Observation, Participation	04/04/2025
<b>Formative Evaluation I</b>	UCL Bloomsbury, East Students and Staff (Academic)	Text, Design, Digital Resources, Content	Semi-structured Interview	04/04/2025
<b>Formative Evaluation II</b>	UCL East Students	Text, Design, Digital Resources, Content	Focus Group	04/04/2025

### *6.1 Baseline Evaluation Summary Report*

The first and second baseline evaluations were carried out in March. All evaluations were completed in the UCL East Culture Lab exhibition space. The baseline evaluations aimed to collect data from the target audience based on their understandings and opinions of the space:

Accessibility and frequency of interaction

- Interactions with the space
- Recognition of the current exhibition
- Adjectives used to describe the space

The audience researchers lead discussions and participatory activities in the evaluation process. By conducting the baseline evaluations, we investigated how participants interact with this new space, as well as their feelings toward the exhibition space.

### *6.2 Front-end Evaluation Plan*

Front-end evaluations were carried out in March. Front-end evaluation I & II were followed by the baseline activities within the same focus group session, and focused on the following aspects:

- Title
- The exhibition space and layout
- Colour Pallet
- Object List

Front-end evaluation III was conducted in semi-structured interviews with ten participants. This evaluation aimed to test the preliminary exhibition titles and evaluate the effectiveness of communication.

### *6.3 Formative Evaluation Plan*

The first and second formative evaluations were carried out in April. All evaluations were completed at the UCL East Campus. The formative evaluations aimed to collect data from the target audience based on these aspects:

- Title: The proposed title is “Patterns & People: Giving Meaning to Our Lives”
- The exhibition space and layout
- Text panel, including the exhibition introduction

- Object List
- Digital resource

All of the relevant information was compiled into a visitor booklet that was shown to the participants in focus groups and semi-structured interviews. By using the booklet to introduce our exhibition to the audience, participants had a comprehensive understanding of our project, and provided effective evaluations and suggestions to the whole team to make final adjustments to the exhibition.

## 7. References

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# PATTERNS & PEOPLE

MA Museum Studies 2024-2025  
Exhibition Project  
Portfolio

Project Coordination Appendix



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## 1. Executive Summary

The Patterns & People exhibition was officially installed on May 8th, 2025. This project was carried out by thirteen students who collaborated across 5 teams: Project coordinators (PCs), content developers, digital content developers, collections managers, and audience researchers. The two PCs worked with each team to assist in the delivery of their outputs, while planning the weekly team meetings and ensuring that deadlines were being met. The impressive dedication from team members to deliver this exhibition was second to none, and the hard work was well worth the effort, given the end result: an engaging, dynamic, dialogic and professional exhibition.

The team worked from January to May 2025 to develop and deliver the Patterns & People exhibition, meeting every Thursday from 9 am-6 pm at UCL East Marshgate. External consultants led skills development workshops and gave presentations to help guide students in the planning of the exhibition. Ahead of the project kick-off meeting, the PCs met with the Module coordinators to discuss the expectations of the project. These expectations were relayed to the rest of the team in the first team meeting. The PCs met on a weekly basis to plan meetings, write agendas, and discuss weekly team goals. In addition to the Thursday meetings, each sub-group scheduled weekly meetings to ensure each member was on the same page and cognisant of their independent tasks. These sub-group meetings were planned based on group needs. A group folder was created on Google Drive to house all of the projects' documents. This allowed streamlined communication and collaboration throughout the project.

The project coordinators used Harrison (1991) and Lord et al's (2012) models for good management, understanding that the role of a project coordinator/manager is to wear many hats and that there are clear objectives in the role. As PCs we were responsible for ensuring the project met its objectives, was completed on time and within its budget (Harrison, 1991, p. 247). While there were delays in the submission of this portfolio as a result of a knock-on effect in content editing and label printing, the exhibition was successfully installed by May 8th, having met its objectives and having stayed within budget. This is a huge success. We had many duties that helped with the effective management of the project, such as recordkeeping, information sharing, decision making, actioning, and being available and accessible to our teammates and other colleagues (Lord et al, 2012, p. 545). As project coordinators, we embraced the many roles

we would need to play throughout the project: coordinators, delineators, communicators, progress-chasers, auditors, motivators and counsellors (Harrison, 1991; Lord et al, 2012).

Coming from different experiences in project management, we met ahead of the project to get to know one another and create a plan, establishing what expectations we had of each other and what our specific needs are when working in a team, identifying our strengths and weaknesses. From the beginning, there was mutual respect and great rapport between the PCs, establishing a good balance between management styles. We were able to fill in for the other based on what roles we each needed to perform that day or week.

We experienced a few challenges, which are expected, but with guidance from each other and our module coordinators, we found solutions or pivoted to keep up momentum in the project and achieve the expected outputs. As a whole, this team worked very well together. We are proud to report that we bypassed the storming stage in Tuckman's (1965) model of team development, thanks to the early established expectations that we need to work collaboratively, not take things personally, and respect each other's perspectives and opinions and the general personalities of each team member (Rickards and Moger, 2000). The fact that we were a smaller team and we decided to work together as a whole worked very well for us.



## 2. Team Meetings

Ahead of each Thursday, an agenda was sent out to the team outlining the schedule for the day. These agendas would brief members about the day's plans and expectations (Figure 1). These agendas were sent out on Mondays to provide the opportunity for members to add on what they felt needed discussing (Figure 2).

### January 30th Meeting Agenda

9:10 @ at the Culture Lab, UCL East Marshgate

9:00 – Arrive, leave possessions in Culture Lab

9:10 – Meeting begins, migrate to an available area elsewhere to conduct the meeting

9:15 – Overview of the day's schedule

9:10 – Meeting  
 10:00 – Storyline Brainstorming and Outlining  
 12:00 – Lunch Break  
 13:00 – Researching Archives Workshop  
 14:00 – Exhibition Design & Interpretive Design Workshop  
 18:00 – Dismissal

9:25 – Sharing of Research and Progress

9:45 – Outlining at least 3 storylines

~10:00 – Break for storyline development - decide who will work on the initial storyline development

~11:00 - Come together to share proposed storylines and edit them as an entire team.

#### **Goals for Thursday**

- Develop three concepts and their storylines
- Assign roles for presentation (i.e. content developers to share storylines? etc.)
- Agree on PowerPoint presentation design and structure
- Collections Managers need to contact curators to arrange a date to meet after Feb. 6th
- February 6th - Morning session will be presentation practice and final edits.  
Presentation at 2pm.

*Figure 1: January 30 Meeting Agenda [Project Coordinators]*

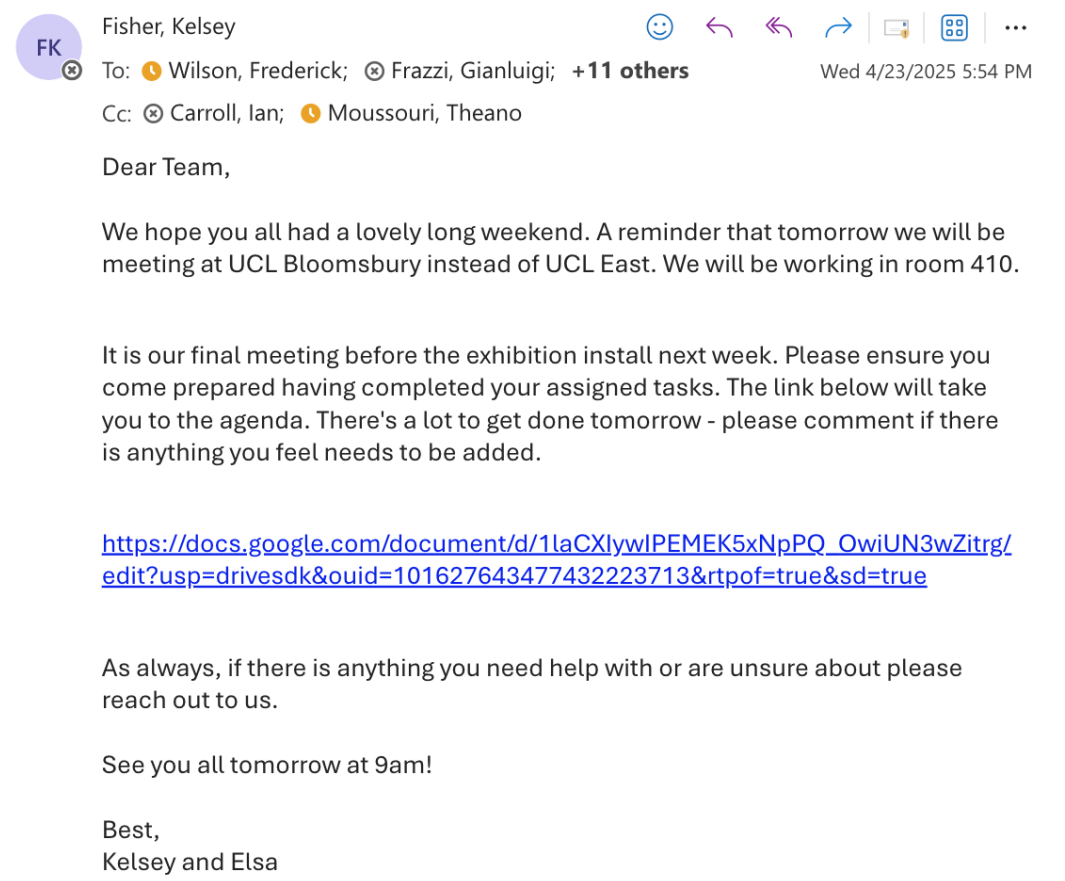


Figure 2: Agenda Email from April 23

### 3. Panel Meetings

The panel meetings were delivered in the form of a whole team presentation. Each sub-group would present the relevant information based on the R&D output for the meeting. These meetings were long and often delivered in three parts:

1. Exhibition content and collections updates.
2. Audience research and project management.
3. Feedback and discussion.

Before each panel meeting, the team would present to each other and jump in to finalise any information to ensure that each R&D output was being met, and that no information was conflicting. The panel meetings were a strength of this project as each sub-group came prepared and delivered more than required.

## 4. Opening event

The final task after installing the exhibition and submitting this portfolio was to deliver the opening reception for the exhibition's private viewing. The opening event is to be held on the second floor of the Marshgate building at UCL East. The project coordinators worked with Garner and Graze, a local female-owned catering company specialising in grazing tables and platters. Having already familiarised ourselves with the intricacies of event planning at UCL East, we were able to make plans for this opening reception with ease. We received quotes from a variety of potential vendors to rent catering equipment, ultimately deciding to use and transport the IoA's glassware for the event and to pay our caterers an additional fee for "tablescaping", which includes the necessary serving utensils. Our budget for the opening reception was very generous to allow us to create something special to celebrate the team and thank everyone whom we worked with.

In addition to the opening reception, we plan to host a small thank-you event for the curators that we worked with. Because of the UCL bicentennial event in 2026, the curators were kept very busy with the planning, and we are grateful to them for making time to work with us on this project. In addition to their busy schedules, this was the first year they were loaning objects to students on the exhibition project that would be transported from the Bloomsbury campus to the UCL East campus, so their trust and willingness to still be a part of the project was greatly appreciated, especially for assisting with the installation of their objects at UCL East.

## 5. Project Risk Assessment

This risk assessment was created at the beginning of the project to provide a guide in case of any issues. It is based off UCL's RiskNet templates.



Reference: RA111587/1  
Status: Planning

<b>1. Project Risk Assessment</b>
This is a risk assessment outlining the potential risks to students involved and the potential risks involved in managing and delivering the exhibition project. Each Hazard/risk is presented with the control measures to mitigate risk. The success of this project relies upon good planning, organisation, and communication.
<b>List those managing this Activity and their competence:</b>
Kelsey Fisher and Elsa Wilbur
<b>Hazard 1. Travelling to and from a fieldwork site</b>
Travel will be via public transport within London.
<b>Existing Control Measures</b>
Students will be provided with necessary information for transport options to site/location including the safest route to walk to and from the station/bus stops. Travel to and from a site/venue can be the most dangerous part of the trip, with RTA being the most common accident. London travel apps will be encouraged to check before commencing travel to the site. Valuable items may also not be covered if lost or stolen. Valuable items will be kept in zipped pockets and out of site to mitigate risk. Students will keep good communication amongst the team about travel times and ETAs, especially notifying team members if there is a transport issue or delays.
<b>Hazard 2. Inadequate welfare arrangements</b>
It is essential, especially in extreme conditions, which participants have sufficient food and water to sustain them throughout the fieldwork and they have access to toilet and washing facilities.
<b>Existing Control Measures</b>
An agenda for the day will be sent out ahead of time to students by the Project coordinators with planned comfort breaks for washroom use and snack breaks. Students are made aware of the POIs (toilets, cafeteria, cafe, and security) on campus. Students are made aware that in the case of an emergency they should go to/contact security who can guide them in the process. There is access to First Aid, with both of the Project Coordinators Industry Level 1 First Aid certified.

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Reference: RA111587/1  
Status: Planning

CATEGORY	ESTIMATED NO.
Post-Graduates	13



Reference: RA111587/1  
Status: Planning

Reference	RA111587/1
Status	Planning

## Summary

Date Created	20/01/2025	Confidential?	No
Start Date	16/01/2025	End Date	19/05/2025
<b>Assessment Title:</b>			
MA Museum Studies Exhibition Project			
<b>Assessment Outline:</b>			
This risk assessment is being created for the MA Museum Studies Exhibition Project Module ARCL0023. The project will take place from mid-January to mid-May 2025 and will involve thirteen students enrolled in the MA Museum Studies Programme. The project will mainly be based at UCL East's Marshgate Building in the Culture Lab, with a few sessions held at the IoA at UCL Bloomsbury. Students will work as a team and in small groups to design and deliver an exhibition about Patterns. This project is student-led with support from Dr Theano Moussouri, Professor Ian Carroll, and Dr Sarah Byrne.			
<b>Area Responsible (for management of risks)</b>		<b>Location of Risks</b>	
Division, School, Faculty, Institute:	Faculty of S and HS	On/Off Site:	Off-Site
Department:	Institute of Archaeology	Building:	
Group/Unit:	Institute of Archaeology Gordon Square	Area:	
		Sub Area:	
<b>Further Location Information:</b>			
UCL East Marshgate, 7 Sidings Street, London E20 2AE Institute of Archaeology, 31-34 Gordon Square, London WC1H 0PY			
Filename	Category	File size	Date uploaded
Updated EP timetable.pdf	Method Statements	268508	30/01/2025
Description of attachments	Updated Exhibition project schedule outlining key dates for workshops and panel meetings including times, locations, and those involved.		
Location-non-electronic-documents			
<b>Assessor(s)</b>		<b>Approver(s)</b>	
Fisher, Kelsey		THEANO MOUSSOURI	
<b>Authorised By</b>		<b>Date</b>	
none			
<b>Assessor Safety Competence</b>			
<b>Team Leader</b>			
<b>Reason For Review Type</b>		<b>Reason For Review</b>	
PEOPLE AT RISK (from the Activities covered by this Risk Assessment) *			



Reference: RA111587/1  
Status: Planning

<b>1. Project Risk Assessment</b>
This is a risk assessment outlining the potential risks to students involved and the potential risks involved in managing and delivering the exhibition project. Each Hazard/risk is presented with the control measures to mitigate risk. The success of this project relies upon good planning, organisation, and communication.
<b>List those managing this Activity and their competence:</b>
Kelsey Fisher and Elsa Wilbur
<b>Hazard 1. Travelling to and from a fieldwork site</b>
Travel will be via public transport within London.
<b>Existing Control Measures</b>
Students will be provided with necessary information for transport options to site/location including the safest route to walk to and from the station/bus stops. Travel to and from a site/venue can be the most dangerous part of the trip, with RTA being the most common accident. London travel apps will be encouraged to check before commencing travel to the site. Valuable items may also not be covered if lost or stolen. Valuable items will be kept in zipped pockets and out of site to mitigate risk. Students will keep good communication amongst the team about travel times and ETAs, especially notifying team members if there is a transport issue or delays.
<b>Hazard 2. Inadequate welfare arrangements</b>
It is essential, especially in extreme conditions, which participants have sufficient food and water to sustain them throughout the fieldwork and they have access to toilet and washing facilities.
<b>Existing Control Measures</b>
An agenda for the day will be sent out ahead of time to students by the Project coordinators with planned comfort breaks for washroom use and snack breaks. Students are made aware of the POIs (toilets, cafeteria, cafe, and security) on campus. Students are made aware that in the case of an emergency they should go to/contact security who can guide them in the process. There is access to First Aid, with both of the Project Coordinators Industry Level 1 First Aid certified.



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Status: Planning

<b>Hazard 3. Lone working</b>
Lone working should be eliminated as far as possible and particularly if in isolated locations.
<b>Existing Control Measures</b>
Students will be walking in pairs or small groups to and from campus. Students are made aware that lone working is not permitted in the Culture Lab. There are other spaces available to work independently where students will not be left completely alone given the number of staff and students on campus.
<b>Hazard 4. Working in extremely low/high temperatures</b>
Working in extreme temperatures can cause discomfort and distress and lead to potential illness.
<b>Existing Control Measures</b>
Students will be working in climate controlled areas so there is very little risk of working in extreme temperatures.
<b>Hazard 5. Sensitive / triggering content upon content/collections research.</b>
UCL's collections include objects that can be unsettling to some.
<b>Existing Control Measures</b>
Ensure each team member is aware of the UCL resources for health and wellness. Include trigger warnings where possible and allow members to not participate if necessary.
<b>Hazard 6. Trips, falls, and slippery or wet surfaces. Falling or moving objects.</b>
When involved in an off-site visit there is likely to be terrain which could cause trips and falls of participants. Slippery and wet surfaces are likely to be encountered on off-site visits building sites, toilet areas in non-UCL facilities etc.
<b>Existing Control Measures</b>
Warning signs for known trip/slip hazards. Care taken when using the escalator or stairs. Students are advised to stay unplugged when travelling around campus to stay aware of their





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Status: Planning

surroundings and any potential hazards.
<b>Hazard 7. No access to the Culture Lab</b>
There may be times when the Culture Lab is not available for use on days outside of Thursdays when we students will need to work at UCL East.
<b>Existing Control Measures</b>
Ensure time in the CL is scheduled with the curator. Find a different space to work in at UCL East (Project Space or third-floor study space).
<b>Hazard 8. External companies/contractors providing content, lectures, tours, fieldwork etc. to UCL students</b>
Some workshops will involve content, lectures, tours etc. provided by external companies/contractors. It is therefore our responsibility to ensure that this does not conflict with UCL principles, rules and regulations and that providers have the appropriate insurance and safety measures in place to ensure UCL students and staff well-being and security.
<b>Existing Control Measures</b>
Find out in advance about content provided by external companies/contractors and whether this complies with UCL principles, rules and regulations. Any external contractors will have been coordinating with the module coordinators to ensure content is appropriate. Students are encouraged to work with UCL staff when planning/organising their own workshops/sessions.
<b>Hazard 9. No access to funds / run out of money</b>
Funds are held for the project by the IoA. While there is a budget students must communicate with David Bone to access funds.
<b>Existing Control Measures</b>
Project Coordinators must communicate consistently with David Bone about funds to ensure access when needed. Project Coordinators can purchase and expense objects / items for reimbursement. Receipts must be submitted promptly. PCs to keep a detailed budget and update every time money is spent to keep track of remaining funds. Get quotes and present to PCs to add to the project budget to ensure no surprise expenses. Fundraise to raise additional funds if necessary.

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<b>Hazard 10. Unauthorised or uncontrolled access</b>
Some parts of UCL campuses are available to the public.
<b>Existing Control Measures</b>
Culture Lab is located directly adjacent to the reception security. Only students cleared with access can enter the Culture Lab. Do not allow strangers into the lab. Do not answer the door if you are not expecting someone. No lone working in the lab. Keep security's contact info saved on each team member's devices.
<b>Hazard 11. Anxiety/stress</b>
Working under severe pressure to meet deadlines can be a risk when delivering projects.
<b>Existing Control Measures</b>
As a team set internal deadlines to allow for good time-management. Project coordinators and team members to support each other and check-in with each other about the project, their well-being, and stress management. Encourage regular comfort breaks and mindfulness about well-being. Plan buffer times in-between deadlines to mitigate stress. Foster a supportive environment as a team.
<b>Hazard 12. Project delays</b>
As with any project, there is risk that there will be unexpected delays (object delivery delays, label printing delays, content development delays, etc.)
<b>Existing Control Measures</b>
Create a schedule and stick to it. Ensure everyone is aware of their tasks and deadlines. As a team set clear expectations. Plan ahead and schedule internal deadlines that are realistic.



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to get things done ahead of their final deadlines. If there are delays, communicate with the project coordinators and module coordinators as soon as possible so that necessary arrangements can be made.

Risk Level

With Existing Controls

Risk Level: A - Very Low / Trivial



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Status: Planning

■ Distribution List

Forname	Surname	Int/Ext	Email	Date Added	Read Receipt
Elsa	Wilbur	External	elsa.wilbur.24@ucl.ac.uk	10/05/2025	<input type="checkbox"/>
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IAN	CARROLL	Internal	i.carroll@ucl.ac.uk	10/05/2025	<input type="checkbox"/>



## 6. References

- Harrison, R., (1991), 'Project Management', in Lord, G. D. et al. (1991) *The Manual of museum planning / edited by Gail Dexter Lord and Barry Lord*. London: H.M.S.O. pp. 247-254
- Lord, B. et al. (2012) *Manual of Museum Planning: Sustainable Space, Facilities, and Operations*. Third Edition. Blue Ridge Summit: AltaMira Press.
- Rickards, T. & Moger, S. (2000) Creative Leadership Processes in Project Team Development: An Alternative to Tuckman's Stage Model. *British journal of management*. [Online] 11 (4), 273–283.

# PATTERNS & PEOPLE

MA Museum Studies 2024-2025  
Exhibition Project  
Portfolio

Content Development Appendix



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# 1. Introduction

## *1.1 Content Development Process & Responsibilities*

The content development process was extremely collaborative. What started with independent research became more collaborative as the content was developed, not just with co-content developers but with other sub-groups in the project. The team worked closely with: Project Managers to ensure timely delivery of outputs; the Digital Content team to embed a digital interpretive layer; the Collections Managers to finalise object lists and ensure alignment with the exhibition's key concepts; and the Audience Research team to gather feedback from focus groups and refine our content approach accordingly.

Our responsibilities entailed a four-stage process of research, writing, reviewing, and editing.

1. Research. We investigated content related to the primary theme of 'patterns' as well as theoretical and interpretive approaches to textual analysis. This initial exploration helped to develop the exhibition's core concept, secondary themes, and title. We then conducted in-depth research into the selected storylines, objects, and relevant epistemological frameworks to inform the overarching narrative and written content. The team drafted a provisional object list in collaboration with the Collections Managers
2. Writing. We drafted the exhibition's communication messages and learning outcomes. We then wrote exhibit scripts and text labels.
3. Reviewing. All materials were carefully reviewed to ensure alignment with the exhibition's communication messages and learning outcomes. This included text labels, digital content, promotional materials, and public engagement outputs. We also sought and incorporated feedback from stakeholders and collaborators during this stage.
4. Editing. Following review, we refined the content for clarity, consistency, and accuracy. This included detailed editing for grammar, tone, and style to ensure a cohesive narrative throughout.

The following sections outline the process of content development for the 2025 exhibition 'Patterns & People', reflecting on key developments, challenges, and offering recommendations for future practice.

## *1.2 Theme Development*

The theme development for 'Patterns & People' went through multiple stages and developed greatly over the period of content research. We began by brainstorming 'patterns' which led us to three provisional concepts: 'Patterns and the Body', 'Mathematical Patterns in Our World' and 'Patterns and Social Change'. Following group discussion and panel feedback, we decided to choose 'Patterns and the Body' as the big idea for our exhibition. We discarded 'Mathematical Patterns in Our World' because the field of mathematics was too broad for us to appropriately

research, and we discarded ‘Patterns and Social Change’ as we concluded it would be a struggle to find suitable objects for this theme. We decided to move forward with ‘Patterns and the Body’ because we wanted to explore the relationship between humans and pattern, and of the three ideas it had the strongest starting concept.

In developing the overall theme ‘Patterns and the Body’, we started with our definition of pattern as ‘repeated forms or structures’ (See Section 2.1). This definition was the starting point for the four sub-themes that we then began to research more deeply. These were (i) patterns in the physical body, (ii) personalising the body, (iii) movement, and (iv) gesture. Each sub theme belonged to one of the four glass cases in the Culture Lab that were given to our group. After some more in-depth research, and taking on board feedback from the panel meeting, it was decided that the movement sub-theme was too weak and didn’t fit with our overall theme of patterns and the body. We decided to expand (ii) personalising the body, into two cases as this sub-theme had too much content for one case. This led to our final four sub-themes / cases:

**Case 6: Body Patterns**

**Case 7: Communicating Patterns**

**Case 8: Producing Patterns**

**Case 9: Designing Patterns**

This development however, meant that ‘the body’ was no longer a focus of all four cases, and there was something missing that linked the sub-themes. We decided to reassess our approach to patterns and humans, moving away from the ‘body’ as a singular and towards ‘people’ more widely. We realised that what we were showing in our content is that people *classify* patterns in different ways depending on cultural context, and it is through this that patterns are assigned their diverse meanings. Classification therefore became our key exhibition concept, which linked the four sub-themes and underpinned our big idea. This revision also gave us our final title: ‘Patterns & People’.

### 1.3 Alignment Chart

Table 1: Alignment Chart

Case	Epistemological framework	Communication messages	Learning outcomes

<p><b>CASE 6</b></p> <p><b>Body Patterns</b></p>	<p>Science and Technology Studies (STS) to examine how patterns have been used to study and interpret the human body, while questioning the perceived objectivity of scientific knowledge.</p>	<p>Patterns in the body are classified as biological processes by Western scientific and medical practices.</p> <p>Patterns in the body have been historically classified to suit harmful ideologies.</p> <p>Ethical considerations must guide how we classify and interpret patterns in human bodies today.</p>	<p><b>KNOWLEDGE AND UNDERSTANDING</b></p> <p>Identify how patterns in the body have been classified.</p> <p>Recognise that patterns in the body have been historically interpreted in harmful ways.</p> <p>Make and defend judgement with the ethical dimensions of scientific classification.</p>
<p><b>CASE 7</b></p> <p><b>Communicating Patterns</b></p>	<p>Psychological and emotional studies explore how non-verbal patterns (gestures and facial expressions) are recognised and classified, acknowledging that they are culturally influenced, multifaceted, and subject to interpretation.</p>	<p>Gesture is a form of pattern that can be used for non-verbal communication.</p> <p>Humans perceive patterns in facial expressions that are classified as emotions.</p>	<p><b>ACTIVITY AND BEHAVIOUR</b></p> <p>Recognise that patterns are used in non-verbal communication.</p> <p>Apply their own understanding of communication methods about the case to answer questions about emotions.</p>

<b>CASE 8</b> <b>Producing</b> <b>Patterns</b>	Embodied epistemology - knowledge acquired through embodied practice	Patterns are used in the production techniques of clothing and textiles.       Clothing and textiles can be classified based on the pattern used in the production process.	ENJOYMENT, INSPIRATION AND CREATIVITY   Conclude that patterns are integral to production processes.   Be inspired to craft with the use of patterns.
<b>CASE 9</b> <b>Designing</b> <b>patterns</b>	Sociological and psychological analysis and cultural studies examine how design patterns (particularly on wearable items of clothing and accessories) can be associated with and convey personal ideas, meanings and identities.	Patterns in design are classified as a means of expressing ideas and identities.   Designers have taken inspiration from animals and nature in their design.   Ethics involved in contemporary design / of using patterns in the fashion industry.	ENJOYMENT, INSPIRATION AND CREATIVITY   Consider the design patterns in clothing and accessories as expressions of ideas and identities at both individual and societal levels.   ACTIVITY, BEHAVIOUR, PROGRESSION   Identify how design patterns are applied in different contexts.   Consider the implications

			of incorporating animal patterns and traditional culture patterns in contemporary fashion.
--	--	--	--

## 2. Display Development

This section outlines the theoretical grounding and approaches used to research and develop the exhibition content about ‘Patterns & People’.

### *2.1 Defining Patterns*

A pattern refers to a recurring form or structure that can be found across multiple instances of the same entity (Duin & Pekalska, 2007, p. 1). Whilst patterns emerge through several small-scale interactions, they are often recognised in their large-scale manifestations as ‘end-products’ (Frank, 2009, p. 1663).

To explore how patterns are created and recognised cross-culturally, we drew on anthropological concepts of culture. Kroeber & Kluckhohn (1952, p. 357) define culture as a system of patterns formed by historically derived ideas and values that influence and are influenced by human actions. Adams and Markus (2001, p. 287) expand on this, defining culture not as a fixed attribute of groups but embedded in the explicit and implicit patterns performed by these groups. Explicit patterns are structures we consciously recognise (i.e., collective identities, institutions, public discourse) whilst implicit patterns shape human behaviour through everyday meanings, norms, and practices and are often recognised subconsciously (Adams & Markus, 2001, p. 87).

This guided our focus on classification, that is, the human process of identifying objects or information and grouping them into categories based on shared properties (Theodoris & Koutroumbas, 2006, p. 1; Jain & Pekalska, 2007, p. 1). We decided to focus on explicit patterns intentionally created and performed by people, and the meanings they hold. The relationship between creating and classifying patterns reveals how human action and material culture mutually shape one another. Therefore, our approach to ‘Patterns and People’ views classification as an interpretive process rather than a neutral one, underscoring how patterns manifest dynamically and multivocality.

## *2.2 Narrative Approach*

As we developed the exhibition narrative, we were conscious of how representational choices shape knowledge. Drawing on Hooper-Greenhill (2007, p. 2), we understood that museum displays are epistemological tools that construct narratives by arranging material culture into continuous and totalising storylines. Interpretive processes should not be perceived as neutral because material culture is presented within epistemological frameworks (Hooper-Greenhill, 2007, p. 2)--this was reflected in our core idea that the meanings of patterns are not fixed or unitary, but rather created through human interaction.

In both our approach to ‘pattern’ and communication with museum audiences, we drew on Hooper-Greenhill’s (2007, p. 1) ‘post-museum’ to convey the dynamic relationship between culture, identity, communication, and learning. To support this, we grounded our approach in dialogic theory and critical pedagogy.

### **2.2.1 Communication Approach: How is Meaning Created?**

Our communication approach drew on Bakhtin’s (1981) dialogic theory, which argues that meaning cannot be separated from its socio-cultural context. As Finnegan (2023, p. 8, 21) asserts, human communication is not static, but rather interactive, dynamic, and multisided— it draws on a range of resources that mutually influence each other and create meaning. Dialogic theory in museums follows an audience-centred approach that involves making the visitor an active participant in the interpretive process (Jacobi, 2011, p. 8). A central dialogic technique is Bakhtin’s concept of ‘heteroglossia’, a term that refers to the diversity and multivocality of discourses in the social world (Holloway & Kneale, 2009). We incorporated heteroglossia in our approach to patterns by adopting four distinct and interdisciplinary epistemological frameworks for each sub-theme. This approach allows us to incorporate multiple perspectives under the broader theme of pattern, reflecting our core idea that patterns are classified and interpreted differently across cultural and contextual settings.

### **2.2.2 Learning Theory: How is Meaning Disseminated?**

Freire’s (1970) critical pedagogy emphasises that education and learning must be led by dialogue in order to challenge existing power structures and dominant narratives. We adopted this theory to challenge the perceived authority of museums and in doing so, to communicate that patterns are created and classified dynamically and contextually.

In museums, critical pedagogy casts learners as active participants and is structured around posing questions. It is designed to help learners understand knowledge as ‘culture; capital’ and how this is often unevenly distributed in society (Lindauer, 2007, p. 307). Lindauer (2007, p. 307-8) identifies three central features of critical pedagogy: what type of knowledge is produced, how it is disseminated, and in whose interest. By exposing the dominant narratives about human experience, critical pedagogy enables visitors to recognise, critique, and disrupt damaging narratives constructed by some museums (Cohen & El-Amin, 2021, p. 24).

### 2.2.3 Approaching Patterns Critically

Our guiding theories were critical pedagogy and dialogic theory, discussed in 1.4 of the primary portfolio. Find the paragraph below:

Critical pedagogy and dialogic theory guided the conceptual development and research for ‘Patterns and People’. These frameworks encouraged us to remain mindful of how knowledge is presented and challenged us to be critical of whose voices were included and excluded in our interpretations (Mayo, 2013, p. 145). Throughout the process, we questioned whether our understanding of patterns and people was shaped by Western epistemologies and made a conscious effort to include diverse perspectives and present knowledge reflexively. By exploring how patterns are classified and valued differently cross-culturally, we aimed to encourage critical reflection on how knowledge and meaning are constructed.

## 2.3 Content Research

*Table 2: Structures of the exhibition with the cases as themes*

Patterns			
Classification			
Body Patterns	Communicating Patterns	Producing Patterns	Designing Patterns

### 2.3.1 CASE 6: Communicating Patterns

Our initial research for Case 6 began with the idea that the body contains pre-existing patterns, understood as biological processes by disciplines such as biology and anatomy. For instance, the lungs follow a branching tree-like structure that repeats at different scales (Essey & Mania, 2021), and the heart functions through rhythmic patterns that circulate blood (National Heart and Lung Institute, 2022). Yet, early feedback identified two limitations: accurately communicating these biological processes would require specialist scientific knowledge, and such disciplines rarely describe these phenomena as ‘patterns’. We thus shifted our focus toward the relationship between science, classification, and the body.

We recognised that whilst definitions of the body vary cross-culturally, bodies are not solely assemblages of flesh, organs and bones—they are sites for the construction and performance of social identities, shaped by language, social practices, and systems of power (Bonner-Thompson and Hopkins, 2017). This led us to consider how Western science has applied patterns to the human body and the implications of these applications.

To critically ground this approach, we drew on Science and Technology Studies (STS) as our epistemological framework. STS is an interdisciplinary field that investigates the relationship between scientific knowledge, technological systems, and society (Roharcher, 2015). It provided

a lens through which we could examine the presumed objectivity of scientific knowledge and how it has often shaped understandings of human bodies by reinforcing social and scientific inequalities (Das, 2021). Consequently, our content research unfolded around two sub-themes: Western medical and scientific practices, and eugenic classification.

We explored how bodies were historically conceptualised in Western science. Bodies were seen as bounded and homogenous entities, rooted in 18th and 19th century Western individualism. In this context, scientific practice treated bodies as research objects, idealising and transforming bodies by acquiring anatomical norms (Wysiadecki, et al. 2024, p. 1). This sub-theme therefore focused on how scientific and medical practices interpret and classify bodily patterns to make internal structures visible, and by doing so, they represent a highly mediated interpretation of the body.

As a group, we collectively decided to address the pseudoscience of eugenics as an example of the distortion of pattern-based classification in Western science. We approached the topic through three guiding questions: What was eugenics? How was it practiced? And what is its legacy today? Our research showed that eugenics distorted bodily patterns to classify people into hierarchies of value by claiming that both ‘desirable’ and ‘undesirable’ traits could be inherited which fuelled systemic discrimination based on race, ethnicity, and intellectual capacity (Sheehy, 2013; Wilson, 2017). Eugenics excluded People with disabilities, ethnic minorities, women, LGBTQ individuals, the working class, and those with mental health issues were often labeled as “unfit” (National Human Genome Research Institute, 2021). At UCL, research connected to the eugenics movement promoted ideas about “ideal” and “deficient” bodies, distorting biological patterns such as head shapes and fingerprints (UCL, n.d.d). This sub-theme focused on how patterns in the body have been historically classified and manipulated to suit harmful and prejudiced ideologies.

As our research developed, ethical reflection became increasingly central to our approach. We recognised that applying patterns to the body, whether in the context of pathology or eugenics, is never a neutral act. Following Lindauer’s (2007) methodology for critical pedagogy, we included ethical statements and reflections to challenge the dominant narrative of scientific objectivity. If bodies are socio-culturally determined, then how we choose to interpret and present them reflect broader ideologies.

### 2.3.2 CASE 7: Communicating Patterns

Case 7 investigates patterns in non-verbal communication and how people perceive, classify and use them. This led us to start from the feature of it - the people's way of communication that relies on gesture and facial expression rather than spoken words to explore how such patterns convey meaning, emotions, and how their interpretation is culturally relative. To structure the case content, we divided non-verbal communication patterns into three sub-themes: gestures, facial expressions, and emotion recognition.

**Gesture:** This sub-theme focuses on how hand movement patterns convey meaning and their difference in cultural and historical contexts. Our research investigated the ways in which



gestures function as cultural patterns of non-verbal communication, shaped by learned social behaviours and repeated bodily movements. We consulted the origins and cross-cultural studies of gesture to understand how similar hand movements can carry vastly different meanings in different contexts (Supalla, 2015). Sign language is an example of people using gesture patterns to communicate, which has a complete communication system and is a silent language that follows the grammatical rules of linguistics (BLS). Sign language also has syntax, semantics, grammar and rhythm, embodied in hand configuration, movement and position (Rodríguez-Moreno, 2022), which can be recognised by people to understand the information and emotion.

Although gestures have been used by people for a long time, gesture patterns are not innate or universal, but are acquired, interpreted, and classified through cultural exposure and repetition. These patterns reflect the ways in which people externalise meaning and can be used for non-verbal communication.

**Facial Expression:** This sub-theme aims to show how human emotions are expressed through facial patterns and how they are recognised and interpreted by others. Our content research drew on studies of emotion classification and the historical representation of facial expressions. We studied the work of the psychologist Paul Ekman (1992) who proposed the classification of six basic emotions—each associated with identifiable facial movements. However, these categories of facial expression patterns reflect a culturally specific model that does not account for the full diversity of emotional expression. We also took emojis as examples of facial expressions. Emoticons are often used to express emotions to communicate non-verbally with others, users can recognise these patterns and convey their emotions without having to show their faces. But in practice, when people use emoticons to express themselves in text-based communication, there might be misunderstandings between sender and receiver (Cherbonnier, 2021), and even the same emoticon can have different meanings.

From the content research, we learned that facial expression patterns are not fixed signals; they unfold dynamically and are constructed, interpreted, and classified within social and cultural frameworks.

**Emotion Recognition:** Dr Eva Krumhuber's research focuses on how people interpret patterns of facial expression when making social judgments about trust, emotion, and deception. Her findings challenge the common assumption that facial expressions directly reflect internal emotional states. In particular, the Duchenne smile, traditionally considered a reliable indicator of genuine happiness traditionally, but can be deliberately posed, calling into question its diagnostic value. Her work argues for a more nuanced approach that separates affect (internal emotion) from expression (external display). Emotions should not be seen as universal biological signals, but as socially and contextually mediated patterns of behaviour (Krumhuber, 2021). This aligns with our communication message: that facial patterns are classified as emotions, but such classification is not fixed, and is shaped by cultural, contextual, and cognitive frameworks.

### 2.3.3 CASE 8: Producing Patterns

The content research for this case was initially very broad, as in the early stages of research came under the more general title of ‘Personalisation’. This early research looked at elements of design before the group decision to split the case into two, with one focused on patterns in production and one on patterns in design. Once this decision was made, research continued for Case 8 in the veins of different production techniques. Weaving and knitting were the two techniques first researched, followed by the later addition of printing and dyeing.

Using embodied epistemology as a framework for content research, knowledge is understood as rooted in the body, through touch, movement and physical engagement. The idea that knowledge is acquired through embodied practice aligns well with this case, as it emphasizes production and crafting as bodily practices through which knowledge is gained, and meaning is constructed. This also links to our chosen communication theory of dialogism, as knowledge also arises from the dialogue between maker and material, or crafter and craft. Embodied epistemology holds that understanding is rooted in bodily activity, making the body an active participant and not a passive receiver of knowledge.

Further, this epistemological framework challenges traditional Western views that privileges rational, abstract thought over sensory, physical experience which links with our learning theory of critical pedagogy. Crucially, embodied knowledge is situated, arising in specific contexts and shaped by environment, culture and individual experience, which ties in well with the exhibition’s key concept that the meaning of patterns varies cross-culturally.

With embodied epistemology in mind, research for Case 8 looked at the physical processes of production, and focused on the *process* rather than the defined final product. Weaving, knitting, printing and dyeing were chosen as sub-themes as they are all methods of production which use the body and involve physical repetition, which in itself comes under our definition of a pattern as a ‘repeated form or structure’. However, we still needed to retain the focus on pattern, so we conducted research on how pattern is used in the relevant production processes. Through this research, we realised that the pattern contributes to the classification of clothing and textiles. Firstly, through the physical structure of textile - pattern can affect the texture, thickness and overall appearance of the textile which has a direct impact on its use - and therefore how it is classified. Secondly, the incorporation of pattern can take on meaning through the physical process of making. This construction of meaning links to how people classify the textile.

**Weaving** - Content research around weaving focused on how pattern influences the physical properties of the textile. This led to research on the loom as this device allowed for innovation in weaving techniques, allowing the crafter to create textiles using more intricate patterns. Content research relating to meaning-making in production processes led to the inclusion of the loom bands (see Section 2.3 for further discussion on inclusion of loom bands).

**Knitting** - Content research around knitting focused on how the process of knitting (using pattern) is connected to relationships and social contexts. Knitting also had similarities with

weaving in terms of pattern affecting the physical structure of the textile and thus how its classified in this context.

**Printing and dyeing** - Content research around printing and dyeing looked at the inclusion of colour and pattern in the design process of production, and how this contributes to individual and cultural identity-making.

### 2.3.4 CASE 9: Designing Patterns

Case 9 address patterns in terms of the design patterns. We choose to explore this broad category of ‘design patterns’ related to the approach and lens of sociological and psychological analysis and cultural studies, because this fits with the overarching exhibition concept in connecting patterns with people, with people as highly connected with society and each other. We classified ‘design pattern’ as ‘the expression of a society’s people in any form creates [a] link to cultural heritage and a sense of identity’ (Scanlan, 2008, p. 2). In addition, we considered fashion industry incorporate a lot of design patterns in their products and how these fashion products adopted the saying that ‘fashion is an unspoken visual language that expresses personality and communicates to the outside world how we see ourselves and how we want to be seen’ (Eglen, n.d., para. 3). Therefore, we considered patterns in design as how people design patterns in relation to their ideas and identities. With this idea and merging with the objects we received from the UCL Museums and Collections (see Section 2.3 for details), we narrowed ‘design patterns’ into two sub-themes, namely animal skin patterns and geometric patterns.

We acknowledged the interweaved relationships between the patterns designed on items and how people perceived their identities. While designing the patterns on items of clothing and accessories are aesthetic choices by people, the design patterns have gone beyond this aesthetic aspect. People designing the patterns are expressing their viewpoints towards their communities and the ideologies that they value the most (Al-Zadjali, 2024). This framework can be applied to the two sub-themes, especially ‘Geometric Patterns’. As we choose to illustrate ‘Geometric Patterns’ according to the objects and the communities which design the patterns for specific purposes, more information of the relevant research is shown in Section 2.4.

For ‘Animal Skin Patterns’, we conducted research on the timeline of how animal skins and animal prints are being adopted by people from different civilisations and eras, for example the Zulu people of southern Africa and Ancient Egyptians. People consider animals as the source of power and strength, where they wore the animal skins for protection and shown identities (Holcomb, 2021). Since the 1930s, animal skin patterns have been used and printed on clothing and accessories in both luxury brands and casual wear, where the patterns are still popular in today’s society, popular culture and fashion (Eglen, n.d.). The meanings associated with the animal skin patterns keep changing according to the shift of time, social perceptions and the way how people use these products that construct their own style (Eglen, n.d.). In this sense, the animal patterns are helping people to express their attitudes and ideas and identities. More information on the meanings of the different kinds of animal skin patterns and the ethical concerns of using animal skins in designing the products are recorded in Section 2.4.

## 2.4 Object Selection

This section outlines the object selection process. We began by looking at the UCL collections and acquired objects from the UCL Institute of Archaeology (IoA), UCL Petrie Museum of Egyptian Archaeology, UCL Science Collections, UCL Special Collections, and UCL Ethnography Collections.

### 2.4.1 CASE 6: Communicating Patterns

For case 6, object selection focused on representations of human body parts or bodily patterns in Western scientific contexts. The process was guided by availability of material in UCL's Science Collections and the IoA. Object choices were based around the case's two sub themes: Western medical and scientific practices and Eugenic classification.

Four anatomical illustrations by Sir Robert Carswell were chosen from UCL's Digital Collections (UCL, n.d. a). Each highlighted distinct pathological processes in internal bodily structures: the heart (CARSWELL/A/1), the lungs (CARSWELL/L/Cb/579; CARSWELL/Cb/566), and the brain (CARSWELL/D/111). These were chosen because they demonstrate how scientific drawing in the 19th century made bodily patterns visible and shaped how disease was understood and classified. To complement these, we purchased a contemporary anatomical model to communicate how multiple internal structures are classified together in educational tools. The model was deliberately selected without gender-specific features. These objects together support the communication message that patterns in the body are classified as biological processes by Western scientific and medical practices.

To address the pseudoscientific framework of eugenics, we selected two phrenology heads from UCL's Science Collection. One labelled 'criminal' (LDUSC-Noel-36) and the other 'intellectual' (LUDSC-Noel-02), these plaster casts visually demonstrate how assumptions about bodily patterns, specifically skull shape, were distorted to support racist, classist, and ableist ideologies. Their inclusion allowed us to engage with the historical misuse of classification systems and aligned with the communication message that patterns in the body have been historically classified to suit harmful ideologies.

Moreover, we wanted to address UCL's historical connection to eugenics through figures such as Sir Francis Galton. Although fingerprint-related artefacts from UCL's Science Collection were unavailable, we created a bespoke fingerprint classification template to address Galton's role in popularising fingerprinting as a system of human classification in the 19th century. Additionally, we included two ancient clay artefacts from the IoA Collections that have fingerprint impressions (EXIII.103/2; 50/4124) and due to their small size, we chose to add enlarged photographic prints. These fingerprints were chosen to communicate that fingerprinting is used for identification purposes by archaeologists today. Together, these objects support the communication message that ethical considerations must guide how we classify and interpret patterns in human bodies today.

### 2.4.2 CASE 7: Communicating Patterns

Given that non-verbal communication is performed by people and it is often difficult to find tangible representations of movements such as gestures and facial expressions, the way to reflect the patterns through physical exhibits is the key to consider. Objects in the case were not only chosen for their relevance to the sub-themes of gesture, facial expression, and emotion recognition, but also for their connections with audiences' experiences about recognising these patterns. So, the objects should be engaging, materially diverse, and cross-cultural. Some may depict symbolic gestures or sign languages, others convey different emotions through facial expression.

During the initial content research for this case, we focused primarily on gesture, based on some of the collections in the Petrie Museum of Egyptian Archaeology and the Institute of Archaeology that exemplify gesture patterns, such as the Amulet with an Offering Gesture (LDUCE-UC52874). However, due to the small number of collections available and the variety and uniqueness of the gesture patterns, we decided to purchase additional objects like contemporary wooden hand models and Finger Puppets to help us convey the range of gesture patterns flexibly (symbols and sign language).

With the addition of the subtheme of facial expression, it was firstly planned to present it only through 3d objects such as photographs and sheets, but the effect was limited and could not reflect the content well. After discussing with the collection manager, we found some objects from UCL's collections that could fit facial expressions well, but after confirming with the museums, only the Smile figurine (LDUCE-UC48132) could be loaned out for display. In addition, we also wanted to link with the audience's daily life, so we selected and used emoji objects, which is more familiar to the audience. The initial plan was to print emoji sheets as pictures, but considering the overall effect of the display case, we finally decided to purchase emoji toys and stickers for the exhibition. Additionally, the Six Basic Emotions photo sheets used in the Facial Expression section were co-produced in collaboration with our digital content developer. We also purchased a mirror, we created opportunities for audiences to self-observation and recognise patterns of their own faces and emotion, which added fun and intuitively showed the audience the process of recognizing facial expression patterns.

For the final sub-theme on Recognising Emotion, we drew on Dr. Krumhuber research of facial expressions (Krumhuber, 2021). As her work is rooted in psychology and primarily text-based, we decided to translate these ideas visually by focusing on the distinction between Duchenne and non-Duchenne smiles. To present this concept accessible, we created our own photographic material, using posed images to illustrate the differences in muscle activation.

Through these objects, we hope to encourage audiences to reflect on their own experiences of non-verbal communication and to recognise their special patterns which are present in everyday life.

### 2.4.3 CASE 8: Producing Patterns

When selecting objects for this case, we wanted to use objects which visually show the patterns used in the production processes of textiles. The object selection was influenced by the case's content research, which resulted in the focus on four techniques of textile production: weaving, knitting, printing and dyeing.

We approached the curator of the Ethnography Collections to ask if there were any textiles which visually showed pattern, or which showed evidence of pattern in production processes. This is how we obtained the Indigo Dyed Cloth, which was an excellent object for showing multiple of the production techniques being discussed in the case. Other objects from the Ethnography Collections were unfortunately unavailable to us due to being stored off-site, meaning we had to rely on purchasing and private loans as a primary means of obtaining objects for this case. We also wanted to select objects which would give examples of patterns being used in production processes in different cultures, which inspired the selection of the Indigo Dyed Cloth from Mali and the wooden block prints from India.

One issue with object selection for this case was that the focus on textiles meant that many objects from UCL collections were not available to be loaned to us due to light exposure, which limited our content to cater to more contemporary objects or facsimiles.

Object selection was also made in alignment with communication messages. See Figure 2.4 below:

CM1: Patterns are used in the production techniques of clothing and textiles. Knitting objects all show pattern involved in process clearly, especially image of knitting styles.	CM2: Clothing and textiles can be classified based on the pattern used in production process.
Draft notations + related fabrics clearly show use of pattern.	Knitted items classified by knitting pattern which affects physical structure. Also knitting pattern process creates meaning through physical process of making - classified through this.
Loom images + weights necessary for context of weaving.	Weaving items classified according to pattern of notation → three examples shown. Loom links to this.
Loom Bands show pattern in progress + finished product.	Printing and dyeing links to colour and classification, designed pattern and how we classify design.
Wooden blocks show how pattern is printed onto textiles.	
Tie dye t-shirt shows how dye can be used to create pattern.	

Figure 1: Case 8 objects and the alignment with communication messages [Content Developers]



Object selection was also made with the learning outcomes in mind. Visitors will conclude that patterns are integral to production processes (LO1) through the visual effort to show patterns within the case. This is particularly illustrated by the draft notations and fabric swatches within the weaving section, the knitting stitching guide for knitting and the wooden block printing in the printing and dyeing section. Visitors will be inspired to craft with the use of pattern (LO2) through the objects of the loom bands, which brings a fun and relatable aspect to the case which was reported by the focus group to add an element of nostalgia. Also, through the object of the knitting needles which are set up in the case to be ‘in progress’ of knitting. Finally, through the object of the printing blocks which were used to print the pattern onto a piece of paper also included in the case. These examples of patterns in the process aim to inspire creativity and enjoyment.

#### **2.4.4 CASE 9: Designing Patterns**

In this case, we wanted to explore how people design patterns and being shown through people’s clothing and accessories which helps to convey personal identity, values, and heritage. The UCL Museums and Collections highly influenced our decisions and approaches on developing the sub-themes and the narrative in the texts, especially there were changes on the pre-agreed objects for loan.

In the beginning of searching objects from UCL Museums and Collections, we approached the curators in the Petrie Museum of Egyptian and Sudanese Archaeology and Ethnography Collections and sought their advice on what collections they would suggest. The Petrie Museum suggested at least six objects that illustrated three types of animals (crocodile, snake and cat), which depicted how Ancient Egyptians wore the animals’ skins as clothing or made use of the animal skins as patterns in the accessories they wore. As these objects directly addressed our ideas in studying in what ways people design patterns and project these patterns on items for conveying ideas and identities, we chose to adopt their suggestions and were inspired to develop the first sub-theme of this case, the ‘Animal Skin Patterns’. At the same time, we were assisted by the Ethnography Collections and found two objects (the Fiji Tapa and Huichol Gourd Bowl) which are highly relevant to another type of patterns that people designed, the geometric patterns. We adopted these objects in our case and developed ‘Geometric Patterns’ as our second sub-theme.

In April, while the verbally agreed objects for loan from the Petrie Museum were under conservation checking, we revisited the objects from Ethnography Collections. By sharing the first draft of the texts with the curator, we had a long discussion together to further formulate the framing of these objects to our case and the whole exhibition under the concept of ‘classification’. We acknowledged that although the two objects displayed the design patterns, they may not be enough to provide a clear picture for the audiences to understand how these patterns relate to people in terms of usages and living in different contexts. In addition, since the Tapa tends to be a product for tourists, the curator inspired us to think of the mass production of the patterns in other products we can find in daily life. This helped us to develop the idea that ‘the same kind of patterns can be also appropriated into fashion products’, which guided us to

purchase objects of fashionable accessories from other sources to showcase the same pattern in relation to people in different contexts.

While the narratives and ideas for the sub-theme ‘Animal Skin Patterns’ are basically drafted with a key object label created for the Petrie Museum’s object ‘Statuette of a man wearing leopard skin’, we are being informed on 7 April by the conservator from Petrie Museum that this statuette could not be able to loan to us. Such a change on the loan objects had slightly affected our narratives and plans on how to classify the objects into key objects or regular objects. This further inspired us to echo Petrie Museum’s objects with the modern objects regarding fashion that we have already to include. Both objects from previous centuries and modern times helped us to show how animal skin patterns connected to people’s life and inspired clothing and accessory design for centuries.

## 2.5 Object Research

This section addresses the research process undertaken for the exhibition’s key object labels (KOL).

### 2.5.1 CASE 6: Body Patterns

#### *Sub-theme 1: Western Scientific and Medical Practices*

- *KOL 1: Anatomical model*

An anatomical model was selected as a KOL to demonstrate how the body is understood and classified within contemporary Western scientific frameworks. Research indicated that these models are common medical teaching tools because they create a ‘map’ of standard anatomical structures (Wysiadecki et al. 2024, p. 2). In doing so, they facilitate the depiction of bodily structures that might otherwise be difficult to observe in a cadaver (Fredieu et al. 2015). Therefore, this object prompts reflection on how visual tools shape understandings of the human body.

- *KOL 2: Carswell Drawings*

Sir Robert Carswell’s illustration of pericarditis was selected as a KOL to highlight how the body was studied and understood in 18th and 19th century Western medicine. Carswell drew this based on observations of patients and post-mortem examinations using watercolour and ink (Murray, 2009). Research indicated that it belongs to a wider collection of illustrations that shaped early medical knowledge by recording disease in bodily structures—in fact, Carswell is recognised as the first individual to draw (Murray, 2009; UCL, n.d. a). This illustration supports the communication message that patterns in the body are understood as biological processes within Western scientific and medical practices.

#### *Sub-theme 2: Eugenic Classification*

- *KOL 1: Phrenology Heads*



The phrenology heads were selected as a KOL to underscore how eugenicists falsely claimed that abstract human qualities such as intelligence or criminality were inherited (National Human Genome Research Institute, 2022). Our research focused on phrenologist Robert Noel's collection of around 40 life and death masks from the 1830s-50s used to claim that a skull's shape and size revealed a person's characteristics (ELEP; UCL n.d.d). In doing so, this pseudoscience distorted observable traits (phenotypes) with genetic inheritance (genotypes) (Levine, 2017, p. 22). Eugenic thinking influenced education, policies, medical practices and led to present-day forms of discrimination, racism, ableism, and colonialism (National Human Genome Research Institute, 2022). This KOL supports the communication messages that bodily patterns have historically been classified to serve harmful ideologies, and that ethical considerations must shape how we classify and interpret human bodies today.

- *KOL 2: Fingerprinting as Classification*

This object was selected as a KOL to explore how fingerprints have been used as a system of classification. In the late 1800s UCL eugenicist Sir Francis Galton introduced a system of classification based on loops, whorls, and arches and therefore popularised fingerprinting as a tool for human categorisation entangled in eugenic ideology (Hausser, 1993). We also researched how archaeological approaches such as dermatoglyphics use fingerprints on artefacts to infer information about their makers' age or sex (Fowler, et al. 2020). This object communicates both the historical misuse and ongoing applications of fingerprint classification, underscoring the need for ethical reflection in how we classify and interpret bodily patterns.

## **2.5.2 CASE 7: Communicating Patterns**

### *Sub-Theme 1: Gestures*

- *KOL 1: Thumbs-Up Gesture Model*

This is a contemporary wood model of a hand making the thumbs-up gesture. The same behavioural pattern can hold different meanings cross-culturally, it has a widely understood sign of approval or agreement in many cultures but also symbolise a derogatory expression in other cultures. This object is chosen for its immediacy and clarity, introducing the idea of gestures as a pattern and culturally relative system. The interpretation and use of gestures varies widely between cultures, reflecting different social norms, values and beliefs. This object draws on the audience's prior cultural knowledge and personal experience, prompting them to compare their understanding of non-verbal communication with those from other cultural contexts and enhancing the understanding of cross-cultural communication dynamics, facilitating empathy and mutual respect.

- *KOL 2: Fragment of a Jar with an Open Finger Gesture*

The fragment of ceramic jar from the site of Jericho features a sculpted open hand. In this sub-theme it is selected to showcase how gestures were used and reflected on the objects with special meaning. This object represents historical and possibly ritualistic or other uses of gestures in material culture. It invites audiences to consider how gestures patterns gain symbolic meaning through cultural context, and how non-verbal communication has passed down.

#### *Sub-theme 2: Facial Expression*

- *KOL 1: Smiling Figurine*

This clay figurine from Ptolemaic Egypt, dated around 332 BCE - 395 CE, and features a subtle pattern in the smile. It can demonstrate the long history of facial expression patterns in art and its interpretive variability. Smile is a typical kind of facial expression and audiences should be familiar with it, this figurine can show how emotions were conveyed through patterns across time and cultures. It challenges audiences to question assumptions about universal facial expressions,

#### *Sub-theme 3: Recognising Emotion*

- *KOL1 : Duchenne and non-Duchenne smile*

This picture of Duchenne and Non-Duchenne Smile is based on the research by Dr. Krhumhuber, explaining the difference between Duchenne and non-Duchenne smiles using psychological and cultural analysis. The picture can clearly show that facial expression is not just a simple signal, but part of a complex emotional system. This object will tell audiences that we cannot judge emotion by looking at a static representation of a face but also need to consider more external factors to better recognise and use the patterns of non-verbal communication.

### **2.4.3 CASE 8: Producing Patterns**

#### *Sub-Theme 1: Weaving*

- *KOL 1: Crafting Crazes, Loom Bands*

While this object is not textile-focused like the rest of the case, the idea of including a ‘relatable’ object which would connect with the audience solidified the Loom Bands place in the display. It resonated well with the focus group, which was conducted by the audience research team, (see Audience Research Appendix) and overall, it seemed to be a well-liked object. It links to the case because the possibilities created through the use of different weaving patterns became part of the appeal which led to Loom Bands becoming a global phenomenon in 2014. The research surrounding Loom Bands called to Leroi-Gourhan’s definition of the making progress as ‘a dialogue between the maker and the material’ (1993, p. 306), which has the power to create meaning. In the case of Loom Bands, these meanings were classified according to the patterns used in the making process, which then translated into the patterns on the finished bracelet or accessory.

- *KOL 2: Innovation in Weaving*

This KOL is for the objects in the case related to the Loom, which is a machine used in weaving. The content research surrounding weaving and patterns of weaving heavily linked to the loom. Having a physical loom in the case was not possible due to their size, so loom weights from the Archaeology Collection and images of looms were used as a substitute. The loom facilitates weaving by holding the two systems of threads, the warp and the weft, in tension. Research on looms revealed the aspect of innovation within weaving, as the different types of loom and their technical development allowed for the creation of more intricate patterned textiles. The objects relating to the loom effectively demonstrate the ways that tactile properties emerge from the interaction of material and structure (Richards, 2021), and how these properties contribute to our classification of clothing.

#### *Sub-Theme 2: Knitting*

- *KOL 1: Precious Patterns, Knitted West Ham Scarf*

This object was knitted by a friend of one of the Exhibition Project team. We wanted to acquire a knitted object that was hand-made by someone we knew rather than impersonally bought. This was because we wanted to emphasise how knitted items hold a special power to become tangible expressions of relationships, and how the process of knitting itself can take on meanings (Gauntlett, 2011). Different types of knitted items can have diverse meanings based on the context of their production (Turney, 2009). In this object, we address these meanings in two ways - the fact it was hand-made by someone we know, and it being a football scarf, which carries its own set of contextualised meanings (Derbaix and Decrop, 2011).

#### *Sub-Theme 3: Dyeing and Printing*

- *KOL 1: Patterns in Progress*

This piece of dyed indigo cloth is taken from the Ethnography Collections and is made by the Dogon People of Mali. It was chosen as a key object because it is an excellent visual representation of the different production techniques being discussed in the case. The unfinished element of the textile adds intrigue and also offers an insight into the process of creating the pattern on the textile. Research conducted around the object revealed the stages of production: first a plain textile was woven, and a pattern stitched into it. The textile was then dyed in indigo and the stitches unpicked to reveal the undyed sections. This tradition has been found in the Pignari region in the villages of Tangadouba and Pigna (University of Geneva, 2025). The use of this particular textile is unknown, but this technique is used in many Dogon villages to make blankets for traditional funeral ceremonies. The pattern therefore links to how the people of Mali classify their hand-crafted textiles.

### **2.5.4 CASE 9: Designing Patterns**

#### *Sub-Theme 1: Animal Skin Patterns*

- *KOL 1: Designing with Responsibility*

In the discussion on ‘Animal Skin Patterns’, we acknowledged the need to address the ethical concerns and issues regarding the exploitation of animals that may be involved from using their skins to design the products such as clothing, wallets and handbags. Therefore, conducting research on how to design the animal skin patterns as leather or printed on leather raised the ethical, social, and environmental concerns from People for the Ethical Treatment of Animals (no date) and Cochrane (2024). Since we are not trying to impose any stances towards this issue to the audiences, and we would like to invite the audiences to develop their critical thinking and judgement towards this issue, we provide a reading list through the QR code (created by the Digital Content Development Team) to the audiences along with the text of KOL that generally describe the situation.

- *KOL 2: Power in Animal Patterns*

In this KOL, we focused on the four Ancient Egyptian objects on loan from the Petrie Museum. The objects depicted crocodile, snake and cat, which are the animals that were highly valued by the Ancient Egyptian. As we explored how the animals were associated with the usage of their skin, we conducted research and pointed out the characteristics of the animals according to the Ancient Egyptians’ viewpoints. For example, we learnt that the animals are associated with the Ancient Egypt gods. The three animals embodied the essence of godhood and conveyed the ideas including strength, protection, power, healing, childbirth, and fertility (British Museum, no date; Reading Museum, 2020; Skinner, 2001).

- *KOL 3: Timeless Leopard Print*

Within the three animals, we found leopard as the most interesting one as there are different interpretations on its meanings and associations over time. We learnt that leopard patterns have a long history in fashion (Eglen, no date; Holcomb, 2021), with the 1930s being the start of the popularity of this animal pattern based on a popular movie where the main female character wore the leopard print cloth and conveyed the idea of ‘advantageous’. The 1940s was the time where Dior adopted leopard patterns in the products’ design, bringing this pattern into luxury brands and the fashion industry that continues to express the mixture of elegant and bold until today (Eglen, no date). The Vogue magazine covers that we included in the case also address the popularity of this pattern in the past centuries, while the contemporary leopard cat illustrated the stylish and fashionable in terms of popular culture we have nowadays. We also worked with the Digital Content Development Team to produce the interactive storyline content to the audiences, which helped to introduce the development of the animal prints and the ethical issues within it.

### *Sub-Theme 2: Geometric Patterns*

- *KOL 1: Patterning Fijian Lineage*

This KOL is focused on Tapa. The tapa displayed in the case is one of the examples of the tapa from Fiji. We learnt that Fijian design the tapa and the geometric patterns inside it by using stencil, according to the information given by the curator from Ethnography Collections and

Spicer (2009). With reference to Naepi (2019) and Spicer (2009), the tapa holds deep cultural significance in Fijian communities in relation to their land and environment (for example the floral geometric pattern and animal patterns commonly observable in tapa). In addition, tapa is presented during important life events, from the first offering at birth to the final wrapping at the end of life (Naepi, 2019). Therefore, with this idea, we write the KOL that emphasizes the connections between Fijian with each other and with their ancestors. This illustrated how the Fijian adopted and designed geometric patterns from and for their daily life that closely ties with nature and animals.

- *KOL 2: Deities and Offerings*

This KOL is focused on the gourd bowl designed by the Huichol people from Mexico. The gourd bowl displayed in the case is one example of its kind. According to Kindl (2000) and Timothy S. Y. Lam Museum of Anthropology (no date a; no date b), multiple meanings are being presented through the design of the geometric patterns shown in the bowls that made use of beads. where there are two different functions of the bowls in terms of offering the gods. Effigy bowls are usually illustrated with the geometric patterns that are associated with the gods, while the votive bowls are depicted with figures, plants and animals that would be offered to the gods in wishing for health and protection. From the bowls, we could understand how the Huichol people gave meanings to the patterns and observed how people get inspirations from animals and nature in their design.

## *2.6 Maintaining Consistency and Alignment Throughout*

Our Exhibition Project differs from previous years in that we have divided it into four distinct cases with four different sub-themes in the Culture Lab, and each content developer in charge of each case. We have been working consistently to ensure coordination and link between the cases and the communication messages and learning outcomes.

The overall theme of "pattern" provided the basic framework for all content decisions. At the beginning of the project, we focused more on the specifics within our own cases. And with more research and communication, we found that 'Classification' would serve as a linkage. Although each case explored a different area of pattern, the underlying idea that patterns are created, interpreted, and organised through classification linked all four together and guided how we developed sub-themes, interpreted objects, and communicated with audiences.

In Case 6 Body Patterns, classification is carried out in the scientific view, examples such as phrenology reflect the way patterns have historically been used to classify physical differences, often with problematic or pseudoscientific implications. In Case7 Communicating Patterns, non-verbal communication patterns are classified to recognise their conveyance of emotion and meanings. Case 8 Producing Patterns and Case 9 Designing Patterns shift the lens towards material culture, but the act of classification remains central. In Case 8, techniques are grouped by process and pattern logic (printing, dyeing, weaving), showing how making itself becomes a

form of systematic pattern making. In Case 9, classification occurs through visual design. Using animal skin patterns and geometric patterns to signal cultural and personal identity, values, and heritage.

In addition, there are two-by-two interconnections between the cases. Both Case 6 and Case 7 focus the research on people's bodies, examine the body as a site of meaning-making, but from complementary perspectives. Case 6 views the body as a site of pattern classification, while Case 7 explores how the body uses gesture and expression to create different patterns. These two cases show the transition from 'what the body is' to 'what the body does' from their connection, building a layered understanding of pattern. Case 8 and Case 9 all discuss personalisation and identity-making, but approach the theme from different angles: production and design. Together, they present patterns not just as an image, but as a tool for self-expression. Based on this, we designed Case 6 and Case 7 on the same side, and Case 8 and Case 9 on the other side, so that the audience can feel the connection between the content and concept of different cases during their visit.

Overall, although the four cases have different themes and storylines, they all have the ethical considerations of the pattern. From questioning eugenics in scientific classification, cultural and social differences in emotion recognition and gesture meaning to ownership in fashion design, our content is rooted within a critical framework.

### 3. Writing Process of the Text

#### *3.1 Text Hierarchy and Design*

##### **3.1.1 Text hierarchy concepts from our learnings and plans**

We used the text hierarchy to achieve a unified design. By doing so, we were trying to align the four cases, where they were all contributions to the overarching theme, narrative and storylines, and shaped the overall display.

In designing the text, we followed the guidance given by the Module Instructor and the guest lecturer Stephen Foulger on how to structure, write and present exhibition texts. We acknowledged the need to layer our texts into different levels, which helped structure the whole exhibition in a more systemic, clear way for audiences to navigate their routes and understand and interpret the storylines.

From the writing workshops and academic references, we learnt the following things:

- Alignment between the design elements in relations to the texts in every layer of text (see Section 3.1.2 for more details) is very important
- Audiences will first read the first word. If it does not make sense, then they will read the second word. Then, they will combine the two words and think if these make sense, if not, they will not continue to read or look at the text.

- The interactive nature between the text and audiences need to be considered (McManus, 1989).
- As audiences are standing when they read (or interact) with the text (Margareta, 1999), we need to think of their attention span and thus find ways in writing styles to grab their attention and motivation to continue engage with the text and storylines
- We need to consider the audiences' knowledge and background, which we should not use difficult terms or minimise the usage of difficult words in the text to suit the needs of the audiences.
- Apart from the above points, which the V&A Ten Point Guide (2018) have also covered, we also acknowledged that we should engage with the object, keep the text to be short and add the humanistic sense.

An ideal interpretation plan will follow a structure similar to the one detailed below:

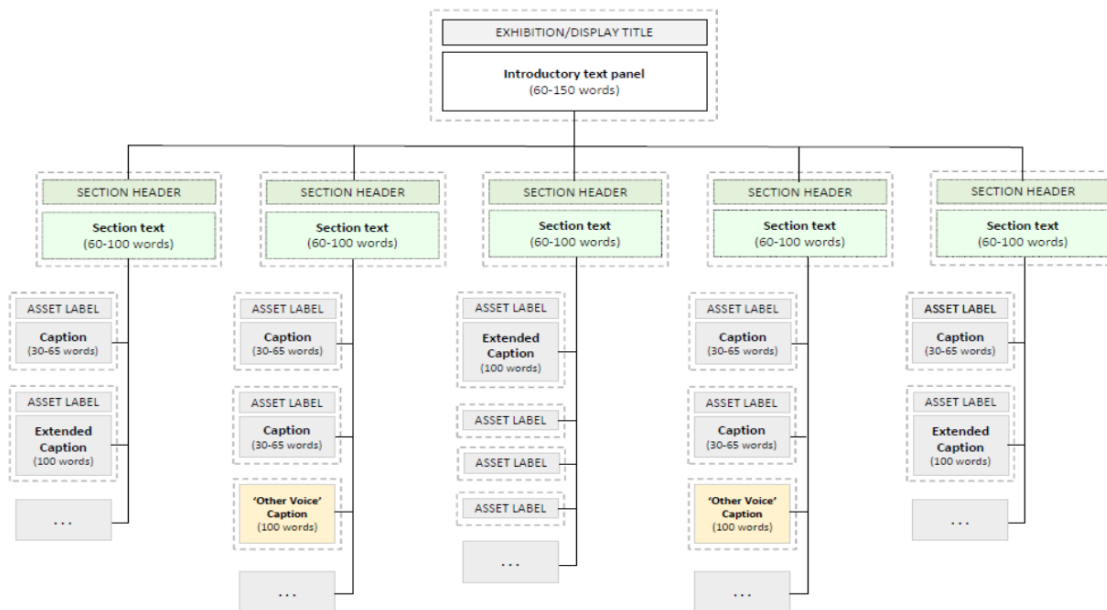


Figure 2: Diagram of our ideas on text hierarchy [Content Developers]

Our aim is to make all the contents in the four cases aligned as much as possible with the interpretive design elements (see Section 3.1.2). However, we also acknowledged the practical difficulties to align the four cases together. For example, the cases have their own focus on objects and contents that they want to highlight, and thus there are different numbers of text in the secondary group panel (sub-theme) and key object label levels.

Moreover, we faced difficulties in formulating the texts and the design and presentation of them in the exhibition space, the Culture Lab, UCL East. As we were curating new content in the

Culture Lab, the text hierarchy and text design depended on the design template given by the Culture Lab (see Section 3.1.2). This somehow affected our writing process, the alignments between the design elements and the exhibition theme, and the drafted presentation of the texts and labels that we intended to create.

However, with the help from the Culture Lab, we could have more structured designs on the necessary elements that are helpful with communicating our ideas and storylines to the audiences. We tried to adjust according to the design template and received support from Modules Instructors and Culture Lab. This constructed our learning process in how to collaborate with different stakeholders in the same project situations, and we acknowledge having restorations or unexpected situations are common in curating an exhibition in the real museum context.

### 3.1.2 Our design on text hierarchy according to the design from the Culture Lab

Table 3: Design template from the Culture Lab

<p><b><i>Exhibition introduction panel</i></b></p>	 <p>The design template for the exhibition introduction panel is shown. It features a dark purple background. The text hierarchy is as follows:</p> <ul style="list-style-type: none"> <li><b>Title</b> (Adobe Garamond 800pt)</li> <li><b>Title</b> (Helvetica Neu Black 800pt)</li> <li><b>Title</b> (Helvetica Neu Thin 800pt)</li> </ul> <p>Below the titles, there is a block of placeholder text in a smaller font. At the bottom, there is a line of text: "CREDITS / LOGOS / SPONSORS Culture Lab" followed by a small logo.</p>
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***Primary group panel*****Primary  
group  
label**

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object name /  
reference  
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object name /  
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object name /  
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Scan the code  
for xxxxxxxx  
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**Primary  
group  
label**

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***Secondary group panel***

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and can run across two lines if necessary

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<b>Key object label</b>	<div><p><b>Title goes here 3 title typefaces and can run across 2 lines if necessary</b></p><p>LoLorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. autem vel eum iriure dolor in.</p></div>
<b>Tombstone label</b>	<div><div><p>1 The grave lies in one of the typographic and can run across two lines if necessary</p><p>LoLorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. autem vel eum iriure dolor in.</p></div><div><p>2 The grave lies in one of the typographic and can run across two lines if necessary</p><p>LoLorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. autem vel eum iriure dolor in.</p></div><div><p>3 The grave lies in one of the typographic and can run across two lines if necessary</p><p>LoLorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. autem vel eum iriure dolor in.</p></div><div><p>4 The grave lies in one of the typographic and can run across two lines if necessary</p><p>LoLorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. autem vel eum iriure dolor in.</p></div><div><p>5 The grave lies in one of the typographic and can run across two lines if necessary</p><p>LoLorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. autem vel eum iriure dolor in.</p></div><div><p>6 The grave lies in one of the typographic and can run across two lines if necessary</p><p>LoLorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. autem vel eum iriure dolor in.</p></div><div><p>7 The grave lies in one of the typographic and can run across two lines if necessary</p><p>LoLorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. autem vel eum iriure dolor in.</p></div><div><p>8 The grave lies in one of the typographic and can run across two lines if necessary</p><p>LoLorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. autem vel eum iriure dolor in.</p></div><div><p>9 The grave lies in one of the typographic and can run across two lines if necessary</p><p>LoLorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. autem vel eum iriure dolor in.</p></div><div><p>10 The grave lies in one of the typographic and can run across two lines if necessary</p><p>LoLorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. autem vel eum iriure dolor in.</p></div><div><p>11 The grave lies in one of the typographic and can run across two lines if necessary</p><p>LoLorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. autem vel eum iriure dolor in.</p></div><div><p>12 The grave lies in one of the typographic and can run across two lines if necessary</p><p>LoLorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. autem vel eum iriure dolor in.</p></div></div>

Table 4: Number of panels and labels in the whole exhibition

Case	CASE 6  Body Patterns	CASE 7  Communicating Patterns	CASE 8  Producing Patterns	CASE 9  Designing Patterns	Total (in terms of the panel and label types)
Exhibition introduction panel					1
Primary group panel	1	1	1	1	4
Secondary text label	2	3	3	2	10
Key object label	4	4	4	5	17

<b>Tombstone label</b>	12	12	12	12	<b>48</b>
<b>Total (in terms of case)</b>	<b>19</b>	<b>20</b>	<b>20</b>	<b>20</b>	/
<b>Other type of panels and labels: QR code Labels = 5, Acknowledgments panel = 1</b>					
<b>Total number of panels and labels in the whole exhibition: <u>86</u></b>					

### 3.1.2.1 Element 1, 2 and 3: Font styles, font sizes and word limit

We followed the design from the Culture Lab in font styles and font sizes (see Table 3.3). All the texts were aligned on the left and they would not be justified in the left and right margins. The font styles Helvetica and Garamond followed UCL's brand and typography (UCL, n.d. f). The font sizes are clear for audiences to read from a distance and grab their attention with using the bold fonts. The differences in font styles and sizes in differentiating the heading and body of the label also helped the audiences to clearly interpret the two layers of text within the label.

We wrote our text according to the length of text as instructed by the Culture Lab in Late-March, where the word limits had shaped our framing and selection of the contents and the word choice (see Section 3.2 and 3.3 for more on the writing process).

While the word limit of other types of text remained the same, we were being informed in Late-April that there were less words allowed in the key object labels. Therefore, we refined the texts and ended up writing the key object labels in between 43 and 50 words, which could be fit into the design template inside the Adobe InDesign software (which is used for aligning with the correct font styles and for printing).

Table 5: Overview of the design for font styles, font sizes, label size and length of text

		<b>Font styles</b>	<b>Font sizes</b>	<b>Label size</b>	<b>Length of text</b>
<b>Exhibition introduction panel</b>	Heading	Adobe Garamond Pro  Helvetica Neu Black	800pt  800pt  800pt	1100mm x 1600mm  (Portrait)	200

		Helvetica Neu Thin			
	Body	Helvetica Light	80pt		
<b>Primary group panel</b>	Heading	Adobe Garamond Pro  Helvetica Neu Black  Helvetica Neu Thin	170pt  170pt  170pt	310mm x 530mm (Landscape)	100 to 120
	Body	Helvetica Light	28pt		
<b>Secondary group panel</b>	Heading	Adobe Garamond Semibold	27pt	180mm x 280mm	70
	Body	Helvetica Regular	17.5pt		
<b>Key object label</b>	Heading	Helvetica bold	18pt	160mm x 100mm	50
	Body	Helvetica Regular	17.5pt		
<b>Tombstone label</b>	Heading	Helvetica bold	18pt	1100mm x 220mm  (a long landscape label showing 12 objects)	10 to 15
	Body	Helvetica Regular	17.5pt		

<b>QR code label</b>  Case 6 - Podcast Case 7 - Emotion quiz  Case 9 - Ethics issues reading list, interactive storyline Exhibition Audio Guide	Heading	Helvetica bold	18pt	160mm x 100mm	/
	Body	Helvetica Regular	17.5pt	160mm x 160mm	/
<b>Acknowledgments panel</b>	Heading	Adobe Garamond Pro	54pt	210mm x 297mm (A4 size)	/
	Body	Helvetica Bold and Light	15.5pt and 14.3pt		

### 3.1.2.2 Element 4: Colours of texts

The colour of text is connected to the colour of the background in the labels. As our exhibition is ‘Patterns & People’, the whole Exhibition Project Team considered using earthy, darker tones based on the audience research.

Despite having our concepts in the colours, we followed the design from the Culture Lab (see Table 3.4). With the designed colours, we considered they were also suitable for the exhibition, as the main colour ‘Pink / Dark’ from UCL Brand Colour (UCL, n.d. b) was still dark and earthy that aligned to what we originally desired.

Table 6: Colours of the background and text of the labels

		<b>Pink / Dark</b> HEX: #4B0A42  RGB: 75/10/50	<b>7% of opacity of the ‘Pink / Dark’ colour</b>	<b>White</b> HEX: #FFFFFF  RGB: 255/255/255	<b>Black</b> HEX: #000000  RGB: 0/0/0
--	--	---	--	--	--

		CMYK: 57/100/36/60			
<b><i>Exhibition introduction panel</i></b>	Background	✓			
	Text – Heading and Body			✓	
<b><i>Primary group panel</i></b>	Background	✓			
	Text – Heading and Body			✓	
<b><i>Secondary group panel</i></b>	Background		✓		
	Text – Heading and Body				✓
<b><i>Key object label</i></b>	Background		✓		
	Text – Heading and Body				✓
<b><i>Tombstone label</i></b>	Background		✓		
	Text – Heading and Body				✓

### 3.1.2.3 Element 5: The communication style of the text to the audiences

#### **Length of words in the ‘headings’**

From the advice we received from the Modules Instructors, we restructured the length of the length of words in the ‘headings’, so as to let the audiences perceive the alignment and cohesiveness between the cases (since the cases are contributing to the whole exhibition in unified design).

Therefore, we designed the word length of the headings in the exhibition introduction panel, primary group panels in the cases, secondary group panels (sub-theme), key object labels as one to four words. The word length varied because of the need of the cases and how the cases are framing the contents.

#### **Levels of content (the information shown)**

The levels of content are difficult to really make alignment. As we have tried to think of adding questions to each case as to show the critical pedagogy and communication approach we adopted throughout the whole project, yet each case had specific contents that were selected to focus and include for delivering the whole exhibition ideas. This led to slightly different in the depth of the contents and the numbers of labels, which might not be aligned in this sense.

Therefore, we tried our best to make alignment in other elements to present a cohesive sense among the cases, especially our cases being placed in different locations inside the Culture Lab which might cause discontinuity of the visiting route (yet such constraints were out of our control).

We came up with a basic content structure that we could follow in writing the texts, based on the V&A Ten Point Guide (2018) in guiding our general directions and our team discussions in considering the actual situations, as well as the feedback received.

For the exhibition introduction panel, we described the wider context and guided the audiences to explore the themes with us, and we introduced what is included in the case and made statements or questions to inspire audiences to think at the same time they read.

For other types of text, we also further narrowing and layering down the wider context into sub-themes and provide specific contents of the object in the key object label that contributes to the case and thus the whole exhibition.

For the tombstone labels, we followed the structures and the necessary information from the 2022-23 Exhibition Project Portfolio, which were:

- Object name
- Material
- Provenance

- Year (we tried to provide the information ‘xxx to xxx ago’ along with the ‘xx–xx BC’, so that audiences can understand the object more without the need to ‘calculate’ the years)
- Where do the object come from
- Object number (if applicable)

### **Complexity of the text (Lexical choices)**

We were aware that we sometimes wrote the text in the academic style with specialist terms, technical terms or complicated words, because it is the style or a habit for us as academic students writing for the coursework of the programme. From what we learnt from the writing workshops, we acknowledged that we need to consider our target audiences in catering their readability, so that we could make the exhibition accessible to the audiences and thus delivering the overarching storyline, communication messages and learning outcomes effectively.

In the Exhibition, while there were potential audiences from diverse backgrounds and sectors, our target audiences are UCL East and UCL Bloomsbury students and UCL East academic staff because of the physical venue and as part of the audience engagement purpose of the Culture Lab and UCL East. Therefore, we considered that the students and academic staff would have the ability to embrace and understand technical terms (for example Case 6 Body Patterns mentioned ‘eugenics’), as well as the ability in critical thinking or make personal judgements on ethics (for example Case 6 Body Patterns and Case 9 Designing Patterns mentioned ethical issues).

### **Style of the texts**

Considering the audiences and incorporating our ideas and narrative approaches in conveying the communication messages and learning outcomes, we adopted the way to write our texts as dialogic communication. In line with Freire’s (1970) Critical Pedagogy, we wanted to make the audiences ‘active agents’. Therefore, we woven the idea of reflexivity in ethics (as shown in for example, Case 6 Body Patterns and Case 9 Designing Patterns), but also not writing anything as definitive.

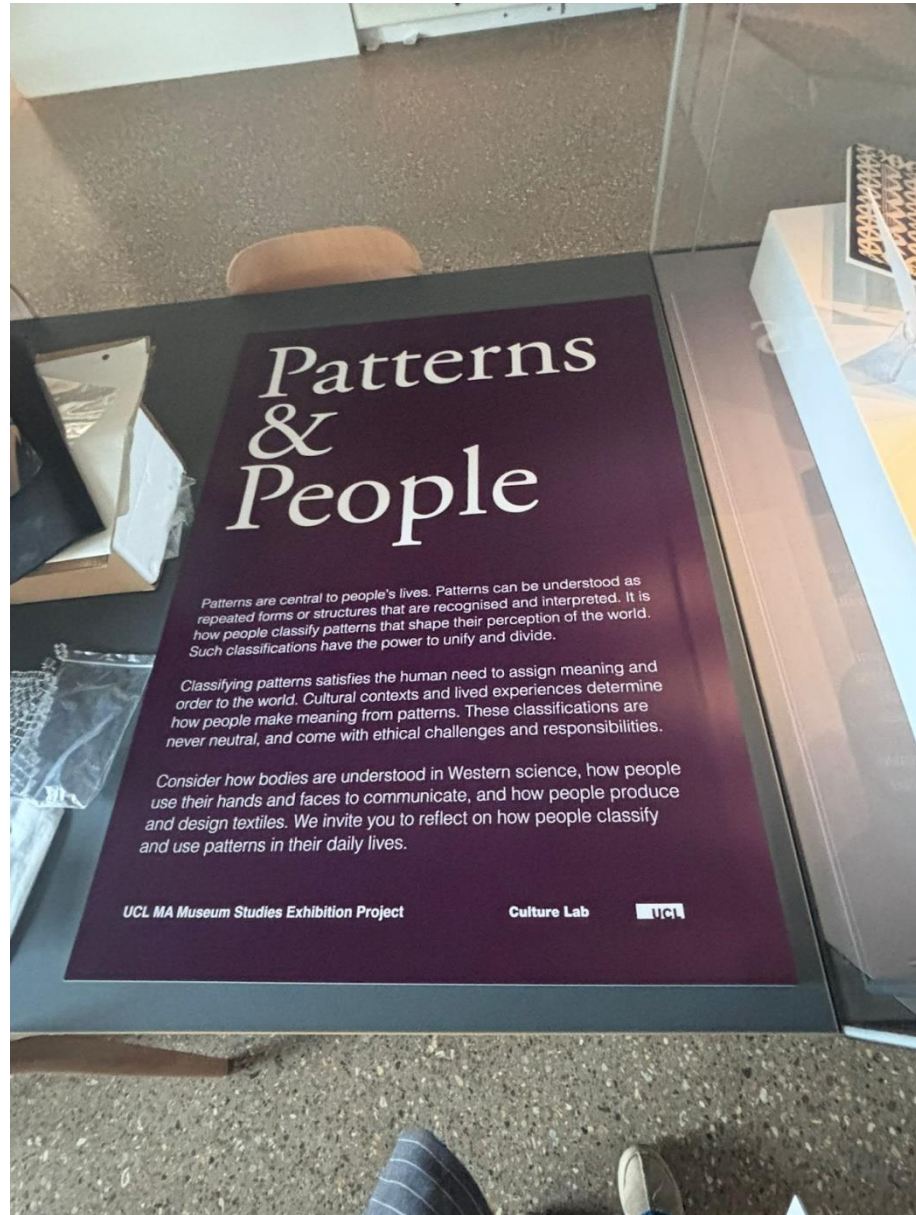
In this sense, we were providing the texts with direct information based on our content and object research, and at the same time we also included some questions to invite audiences to reflect and think. The style was academic, but we also tried to be engaging to cater to audiences from diverse academic backgrounds.

### **3.1.3 Actual panels and labels**

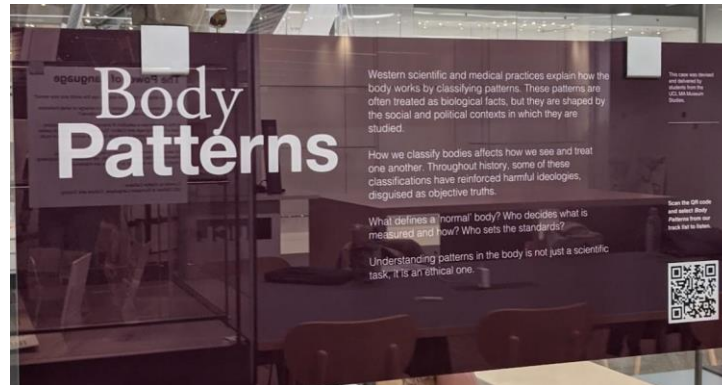
We finally printed out the panels and labels for display according to the design, as shown below. The details of the text are shown in Section 4.



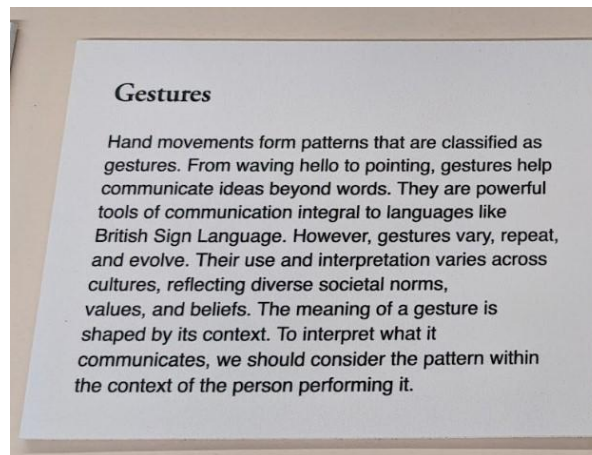
Table 7: Examples of the panels and labels

**Exhibition  
introduction  
panel**

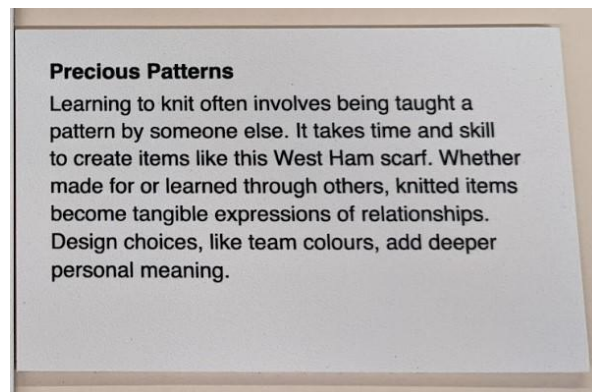
(example from Case 6)



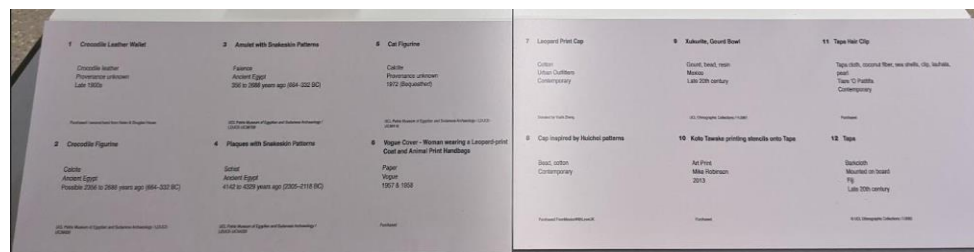
(example from Case 7)



(example from Case 8)

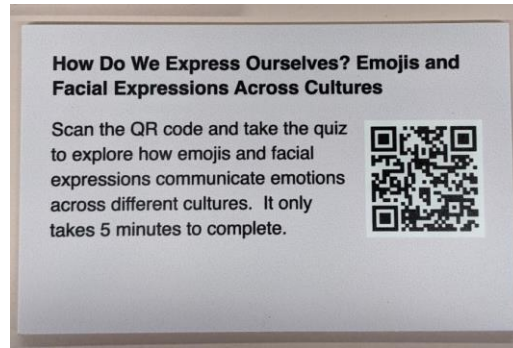


(example from Case 9)



**QR code Labels**

(example)

**Acknowledgements panel**

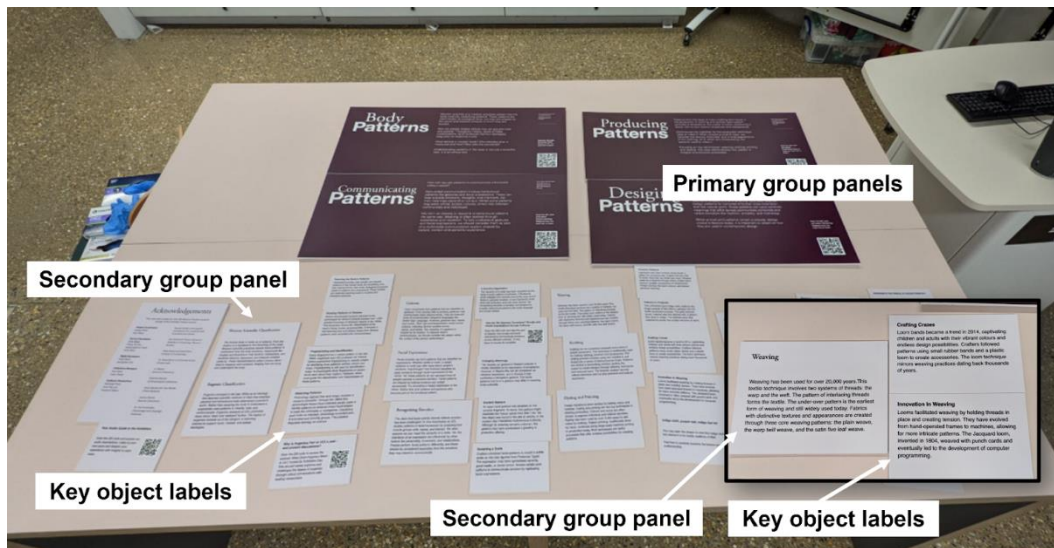


Figure 3: Scales of the text panel and labels [Content Developers]

## 3.2 Exhibition Introduction Panel (Big idea)

### 3.2.1 Exhibition Title

The exhibition title was finalised during the final stages of the project. Earlier stages of the project saw a focus on the singular ‘body’ (see Section 1.2) which influenced the first provisional titles. These were:

**Patterning: A Lived Experience**

**Anatomy of a Pattern: Patterns and Humanity**

**Patterns Within Us, Patterns Created by Us**

As we developed our key concept of classification, these titles were no longer suitable for our exhibition. They also did not get positive feedback in the focus groups. The exhibition key concept shifted from ‘the body’ to ‘people’ more broadly, which led to the new suggestion of ‘**Patterns and People: Creating Meaning in Our Lives**’.



Figure 4: Example of a previous exhibition title [UCL IoA]

However, in our Label Design and Writing Seminar with Ian, our attention was drawn to an example of an exhibition title which included a sub-clause (see Figure 3.3), which did not look



aesthetically good. The sub-clause in smaller font size is hard to read and we learnt that the audience is most likely to just read the first few words of larger text anyway. This influenced our decision to cut the ‘Creating Meaning in Our Lives’ sub-clause, and keep **‘Patterns and People’**.

This title is accessible, uses alliteration to create an appealing sound and effectively conveys our exhibition which explores the relationship between patterns and people.

### **3.2.2 Exhibition Introduction Panel**

The final draft of our exhibition introductory panel went through a significant number of changes and edits. The Content Team worked on this text label together, to ensure a cohesive narrative that aligned with each of the four cases. This section will explain the process of development of our exhibition introductory panel.

We first organised our exhibition introductory panel according to levels:

#### **LEVEL 1**

- Patterns are everywhere
- Patterns are regular repeated forms or structures
- We classify / group these patterns and assign them meanings
- This constructs our reality / socialises us / understand the world
- The body

#### **LEVEL 2**

- Pattern classification is not neutral
- They change meaning depending on the context

#### **LEVEL 3**

- Pattern have been classified in harmful ways (SCIENCE/BIOLOGY)
- Patterns are used to communicate states of being (COMMUNICATION)
- Patterns are used to create clothing (PRODUCTION)
- Patterns are used in the design of clothing and accessories (DESIGN)

This resulted in our first draft exhibition introduction panel, presented in the 4th Panel Meeting of the 10 April:

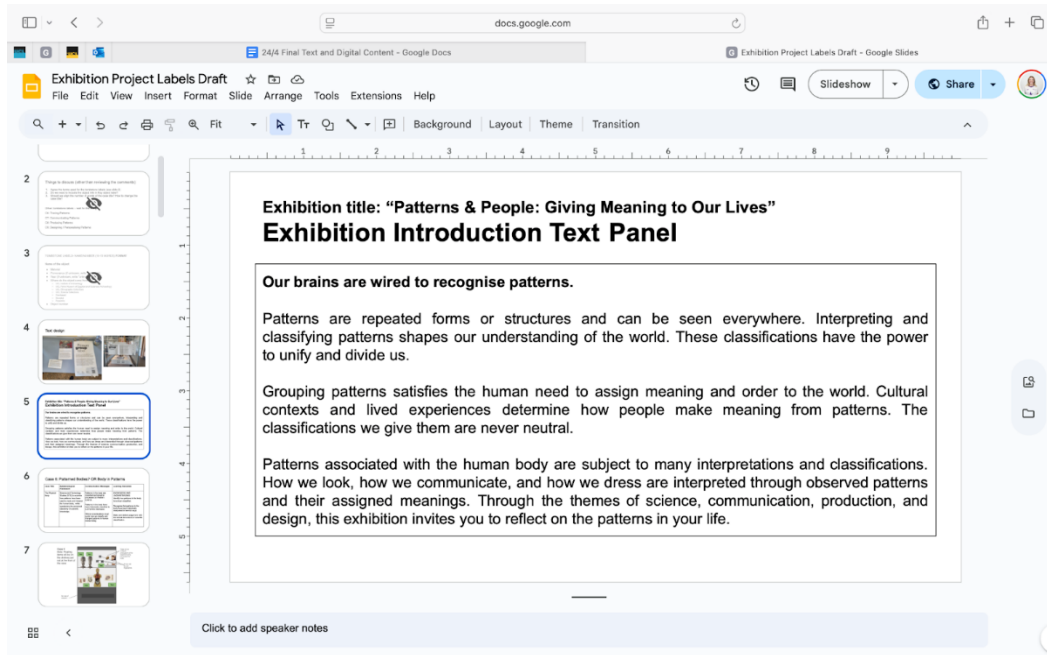


Figure 5: Our first draft of the exhibition introduction panel [Content Developers]

This draft was then edited according to feedback from stakeholders:

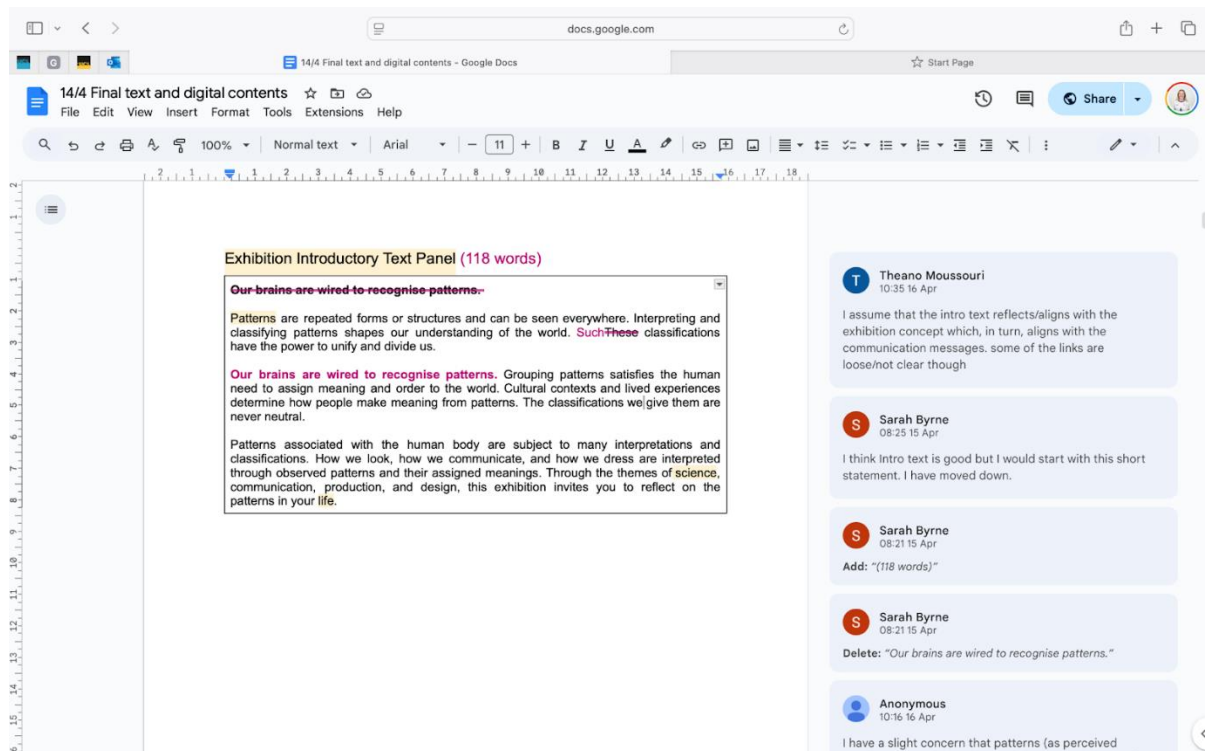


Figure 6: Second draft of the exhibition introduction panel and feedback [Content Developers]

Main points of feedback included:

- Ensuring clear alignment of text with exhibition concept and communication messages
- Ensuring our overall approach to pattern was not a Western Science concept
- How best to start the exhibition introductory panel - with a thought-provoking statement or with our definition of pattern?

We continued to edit and redraft using peer review and stakeholder input. A third draft was made:

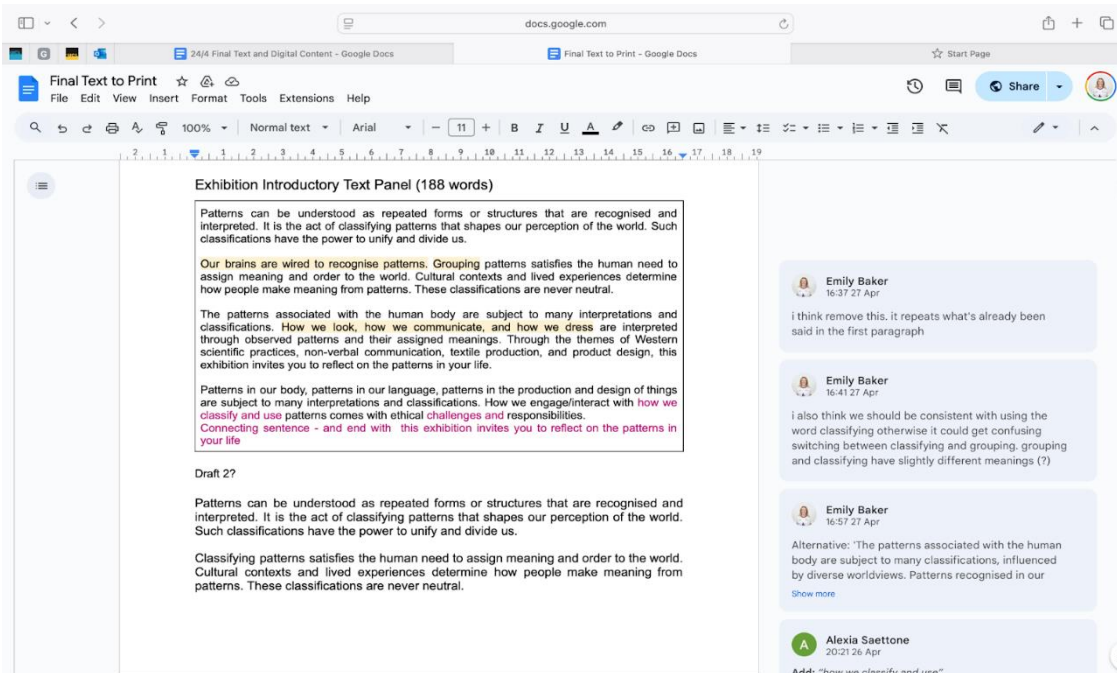


Figure 7: Third draft of the exhibition introduction panel and feedback [Content Developers]

Here, the text was too long, and we knew we needed to be more concise with what we were trying to say. We also felt like the text did not flow very well. To try and solve this, we wrote several different versions to try and see which draft worked best.

Some challenges we faced while writing the exhibition introduction panel included:

- What 'level' of language to use that would be suitable for our target audience
- Word choice - choosing what words fit best for what we were trying to convey
- Trying to write an abstract concept in a short number of words
- Using a dialogic approach to text writing while maintaining an informative aspect

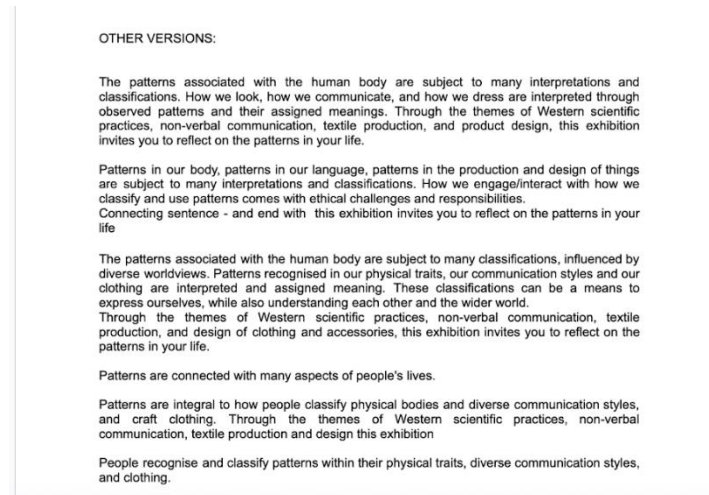


Figure 8: Other versions of the exhibition introduction panel [Content Developers]

This concluded in our final version (see Figure 9):

#### FINAL DRAFT -

Patterns are central to people's lives. Patterns can be understood as repeated forms or structures that are recognised and interpreted. It is how people classify patterns that shape their perception of the world. Such classifications have the power to unify and divide.

Classifying patterns satisfies the human need to assign meaning and order to the world. Cultural contexts and lived experiences determine how people make meaning from patterns. These classifications are never neutral, and come with ethical challenges and responsibilities.

Consider how bodies are understood in Western science, how people use their hands and faces to communicate, and how people produce and design textiles. We invite you to reflect on how people classify and use patterns in their daily lives.

Figure 9: Final version of the exhibition introduction panel [Content Developers]

We start with a short statement about the relevance of pattern to people's lives, which is what our exhibition concept is grounded in. We chose to say 'patterns can be understood' instead of 'patterns are understood' to reflect our learning and communication approaches, highlighting the multivocality of our exhibition, and ensuring our curatorial voice was not a singular, authoritative one. We then introduce the key concept of classification, and our secondary point that it is *through this* people's perception of the world is shaped.

The second paragraph explores the concept of classification on a slightly deeper level, and introduces our other key message that classification is dependent on cultural context - the ways we classify patterns are not all the same. All four cases underpin this idea that cultural context



makes the meanings of pattern diverse. The final sentence in this paragraph nods to the ethical issues that we tackle in our exhibition, in Case 6 and Case 9.

The final paragraph begins with the word ‘consider’ prompting the audience to start thinking about the themes we have introduced, allowing them to become an active participant in the exhibition experience. We then list the sub-themes to introduce the audience to the four cases’ content. Finally, the use of the first-person plural pronoun ‘we’ adds a dialogic element, leaving the audience with the reflection on how people classify and use patterns in their daily life.

### 3.3 Writing processes

This section addresses our writing ideas, content selections and difficulties regarding the cases and how to contribute to the overarching exhibition storyline.

#### 3.3.1 CASE 6: Body Patterns

The writing process for Case 6 involved multiple stages, including synthesising research into exhibition text, incorporating stakeholder feedback, and ensuring alignment with communication messages and learning outcomes. A continuous challenge pertained in ensuring an explicit link between the theme of patterns and the human body across all exhibition labels.

The tone and structure of the primary group label changed significantly from the initial draft to the final version, particularly in how the content was framed and communicated. Feedback from the Audience Research team’s formative evaluation identified Case 6 as the least engaging, with some visitors comparing the experience to a biology class. To mend this, the tone was adapted towards a dialogic and interactive approach, incorporating rhetorical questions to prompt critical engagement (See Figures 3.9 and 3.10).

##### PROPOSED KEY MESSAGE/ STORYLINE (C.60-100 WORDS)

Recognising patterns in the human body helps us understand how our bodies function. Characteristics like eye colour, freckles, and height are shaped by both genetics and the environment, and it is these combinations of patterns that make each person unique.

However, the classification of these patterns is not neutral. Physical traits and behaviours have been distorted to justify harmful socio-political agendas, influencing how people were viewed, treated, and classified under the guise of science.

By recognising these distortions, we can challenge outdated views rooted in inequality and exclusion and ensure our understanding of the human body is ethical, inclusive, and fair.

Feedback: Make it clear what we mean by patterns in this context.

**T** Theano Moussouri  
11:14 AM Mar 31

this sounds more like 2nd level message linked to the 1st level message above

**T** Theano Moussouri  
11:14 AM Mar 31

ditto

Figure 10: Draft of Case 6 primary group panel [Content Developers]

**Case 6: Body Patterns** 19 Labels in total 12 Labels for tombstone**Primary Text Label****1****Body Patterns**

Western scientific and medical practices explain how the body works by classifying patterns. These patterns are often treated as biological facts, but they are shaped by the social and political contexts in which they are studied.

How we classify bodies affects how we see and treat one another. Throughout history, some of these classifications have reinforced harmful ideologies, disguised as objective truths.

What defines a 'normal' body? Who decides what is measured and how? Who sets the standards? Understanding patterns in the body is not just a scientific task, it is an ethical one.

(94 words)

Figure 11: Final version of Case 6 primary group panel [Content Developers]

Drafting the sub-theme panels required carefully translating academic concepts into a concise and accessible exhibition writing style. This process involved not only selecting appropriate terminology but determining what content to include or omit. A key debate centred around the use of the term 'Science'. Whilst some stakeholders proposed that this general term allowed for greater accessibility, others emphasised the need for specificity. Our final decision to use 'Western scientific and medical practices' was guided by a commitment to recognising the cultural and historical specificity of these practices and acknowledging the epistemological lens through which patterns are being portrayed.

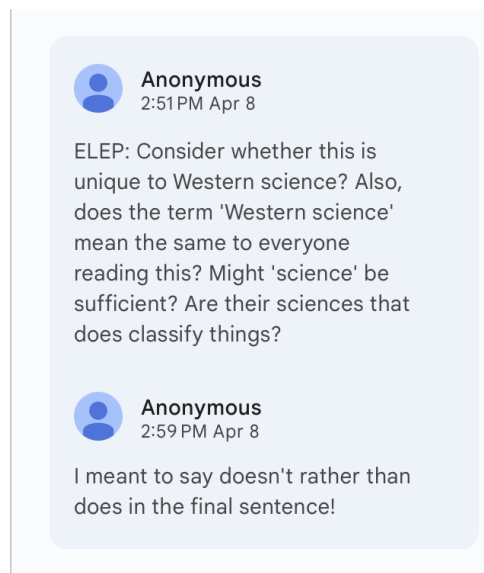


Figure 12: Feedback for Case 6 secondary group panel [Content Developers]

Finally, writing key object labels was challenging due to the strict 50-word limit. This meant that lexical choices were crucial, especially for discussing sensitive topics such as eugenics. As seen in Figure 13, revising the phrase 'in the 1800s' to 'from the late 19th century onwards' provided

greater historical clarity by situating the rise of eugenics more accurately. This sentence was later refined to ‘from the late 1800s onwards’ to enhance clarity and accessibility for a museum audience. Throughout the writing process, several revisions like this were made.

In the 1800s, eugenics falsely claimed that physical and behavioural traits could determine a person's worth. Instead of studying the body to understand it, eugenicists used these patterns to control and categorise people.

The legacy of eugenics reminds us of the dangers of distorting science to support harmful ideologies. How can we ensure that science is used ethically and responsibly?

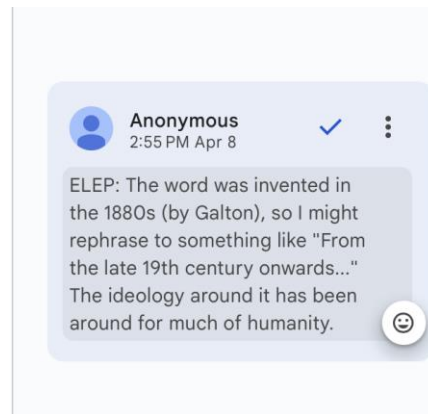


Figure 13: Feedback for Case 6 key object label [Content Developers]

### 3.3.2 CASE 7: Communicating Patterns

The text writing processes for Case 7 went through several stages of revision and refinement, guided by our communication messages and learning outcomes, and shaped by discussion, feedback, and reflection. The main theme is non-verbal communication, so clarity, inclusiveness and cultural sensitivity need particular attention when writing the whole text. I want the audience to be clear that the patterns of gestures and facial expressions are not universal, but are influenced by cultural, social and historical contexts, which can enable them to think about how they recognise and interpret these patterns. The final text presents non-verbal communication as a process of meaning making. While rejecting simple descriptions, we did not want to make the text too theoretical and academic for the audience to approach, so we used questions throughout the text to encourage audience engagement and to make the text more interesting and readable.

#### Primary group panel:

The writing process of this panel originally began as a general study of how people use non-verbal communication patterns to convey messages. In the previous version, non-verbal communication was only viewed as a horizontal comparison and extension of verbal language, so the text was so broad and specific. The feedback also showed that the intro text did not clearly present the pattern and did not link enough to the communication messages and lacked some critical thinking. Based on the feedback, the text was rewritten to consider non-verbal communication patterns as part of a multimodal communication system shaped by culture, context and personal experience, and to make clear that the meaning of these patterns is often learned through experience and repetition.

#### Secondary group panel:

Case 7 was divided into three sub-themes according to content and we wanted to be able to reflect their differences and connections in the text. After critical thinking and rewriting, we questioned the sweeping generalisations of the previous text and instead placed nonverbal communication in a social and cultural context, to better connect with the message of the case, and the exhibition. In the gesture theme, the previous text views gesture as a support for spoken language, without fully reflecting the cultural diversity it possesses. We also include the sign language in this text to refine the gesture patterns. After rewriting, the idea of this sub-theme was transformed from gesture as a silent language that can convey messages, to critical thinking about gesture as a culturally embedded practice that requires contextual knowledge to be fully understood. The sub-theme of facial expression has evolved from classifying emotions to critical thinking about its limitations, which has been revised to improve the accuracy of the text (see Figure 14). In the sub-theme of recognising emotion, we include Dr Eva Krumbhauer's research in the text, which can reflect the social and cultural complexity of emotion pattern recognition.

Facial expressions are powerful tools of communication; a wrinkled nose, a widened eye or even a slight frown can convey emotion. They can effectively help us connect and express ourselves.

~~Facial expressions come naturally.~~ Psychologists have classified six basic patterns of emotions, and emojis have been designed to convey emotion based on patterns in facial expressions and emotions. They can cross cultures and be easily recognised by people.

We invite you to explore the ways faces act as emotional storytellers. Look at yourself or the people next to you, what story is the face telling right now?

make it specific; there many sub-fields in psychology. Worth highlighting the western European origins of psychology (once again, focus on individual and individual behaviour narrowly defined and studies either in lab conditions and/or using predominantly psychology students from an overwhelmingly western, white, middle-class background. Even when they allow for "the social" this is quite narrowly defined

[Show less](#)

Figure 14: Draft of Case 7 primary group panel [Content Developers]

### Key object labels:

The KOLs aim to help the audience to better understand non-verbal communication through the selected key objects. Due to the word limit (50 words) of the KOL panel, a lot of prioritisation and summarisation of information was required when writing this part of the text, and almost every KOL label needed a reduction in word count. During the earlier writing, I focused more on describing the basic information about the object, such as time, location, appearance, etc., But after receiving the feedback, I reflected that this did not show the reason behind choosing this object as the key object. The final version of the text is much closer to the communication message to reflect the connection between the object and the pattern in the words limit. For example, the key object - Changing Meanings is a wooden hand model showing the 'thumbs up' gesture, it was originally intended to be a key object for all three models together. However, the word count of the text is far beyond the limit, and there were no more words to further describe how a pattern varies across different cultures. So, we focused this KOL on only one gesture and presented the basic information of the other two objects via the tombstone label.

As Case 7 focuses on gestures and facial expressions that require using bodies to communicate, it is important to be aware of ableism and to avoid centering people who can perform these body movements and marginalising people who have to communicate in different ways (see Figure 15). We have revised the text to avoid a universal of patterns and instead emphasise variability and complexity of it.

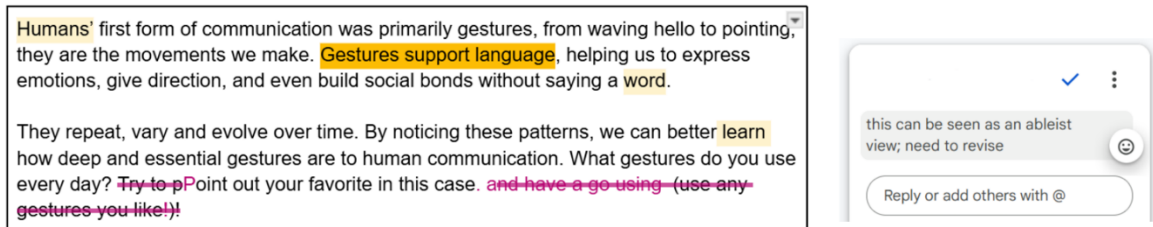


Figure 15: Avoiding ableist views with feedback [Content Developers]

The feedback also mentions the need to focus on precision and consistency of diction (see Figure 16). Through much writing, revising and editing, we have written exhibition texts for Case 7 that reflect our communication message and are sensitive to the different ways in which people communicate their emotions and identities non-verbally.

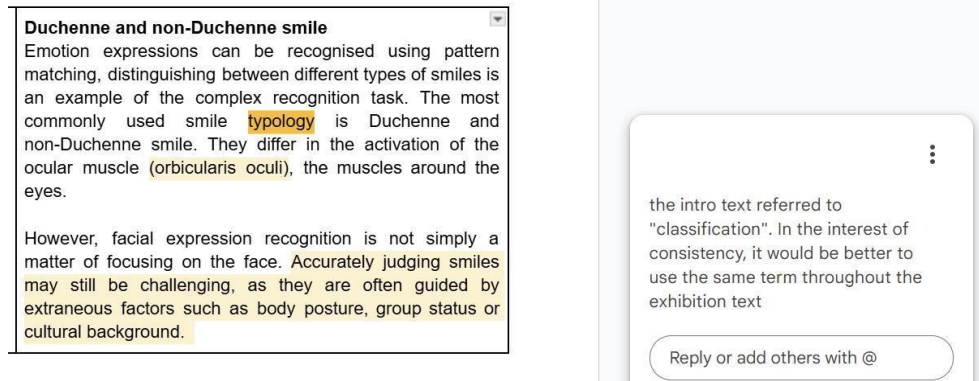


Figure 16: Using the same term in the panel [Content Developers]

### 3.3.3 CASE 8: Producing Patterns

For this case's primary group panel, it was most important to reflect the two related communication messages, and include the four techniques of production that are focused on in the case content. Previous drafts of this label were longer and included a question asking the audience to look at their own clothing and identify any patterns on it. We decided to discard this question as it felt patronising based on our target audience of UCL students and staff. A dialogic approach was instead adopted through the use of first-person plural pronouns to engage audiences - "when choosing what we wear" (see Figure 3.16).

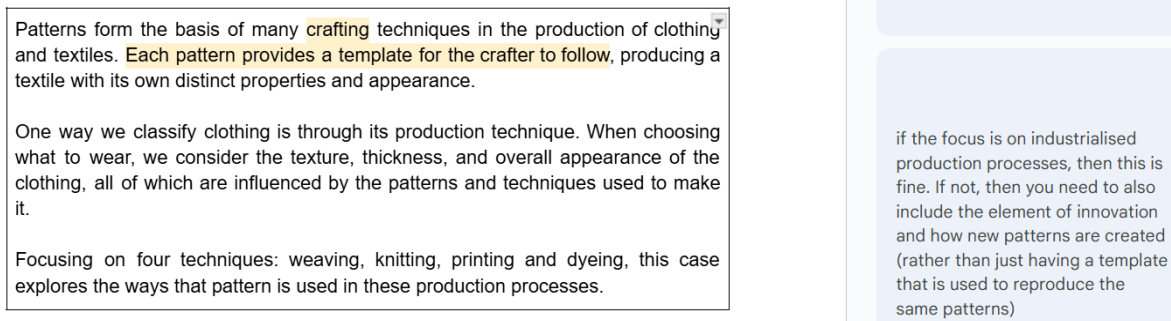


Figure 17: Draft of Case 8 primary group panel [Content Developers]

For Case 8's sub-theme panels, it made logical sense to split them up by technique, as this is how the content research was also organised. The decision was made to talk about printing and dyeing in the same label for two reasons: the first because the case is split into three shelves, and the second because they both relate to pattern in a similar way with the incorporation of colour and visual design. Each sub-theme panels then sought to meet three criteria:

- Explanation of how the technique is carried out
- Linking to pattern / how pattern is used in the technique (CM1)
- Linking the pattern to classification (CM2)

Feedback for sub-theme panels made sure the alignment with communication messages was clear. However, it was a challenge to meet all three criteria within the word count for the label template.

Key object labels were chosen to add depth to the sub-themes, creating nuance and dialogue with the audience:

- Loom Bands KOL: text draws attention to the viral trend aspect of the children's toy, before linking this to the practice of weaving that has existed for thousands of years
- The Loom KOL: text informs the audience of what a loom is and why it is important for weaving pattern, includes an interesting fact about the Jacquard loom to surprise audience
- West Ham Scarf KOL: text focuses on the power of knitting to form relationships, something initially the sub-theme label did include but word limit meant it had to be excluded
- Indigo Dyed Cloth KOL: text informs the audience how the pattern is made and who made it



### 3.3.4 CASE 9: Designing Patterns

For Case 9, the wordings, and approaches of each type of text changed according to the adjustment from the overall exhibition concepts and focus, as well as the feedback we received from Modules Instructors, Culture Lab, the whole Exhibition Project Team and our team.

The concepts and ideas of this case were relatively weaker than the other three cases at the beginning. This ‘design’ theme was being confirmed when we had our decision after the 2nd Panel Meeting in splitting the original ‘Personalisation’ case into two, one as ‘production’ and another one as ‘design’. Therefore, there was pressure and burden when we were searching for the proper way to frame the interpretation perspectives, especially this case was related to the broad concepts of ‘design patterns’ and ‘cultures’ in which many controversies and issues were involved.

We originally tried to frame the case from a wider social context. In our first draft of text (made for the 3rd Panel Meeting), we wanted to cover the ideas of the key terms (for example ‘creativity’ and ‘expression’) that we found related to the exhibition and had defined together, as well as the communication messages. However, we later understood from the feedback that this approach of writing and interpretation was too general and not being able to explicitly reflect the key contents of the cases, and therefore not really conveying all the communication messages and learning outcomes (see Figure 18).

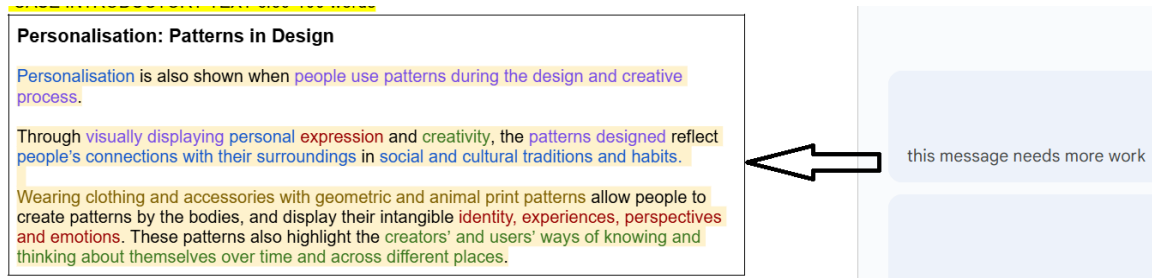


Figure 18: First draft of the Case 9 primary group panel [Content Developers]

Considering this, we kept modifying the text by making more in-depth research on the objects while we were searching or confirming the objects available from loan and purchase. This further brought us to have more discussion with the team and also the curator from Ethnography Collections in understanding the appropriate approach and object information, history and potential of storylines to better define this ‘design’ case in being different from Case 8 which focus on ‘production’.

After finalising and confirming with the Collection Managers on the final object list, and receiving feedback from Module Instructors and the Culture Lab in April, we finalised the final version of communication messages and learning outcomes by adding statements about design inspirations (in relation to people and the sense of humanism) and ethics on using animal patterns in contemporary fashion. As a result, we had all the necessary contents needed to be covered in the case confirmed. We began to rewrite the primary group panel to cope with all the elements, although there were word limits that restricted the depth of our ideas.

At the same time, we made alignments between the primary group panels and the sub-themes panels and key object labels. Based on the feedback, we formulated and derived the contents that we should do in the layer of sub-themes and key object labels, including:

- To address the ethical issues in using animal skin patterns and animal print patterns (see Figure 19)
- To address the meanings of the patterns more in-depth and connect it to the communities (i.e. people) (see Figure 20)



	<p><b>Patterns from crocodile skin</b></p> <p>Ancient people admired crocodiles for their power and protective nature. Today, the rare, tough skin from crocodiles is valued as a bold, luxurious pattern in fashion.</p> <p>The vintage crocodile leather purse shown here was purchased from Helen &amp; Douglas House, a charity that supports sick children and their families.</p> <p>© Image credit Herry Lawford, Hermès Kelly 28 Rouge H Crocodile Niloticus Matte Leather</p>	<p>Whilst I think the topic is really interesting- My advice would be not to have two focus labels on Crocodile skin and snakeskin. I think the emphasis in the case with two labels showing fashion items like this would risk us being seen as promoting luxury goods made from exotic animal skins. I think one label would be better and we should acknowledge issues.</p>
	<p><b>Patterns from snakeskin</b></p> <p>Snakes have long been related to rebirth and protection in cultures like Ancient Egypt, while others view them as evil and destructive. Snakeskins still carry various meanings nowadays. Its exotic pattern draws attention, creating the neutral, uninhibited image that lets people project their true personality.</p>	

Figure 19: Feedback saying ethical issues should be addressed [Content Developers]


	<p><b>Patterns from Fijian Masi</b></p> <p>Tapas are common in Pacific countries. The tapa shown here reflects Fijian design, featuring black and brown geometric patterns. Used in daily life and ceremonies to connect with ancestors, these patterns are still produced in a Fijian context but also sold globally for aesthetic usages, like the hair clips.</p> <p>© Image credit Alan Emery (KIVU Nature Inc.)</p> <p>I would suggest something more like this?</p> <p>Fijian barkcloth (<i>masi</i>) is worn and used in daily life and in ceremonies that connect with ancestors. The geometric patterns are community lineages, rooted to place. Barkcloth remains a popular choice for wedding dresses leading to new design innovations. However the use of <i>masi</i> patterns in commercial fashion and advertising campaigns is coming under increased scrutiny.</p>	<p>this is ok but I prefer the text below as it explains the link between the geometric pattern and its meaning</p>
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Figure 20: Further feedback regarding ethical issues [Content Developers]

**For the sub-theme ‘Animal Skin Patterns’ and its key object labels:** Since we had objects from the Petrie Museum (i.e., from Ancient Egypt or related ancient civilisation) and from our purchase (i.e., from modern and contemporary), we originally writing the key object labels in



trying to cover the ideas that could be convey in taking both the ancient and modern objects into consideration. However, this led to the sense that we were seemingly making a comparison between the two, which was not our aim. Therefore, we refined our plan of structuring the contents and their proper corresponding types of labels. For example, instead of structuring the contents by each animal (crocodile, snake and cat), we created one key object label for depicting the Ancient Egyptians' ideas towards the animals and the patterns, and another two key object label for addressing the ethical issues and usage of the patterns in the contemporary fashions industry and society. Such a restructure had improved our flow of delivering the storyline and could potentially help the audiences to gain a clear view and understand the contents.

**For the contents on ethical issues:** We noted that as we adopted the critical pedagogy dialogic approach that encouraged critical thinking, we were not trying to make definite stances towards the issues of ethics. Therefore, we chose to make a general description in terms of the text framing and word choice on the potential aspects that this usage of animal patterns could impact on and provide a reading list for audiences to make their own judgement.

**For the sub-theme 'Geometric Patterns' and its key object labels:** We were also aware of how to address different cultures in an appropriate way, especially when we write for the 'Geometric Patterns'. For example, we choose not to make too many generalising statements regarding how and why people design the patterns to express their ideas and identities.

### *3.4 Stages of Editing, Editing Suggestions, and Module Instructor and Curator Feedback*

After finalising the theme and contents of each case on 6 March (the 2nd Panel Meeting), the Content Developer Team started to write the panel texts and object text labels.

#### **3.4.1 First draft of the text**

By dividing the four cases to each Content Developer, the Team set the internal deadline for the 20th of March to prepare a drafted first version of the texts.

The Team conducted the 1st online meeting on 26 March to share ideas and discuss the important points that team members should follow, for example the structure of the text. On 27 March (the 3rd Panel Meeting), the Team finished and presented the case research, first draft of the cases' primary group panel and three object text labels.

The Team received feedback on the 31st of March from the Module Instructors. On 1 April, the Team met with one of the Module Instructors and conducted the 2nd online meeting to review the feedback together. The Team then continued refining the texts by:

- revisiting the constructive approaches to communication, dialogic theory and critical pedagogy
- making more content research for giving evidence to support the narratives,
- reviewing the learning outcomes and communication messages, and

- aligning the narrative with the overarching exhibition narrative approaches (critical pedagogy and dialogic communication).

### **3.4.2 Second draft of the text**

On 2 April, the Team met with the Ethnography Collections Curator to consult the objects and seek advice on how to revise the narrative, especially to make clear differentiation between the Case 8: Producing Patterns and Case 9: Designing Patterns. The Team then met on campus to revise the structure of the secondary text labels in order to try making them align and cohesive.

On 3 April, the Team worked with the whole Exhibition Project Team to revisit and refine the exhibition introduction panel. The new version was then sent to the Module Instructor and received feedback on the plan section and learning outcomes on 7 April, and the Team conducted the 3rd online meeting on 8 April to discuss the feedback and plan for the next steps.

On 10 April (the 4th Panel Meeting), the Team displayed the second draft of the texts with the revised learning outcomes and communication messages.

### **3.4.3 Final version of the text**

After receiving basic feedback through the Panel Meeting, the Team continued refining the texts, and made enquiries on the accuracy and information of the objects to external consultants: the UCL Eugenics Legacy Education Projects (ELEP) and Liz Blanks (for Case 6 Body Patterns), Dr. Eva Krumhuber (for Case 7 Communicating Patterns), and the Ethnography Collections curator Delphine Mercier (for Case 8 Producing Patterns and Case 9 Designing Patterns). The Team sent the updated version of text to the two Module Instructors and the Manager of the UCL Culture Lab on 14 April to get final feedback on every text and the objects selections.

The Team received the final feedback on 16 April and conducted the 4th online meeting on 19 April to discuss and share ideas on how to make changes according to the feedback.

On 24 April, the Team presented the latest version of the text and edited the texts together with the whole Exhibition Project Team by refining the wordings and sentences, enriching the necessary contents and aligning the tombstone labels.

From 26 to 29 April, the Team finalised all the texts with updating the learning outcomes and communication messages, aligning the structures of the heading and subheadings, and writing according to the label word limit.

All the exhibition panel texts, and object text labels finished editing on 2 May and proceeded to migrate to the Adobe InDesign programme to fit the design template provided by the Culture Lab, which was later printed for display.

## **4. Final Text Labels**

This Section includes all our text panels and labels.

**Exhibition introduction panel****Patterns & People**

Patterns are central to people's lives. Patterns can be understood as repeated forms or structures that are recognised and interpreted. It is how people classify patterns that shape their perception of the world. Such classifications have the power to unify and divide.

Classifying patterns satisfies the human need to assign meaning and order to the world. Cultural contexts and lived experiences determine how people make meaning from patterns. These classifications are never neutral, and come with ethical challenges and responsibilities.

Consider how bodies are understood in Western science, how people use their hands and faces to communicate, and how people produce and design textiles. We invite you to reflect on how people classify and use patterns in their daily lives.

**CASE 6: Body Patterns**

## Primary group panel

**Body Patterns**

Western scientific and medical practices explain how the body works by classifying patterns. These patterns are often treated as biological facts, but they are shaped by the social and political contexts in which they are studied.

How we classify bodies affects how we see and treat one another. Throughout history, some of these classifications have reinforced harmful ideologies, disguised as objective truths.

What defines a 'normal' body? Who decides what is measured and how? Who sets the standards? Understanding patterns in the body is not just a scientific task, it is an ethical one.

## Sub-theme 1: Western Scientific Classification

## Secondary group panel

### **Western Scientific Classification**

The human body is made up of patterns. From the rhythm of a heartbeat to the branching of the lungs, Western scientific practices classify these patterns to understand how the body functions.

Visual tools like models and illustrations help doctors, researchers, and students observe, document, and interpret complex patterns. These representations reflect choices about what to measure and compare, shaping how we study and understand the body.

Key object label 1

### **Teaching the Body's Patterns**

Anatomical models help identify and classify patterns in the human body, like the structure of organs and systems. By simplifying complex internal forms, they make biological processes easier to observe and understand. These models are essential teaching tools in medical and biological sciences.

Key object label 2

### **Drawing Patterns of Disease**

Before microscopes became standard tools, pathologist Sir Robert Carswell created over 1,000 detailed drawings of diseased organs in the 1800s. This illustration shows the inflammation of the heart's lining, known as pericarditis. It became a vital teaching tool and helped shape how disease patterns were recorded and communicated.

Sub-theme 2: Eugenic Classification

Secondary group panel

### **Eugenic Classification**

Eugenics emerged in the late 1800s as an ideology that distorted scientific methods to claim that inherited physical and behavioural traits determined a person's worth. Rather than studying the body to understand it, eugenicists used patterns to classify, rank, and control people.

Eugenics research at UCL promoted ideas about 'ideal' and 'deficient' bodies. The legacy of eugenics reminds us of the dangers of distorting science to support racist, classist, and ableist ideologies.

#### Key object label 1

##### **Distorting Patterns**

Phrenology claimed that skull shape revealed a person's character. Through the 1830s-50s, phrenologist Robert Noel collected plaster casts to identify patterns he believed linked head shapes to traits like criminality or intelligence.

Classifying such traits as inherited, phrenology excluded poor, ill-educated and minority groups. This practice disguised ideology as science.

#### Key object label 2

##### **Fingerprinting and Identification**

Every fingerprint has a unique pattern. In the late 1800s, eugenicist and UCL professor Sir Francis Galton popularised fingerprinting to classify people by identifying three patterns: arches, whorls and loops.

Fingerprinting is still used for identification today. Archaeologists study fingerprints on ceramics to learn about their makers. However, ethics must guide the classification and interpretation of these patterns.

## Tombstone labels

<p><b>1</b></p> <p><b>Entoza in Bronchi</b></p> <p>Illustration</p> <p>1830</p> <p>Carswell Collection, UCL Library Service, Special Collections</p> <p>CARSWELL/Cb/579</p>	<p><b>2</b></p> <p><b>Pia Matter: Inflammation</b></p> <p>Illustration</p> <p>1800s</p> <p>Carswell Collection, UCL Library Service, Special Collections</p> <p>CARSWELL/D/111</p>	<p><b>3</b></p> <p><b>Tuberculous: Pleura, Spleen, Lungs and Bronchial Glands</b></p> <p>Illustration</p> <p>1828</p> <p>Carswell Collection, UCL Library Service, Special Collections</p> <p>CARSWELL/Cb/566</p>
<p><b>4</b></p> <p><b>Pericarditis</b></p> <p>Illustration</p> <p>1826</p> <p>Carswell Collection, UCL Library Service, Special Collections</p> <p>CARSWELL/A/1</p>	<p><b>5</b></p> <p><b>3D Anatomical Model</b></p> <p>Plastic</p> <p>Contemporary</p> <p>Purchased</p>	<p><b>6</b></p> <p><b>Christophe F. Von Ammon, classified as 'Intellectual'</b></p> <p>Plaster Life Mask</p> <p>1840</p> <p>UCL Science Collection</p> <p>LDUSC-Noel-02</p>
<p><b>7</b></p> <p><b>Joseph Vetter, classified as 'Criminal'</b></p> <p>Plaster Death Mask</p> <p>1834</p> <p>UCL Science Collection</p> <p>LDUSC-Noel-36</p>	<p><b>8</b></p> <p><b>Fingerprint as Identification</b></p> <p>Card, Ink</p> <p>2025</p> <p>Student Made</p>	<p><b>9</b></p> <p><b>Seal Impression with Fingerprint</b></p> <p>Unfired Clay</p> <p>Late Bronze IIB- Iron Age</p> <p>Tell el'Ajjul, Palestine</p> <p>UCL Institute of Archaeology</p> <p>EXIII.103/2</p>

<b>10</b> <b>Briquetage with Fingerprint</b> Clay Iron Age Kimmeridge, England UCL Institute of Archaeology 50/4124	<b>11</b> <b>Enlarged image of Seal Impression with Fingerprint</b> Printed 2025 Image credit: Elsa Wilbur	<b>12</b> <b>Enlarged Image of Briquetage with Fingerprint</b> Printed 2025 Image credit: Elsa Wilbur
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### CASE 7: Communicating Patterns

Primary group panel

#### Communicating Patterns

How can we use patterns to communicate information without words?

Non-verbal communication involves behavioural patterns like gestures and facial expressions. These can help express emotions, thoughts, and intentions, but their meanings depend on context. Whilst some patterns may seem similar across cultures, others vary between communities and individuals.

We don't all classify or respond to behavioural patterns the same way. Meaning is often learned through experience and repetition. To fully understand gestures and facial expressions, we should consider them as part of a multimodal communication system shaped by culture, context and personal experience.

Sub-theme 1: Gestures

Secondary group panel

#### Gestures

Hand movements can form patterns that are classified as gestures. From waving hello to pointing or raising a fist, gestures help communicate ideas beyond words.

Gestures are powerful tools of communication. They are integral to languages like British Sign Language and can also support spoken language. However, gestures vary, repeat, and evolve over time. Their use and interpretation varies across cultures, reflecting diverse societal norms, values, and beliefs.

The meaning of a gesture is shaped by its context. To interpret what it communicates, we should consider the pattern within the wider context of the person performing it.

#### Key object label 1

##### **Changing Meanings**

The ‘thumbs up’ gesture in Western cultures is mostly associated as an expression of acceptance. However, in Nigeria this can be considered an obscene expression, and in Greece it may symbolise a derogatory gesture. The same patterns that form a gesture may differ in meaning cross-culturally.

#### Key object label 2

##### **Ancient Gesture?**

An open hand gesture was sculpted on this ceramic fragment. To some, this gesture might resemble the Vulcan salute from Star Trek. Yet, this object was found in the site of Jericho, in the modern-day Palestinian Autonomous Authority. Although its meaning remains unknown, the gesture may have symbolised a greeting or protective offering.

#### Sub-theme 2: Facial Expressions

#### Secondary group panel



### **Facial Expressions**

Facial muscles can form patterns that are classified as expressions. Whether subtle or overt, a wrinkled nose, raised eyebrow, or smile can offer clues about a person's emotions.

Psychologist Paul Eckman classified six basic emotions through facial expressions during the 1970s. Yet, these patterns reflect a culturally specific framework that does not represent how all people understand or express emotion. Facial patterns unfold in dynamic and sequential ways and are shaped by context, movement, and the whole body.

Try recreating a happy expression in the mirror, and notice how your posture and gestures also become part of the emotional pattern.

Key object label

### **Sculpting a Smile**

Crafters mimicked facial patterns to mould a subtle smile on this clay figurine from Ptolemaic Egypt. The expression may have symbolised serenity, good health, or divine favour. Ancient artists used patterns to communicate emotion by replicating facial expressions.

Sub-theme 3: Recognising Emotion

Secondary group panel

### **Recognising Emotion**

The claim that facial activity directly reflects emotion has been challenged. Dr Eva Krumhuber at UCL studies patterns in facial movement by analysing how muscle groups shift, repeat, and interact.

We often assume we can ‘read’ the sincerity of a smile. Yet, the intentions of an expression are influenced by other factors like personality, movement, and relationships. People perform facial patterns differently, and these should be considered separately from the emotions they may intend to communicate.

#### Key object label

##### **A Genuine Expression?**

The sincerity of a smile has been classified by the facial muscle patterns it activates. A Duchenne smile engages the muscles around the eyes and is linked to genuine emotion. A non-Duchenne smile lacks this activation and may seem forced. Yet, recognising sincerity is complex and shaped by broader behavioural patterns like body language and social context.

#### Tombstone labels

<b>1</b> <b>Amulet with an Offering Gesture</b> Faience Egypt 2366 to 2688 years ago (664-332 BC) UCL Petrie Museum of Egyptian Archaeology LDUCE-UC52874	<b>2</b> <b>Gesture Finger Puppets</b> Rubber Contemporary Purchased	<b>3</b> <b>Fragment of a Jar with an Open Finger Gesture</b> Ceramic Jericho Date unknown UCL Institute of Archaeology 46.10/22
<b>4</b>	<b>5</b>	<b>6</b>

<b>Thumbs-Up Gesture</b> Wood Contemporary Purchased	<b>I Love You in ASL</b> Wood Contemporary Purchased	<b>the letter B in BSL</b> Wood Contemporary Purchased
<b>7</b> <b>Smiling Figurine</b> Clay 2054 to 2329 years ago (305-30 BC) UCL Petrie Museum of Egyptian and Sudanese Archaeology LDUCE-UC48132	<b>8</b> <b>Emoji Toy</b> Fabric Contemporary Purchased	<b>9</b> <b>Emoji Stickers</b> Paper Contemporary Purchased
<b>10</b> <b>Mirror</b> Metal and glass Contemporary Purchased	<b>11</b> <b>Six Basic Emotions sheet</b> Printed 2025 Image credits: Fede Falchi	<b>12</b> <b>Duchenne and non-Duchenne smile</b> Printed 2025 Image credits: SeungYeon Kim

## CASE 8: Producing Patterns

## Primary group panel

**Producing Patterns**

Patterns form the basis of many crafting techniques in the production of clothing and textiles. Each pattern provides a template for the crafter to follow, producing a textile with its own distinct properties and appearance.

Clothing can be classified by the production technique used to make it. When choosing what to wear, we consider the texture, thickness, and overall appearance of the clothing, all of which are influenced by the patterns used to make it.

Focusing on four techniques: weaving, knitting, printing and dyeing, this case demonstrates how pattern is integral to production processes.

### Sub-theme 1: Weaving

#### Secondary group panel

#### **Weaving**

Weaving has been used for over 20,000 years. This textile technique involves two systems of threads: the warp and the weft. The pattern of interlacing threads forms the textile. The under-over pattern is the earliest form of weaving and still widely used today. Fabrics with distinctive textures and appearances are created through three core weaving patterns: the plain weave, the warp twill weave, and the satin five leaf weave.

#### Key object label 1

#### **Crafting Crazes**

Loom bands became a trend in 2014, captivating children and adults with their vibrant colours and endless design possibilities. Crafters followed patterns using small rubber bands and a plastic loom to create accessories. The loom technique mirrors weaving practices dating back thousands of years.

#### Key object label 2

#### **Innovation in Weaving**

Looms facilitated weaving by holding threads in place and creating tension. They have evolved from hand-operated frames to machines, allowing for more intricate patterns. The

Jacquard loom, invented in 1804, weaved with punch cards and eventually led to the development of computer programming.

Sub-theme 2: Knitting

Secondary group panel

### **Knitting**

Knitting can be a practical necessity and a form of artistic expression. This technique is traditionally used for making clothing, blankets and accessories. The knitting process involves using two needles to pull thread into a series of interconnected loops. Patterns are central to the knitting process, guiding the maker to create designs through stitching techniques and coloured wool. The finished product not only reflects technical skill but also personal and cultural expression.

Key object label

### **Precious Patterns**

Learning to knit often involves being taught a pattern by someone else. It takes time and skill to create items like this West Ham scarf. Whether made for or learned through others, knitted items become tangible expressions of relationships. Design choices, like team colours, add deeper personal meaning.

Sub-theme 3: Dyeing and Printing

Secondary group panel

### **Dyeing and Printing**

Design transforms plain textiles by adding colour and contrast. Dyeing and printing are two key techniques in clothing production. Colours and forms are often chosen to express individual and cultural identities. Dyeing has been used for over 4,000 years to add colour to clothing. Pattern printing, traditionally done by hand, continues along large-scale machine

printing in production today. Both techniques are skilful processes that offer endless possibilities for creating patterns.

#### Key object label

##### **Patterns in Progress**

This unfinished dyed indigo cloth made by the Dogon people of Mali offers a glimpse into the textile production process. The pale coloured woven material was first stitched with a pattern, then dyed in indigo. The stitches were later unpicked to reveal the undyed sections of fabric.

#### Tombstone labels

<b>1</b> <b>Knitting Materials, guide and Samples</b> Wool, Plastic, Paper Contemporary © Vintage Crafts and More, Student made, Purchased	<b>2</b> <b>West Ham Scarf (unfinished)</b> Wool 2025 Private Donation	<b>3</b> <b>Image of Hand loom for silk weaving with Jacquard machine</b> Paper c. 1825 Facsimile © Image credit The Board of Trustees of the Science Museum, used under CC BY 4.0
<b>4</b> <b>Clay Loom Weight</b> Clay Palestine Date unknown UCL Institute of Archaeology	<b>5</b> <b>Ceramic Loom Weight</b> Ceramic Place unknown Date unknown UCL Institute of Archaeology	<b>6</b> <b>Illustration of a Warp-weighted Loom</b> Paper Contemporary Facsimile

46.25/26.2	UCL 989	© Alex Mclean, Giovanni Fanfani, Ellen Harlizius-Klück, used under CC BY-NC-SA
<b>7</b> <b>Linen, Denim, Satin</b> Fabric Contemporary Purchased	<b>8</b> <b>Loom Bands, Rainbow Loom</b> Rubber, Plastic Contemporary Purchased	<b>9</b> <b>Draft Notations</b> Paper 2017 Facsimile © 1965 by Anni Albers
<b>10</b> <b>Indigo cloth, potash ball, indigo dye ball</b> Cloth Mali Late 1900s UCL Ethnographic Collections I.0083 a, b, c	<b>11</b> <b>Wooden Ink Stamps and Stamped Pattern</b> Wood, Ink, Card 1800-1900(stamps), 2025 (print) India (stamps) UCL Institute of Archaeology	<b>12</b> <b>Tie dye T-Shirt</b> Cloth Contemporary Purchased

## CASE 9: Designing Patterns

Primary group panel

### Designing Patterns

Patterns in clothing and accessories are more than just aesthetic choices. They can be powerful expressions of cultural and personal identity, values, and heritage.

Geometric shapes and animal prints have been popular design patterns for centuries and often draw inspiration from the natural world. These patterns can carry symbolic meanings that

differ across communities worldwide and reflect concepts like tradition, ancestry, and mythology.

Whilst animal print patterns remain a popular design choice in fashion today, it is important to reflect on how they are used in contemporary design.

#### Sub-theme 1: Animal Skin Patterns

##### Secondary group panel

#### **Animal Skin Patterns**

Animals have inspired clothing and accessory design for centuries. Ancient Egyptians worshipped animals and incorporated their patterns into clothing and accessories. Wearing animal patterns was believed to grant the wearer power and strength.

From the 1930s onwards, animal inspired designs became a prominent fashion trend in the West. Whilst these continue to be popular today, it is important to make conscious and responsible decisions when incorporating animal patterns into trends.

##### Key Object Label 1

#### **Designing with Responsibility**

The fascination with animal patterns in contemporary design reveals a complex relationship between admiration and exploitation. This raises ethical, social, and environmental concerns, placing responsibility on the fashion industry and consumers. How we engage with animal patterns in trends must be a conscious choice. Scan the QR code to learn more.

##### Key Object Label 2

#### **Power in Animal Patterns**



Animal patterns on objects have symbolic meanings. In Ancient Egypt, animals were revered and crafters often incorporated their patterns into design. Crocodiles represented strength, fertility, and protection. Snakes were associated with kingship, renewal, and healing. Cats were considered divine and linked to childbirth and fertility. These items show how animals have inspired design for thousands of years.

### Key Object Label 3

#### **Timeless Leopard Print**

Leopard print remains timeless in fashion, celebrated for evoking feelings of power and sophistication in its wearers. These 1950s Vogue magazine covers identified leopard print as a staple of Western women's wardrobes. The pattern continues to resurface, cycling in and out of style over the years.

### Sub-theme 2: Geometric Patterns

#### Secondary group panel

#### **Geometric Patterns**

Geometric patterns are more than decorative designs. For many communities, geometric patterns represent connections between humans, ancestors, and the natural world.

Each pattern holds stories of identity, craftsmanship, and tradition, as seen in Huichol beadwork from Mesoamerica and Fijian barkcloth from the Pacific.

Due to their aesthetic qualities, geometric patterns are often appropriated into fashion. Who owns these designs? How many patterns on the high street hide untold stories?

### Key Object Label 1

#### **Patterning Fijian Lineage**

Fijian tapa's geometric patterns represent community lineages tied to place. Inspired by plant and animal forms, patterns are stencilled from the edges to the centre of the cloth and traditionally end in a flower that symbolises the spirit of Fijian culture. Tapas are gifted during important life moments, with its designs passed down through generations.

## Key Object Label 2

### Deities and Offerings

Huichol designs display geometric patterns that connect the human world with ancestral spirits.

Gourd bowls are decorated with beads and follow two main designs. Effigy bowls feature patterns related to deities or mythological scenes, whilst votive bowls depict patterns representing people making offerings to the gods for health and protection.

## Tombstone labels

<p><b>1</b></p> <p><b>Crocodile Leather Wallet</b></p> <p>Crocodile leather</p> <p>Provenance unknown</p> <p>Late 1900s</p> <p>Purchased second-hand from Helen &amp; Douglas House</p>	<p><b>2</b></p> <p><b>Crocodile Figurine</b></p> <p>Calcite</p> <p>Ancient Egypt</p> <p>Possible 2356 to 2688 years ago (664–332 BC)</p> <p>UCL Petrie Museum of Egyptian and Sudanese Archaeology</p> <p>LDUCE-UC39026</p>	<p><b>3</b></p> <p><b>Amulet with Snakeskin Patterns</b></p> <p>Faience</p> <p>Ancient Egypt</p> <p>356 to 2688 years ago (664–332 BC)</p> <p>UCL Petrie Museum of Egyptian and Sudanese Archaeology</p> <p>LDUCE-UC38709</p>
<b>4</b>	<b>5</b>	<b>6</b>

<p><b>Plaques with Snakeskin Patterns</b></p> <p>Schist</p> <p>Ancient Egypt</p> <p>4142 to 4329 years ago (2305–2118 BC)</p> <p>UCL Petrie Museum of Egyptian and Sudanese Archaeology</p> <p>LDUCE-UC34223</p>	<p><b>Cat Figurine</b></p> <p>Calcite</p> <p>Provenance unknown</p> <p>1972 (Bequeathed)</p> <p>UCL Petrie Museum of Egyptian and Sudanese Archaeology</p> <p>LDUCE-UC36118</p>	<p><b><i>Vogue</i> Cover Woman wearing a Leopard-print Coat</b></p> <p>Paper</p> <p><i>Vogue</i></p> <p>1957</p> <p>Purchased</p> <p><b><i>Vogue</i> Cover Animal Print Handbags</b></p> <p>Paper</p> <p><i>Vogue</i></p> <p>1958</p> <p>Purchased</p>
<p><b>7</b></p> <p><b>Leopard Print Cap</b></p> <p>Cotton</p> <p>Urban Outfitters</p> <p>Contemporary</p> <p>Donated by Yushi Zheng</p>	<p><b>8</b></p> <p><b>Cap inspired by Huichol patterns</b></p> <p>Bead, cotton</p> <p>Contemporary</p> <p>Purchased</p> <p>FromMexicoWithLoveUK</p>	<p><b>9</b></p> <p><b>Xukurite, Gourd Bowl</b></p> <p>Gourd, bead, resin</p> <p>Mexico</p> <p>Late 20th century</p> <p>UCL Ethnographic Collections</p> <p>H.0061</p>
<p><b>10</b></p> <p><b>Koto Tawake printing stencils onto Tapa</b></p> <p>Art Print</p> <p>2013</p>	<p><b>11</b></p> <p><b>Tapa Hair Clip</b></p> <p>Tapa cloth, coconut fiber, sea shells, clip, lauhala, pearl</p> <p>Tiare 'O Patitifa</p>	<p><b>12</b></p> <p><b>Tapa</b></p> <p>Barkcloth</p> <p>Mounted on board</p> <p>Fiji</p>

Mike Robinson Purchased	Contemporary Purchased	Late 20th century UCL Ethnographic Collections I.0092
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## 5. Reflections and Suggestions

This project was an invaluable learning experience. In this section, we share what we learnt, our reflections on our roles as Content Developers, and suggestions for future Exhibition Project Content Development Teams.

### 5.1 *What went well*

- Held weekly online ‘check-in’ meetings with all team members and at least one project manager present
- Held 13 regular meetings at UCL East (9am to 6pm every Thursday, from 16 January to 1 May)
- The meetings helped us ensure that content between the four cases remained aligned with key exhibition concepts, identify any potential issues, and ensure everyone was fulfilling their respective duties.
- We worked effectively as a team to divide responsibilities for each case.
- We worked as a team and respected each other, letting the creativity of each of us flow out (also with support from the whole Exhibition Project Team).
- Keep giving and sharing feedback to each other and learn from each other.
- Made an instant message group chat (e.g., in WhatsApp) so that everyone can ask questions and discuss together.
- Made a shared folder on Google Docs to gather all content and keep all the records of progress to refer to
- Produced a final product to be proud of

The key to a functioning, successful Content Team is to work together, stay in constant communication, and support each other when issues arise.

### 5.2 *Challenges*

- **Alignment:** maintaining alignment with the communication messages and learning outcomes and making sure ALL content aligns.

- **Content research:** balancing the research depth with time constraints (where we have a lot of deadlines for the panel meetings, internal deadlines and also the unexpected situations).
- **Writing:** identifying the overarching storyline, each theme and contents in the cases required a lot of research.
- **Editing:** redrafting the contents multiple times after receiving feedback from March to May, which was a long process and could feel disheartening at times, but criticism only worked to make our exhibition stronger.

### *5.3 What we have learnt*

- **Teamwork:** Working closely with Digital Content Developers, Collection Managers, Audience Researchers and Project Coordinators is very important because the developments made in content were not always communicated with the rest of the group and this left some of the group ‘behind’ on the latest developments, and thus their work did not reflect the most recent content updates at times.
- **Different cultural background:** Be open to developing new perspectives by combining and considering each members’ background and expertise to enrich the storyline.
- **Objects:** Be prepared for any unexpected changes on the available objects, which could affect the direction of content research if a provisional key object becomes unavailable.
- **Content research:** We need to conduct more in-depth research on how to frame the perspectives in writing and interpreting the contents, avoiding our Western biases.
- **Writing:** Translating complex academic theory into accessible and engaging labels requires many considerations and revisions that we need to put effort and time into.
- **Editing:** Combining and learning from the feedback from our team, the whole Exhibition Project Team, Module Instructors and UCL Museums and Collection curators.

### *5.4 Future recommendations*

- **Stay organised:** Content developers should make a shared folder to keep all the documents in which real-time edits and so tracked changes can be made
- **Stay informed:** content developers should make an instant message group chat (e.g., in WhatsApp) so that everyone can ask questions and discuss together.
- Make regular check-ins with all the other teams, because we are doing the whole project as a whole team and everyone is doing their parts that are related and influential to each other.
- **Preparations and during the project:** Make sure you take advantage of the resources provided. Not only looking at other cohorts’ portfolios, which are a great way of seeing the whole ‘process’ of the whole Exhibition Project, but also making sure to look at the

assessment criteria, reading lists, R&D outputs. There is so much information to hand. It would be also useful to look at it before starting the project.

- **Teamwork:** Keep giving each other feedback and learn from each other.
- **Writing:** Reserve time to keep refining and editing the communication messages, learning outcomes and the text along the whole process.
- **Stay positive:** The process can feel disheartening, stressful and confusing at times but to stay positive for yourself and your team makes a big difference.

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# PATTERNS & PEOPLE

MA Museum Studies 2024-2025  
Exhibition Project  
Portfolio

Digital Content Development  
Appendix



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## 1. Executive Summary

This appendix outlines the digital elements developed for the 2024–2025 MA Museum Studies exhibition titled *Patterns & People*. The digital content development team, made up of two members, collaborated closely throughout the project to ensure the digital elements met both internal goals and the broader objectives of the exhibition.

Our purpose was to extend engagement beyond the gallery, foster dialogue and reflection, and amplify the ethical, educational, and participatory aims of *Patterns & People*. Embracing principles of learning theory, we aimed to produce content that encouraged active audience engagement while integrating with the physical exhibition's design.

Collaboration with other teams was central to the process. We worked especially closely with the content developers to ensure that all digital elements aligned with the exhibition's communication messages and learning outcomes. We also incorporated feedback gathered by the audience research team, using it to refine and enhance the digital content. In addition, close communication with the collections management team helped ensure that all object information in the digital content was accurate and contextually appropriate.

The final digital outputs included an emoji quiz, a digital interactive narrative created using *Typeform*, an audio guide on *SoundCloud*, four blog posts and social media posts shared via Instagram. QR codes placed in the exhibition space provided access to the quiz, interactive narrative, and audio guide, as well as to a supplementary reading list addressing key ethical considerations related to the exhibition and a link to a UCL-led podcast on Eugenics.

Overall, the digital team successfully led the development of all digital materials used in *Patterns & People*. This appendix provides further details on the target audience, application of theory, content, design, and accessibility of all digital outputs.

## 2. Digital Elements

### 2.1. Emoji Quiz

#### 2.1.1 Overview

We designed an interactive quiz for the *Communicating Patterns* case titled *Decoding Emojis Across Cultures: One Meaning or Many?* to engage audiences in a playful yet thought-provoking exploration of cultural diversity in digital communication. The quiz was designed to deepen engagement with the case study's subtheme of facial expressions. Specifically, it aimed to challenge assumptions about the universality of emojis by highlighting how emoji interpretations vary across cultures and how facial expressions influence the latter.

Grounded in Constructivist and Experiential Learning Theories (Kolb, 1984; Mbat, 2013; Mulligan, J. and Griffin, C. 1992), the quiz was designed not to test for right or wrong answers, but to encourage self-reflection, personal engagement, and empowerment. Each question was



carefully crafted to balance light-hearted interaction with theoretical depth, ensuring that participants could learn through discovery and dialogue. Drawing from a decolonial framework, the quiz also sought to question dominant narratives of emoji usage by showcasing lesser-known cultural practices and emotional expressions. Inspired by Walter Mignolo's notion of *pluriversality* (Mignolo, 2018), this approach aimed to challenge standardised, Western-centric norms of digital communication and make space for multiple ways of feeling, expressing, and meaning-making.

It was built on *Typeform* and optimised for mobile use, and designed to be completed in around five minutes. The quiz consisted of eight multiple-choice questions and one open-ended reflection. Each question was immediately followed by a feedback screen offering educational insights, fun facts, or cultural comparisons. Topics included the role of facial features in interpreting emotion, cultural meanings of common emojis (such as the smiley face or tongue-out emoji), and how specific gestures like a raised eyebrow carry different connotations across cultures. The quiz closes with a reflective prompt inviting users to share which emoji they use most and why, further encouraging participants to critically assess their own digital communication habits.

### **2.1.2 Communication Message**

The quiz communicates the message that emojis are not universal: their meanings shift across cultures, shaped by varying interpretations of facial expressions and cultural context.

The emoji quiz can be accessed via the following link: <https://form.typeform.com/to/YhGroTAt>

### **2.1.3 Target Audience**

The primary target audience for the emoji quiz include:

1. Local museum visitors of all ages, especially those interested in digital culture, communication, and cross-cultural interpretation.
2. Exhibition audiences engaging via mobile who benefit from short, interactive content that encourages self-reflection and participation.
3. University students and young adults who are familiar with emoji-use in everyday communication.
4. Educators and learners exploring the intersection of technology, language, and emotion, especially within digital learning environments.
5. Individuals unfamiliar with academic discussions of semiotics or decolonial theory but curious about how culture shapes meaning in everyday symbols.
6. General public with an interest in museum exhibitions, design, and ethical considerations surrounding communication.

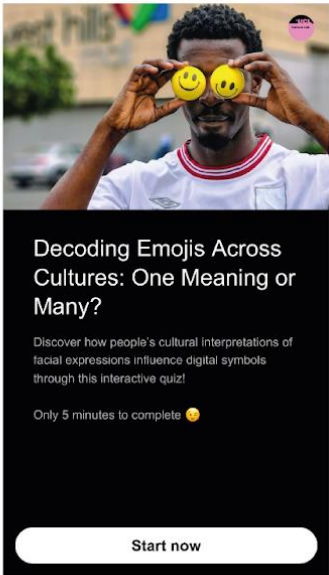
### 2.1.4 Application of Theory

The “*Decoding Emojis Across Cultures: One Meaning or Many?*” quiz draws on several key theoretical concepts to guide its content and objectives.

Cultural semiotics (Long, J., He, J., 2021) informs the understanding that the meaning of emojis is not universal, but shaped by cultural context, prompting users to recognise that emojis are interpreted through diverse semiotic systems. This connects with communicative action theory, which stresses the importance of dialogue and the negotiation of meaning (Guntuku et al., 2019, p. 226).

Non-verbal communication theory is also central, suggesting that emojis act as digital extensions of body language and facial expressions, thus allowing participants to engage with the emotional and contextual weight of these symbols (Togans et al., 2021, p. 278). Drawing again from constructivist learning theory (ELM Learning, n.d; Kolb, 1984; Mbat, 2013; Mulligan, J. and Griffin, C. 1992), the quiz fosters self-reflection and active knowledge construction, encouraging users to reflect on their own cultural experiences and challenge assumptions about emoji usage. The linguistic relativity hypothesis (Godman, 2022; Shardlow, M., Gerber, L. & Nawaz, R., 2022) informs how the language of emojis might shape thought and perception, prompting users to reflect on how emojis’ meanings can vary depending on cultural and linguistic background.

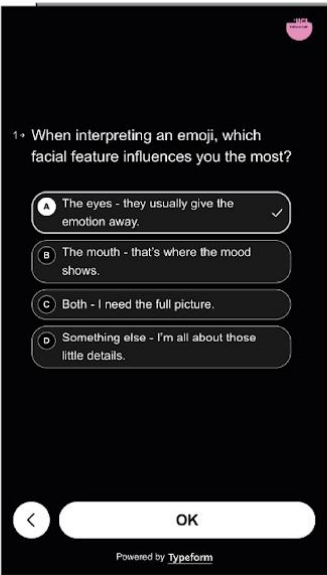
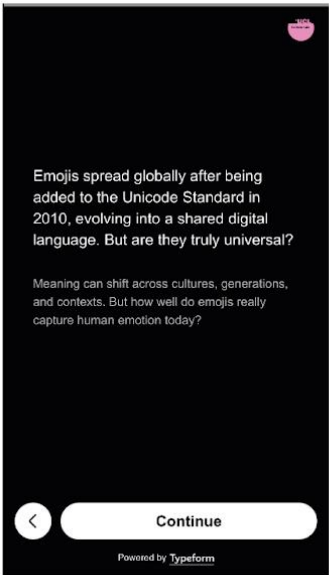
2.1.5 Content and Interface Design



Opening page



Introduction



Q.1



Q.1 Feedback

Figure 1: Screenshots from the opening page to Question 1 of the emoji quiz “Decoding Emojis Across Cultures: One Meaning or Many?” [Digital Content Developers]

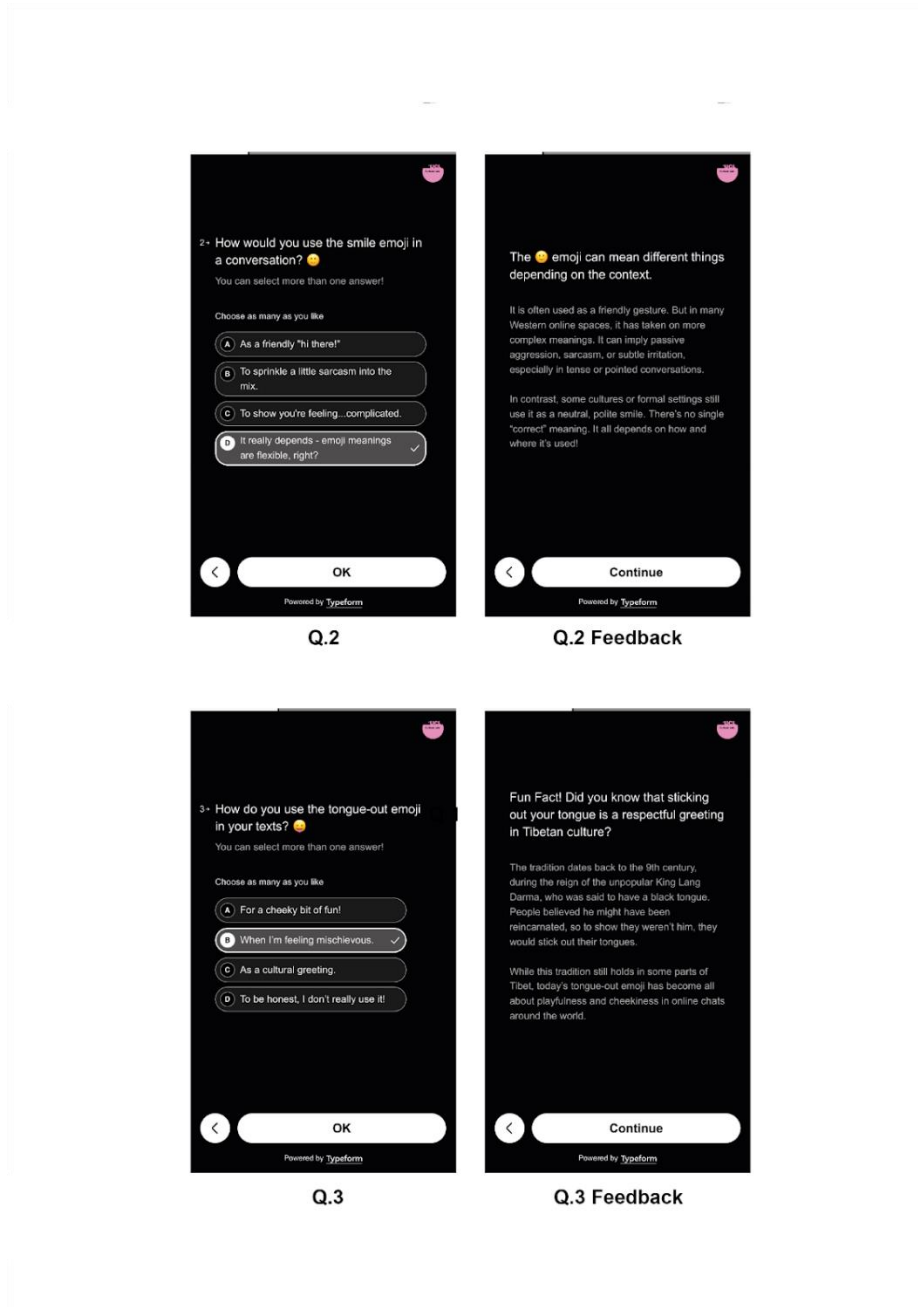


Figure 2: Screenshots from Questions 2 and 3 of the emoji quiz [Digital Content Developers]

The figure displays four screenshots of a quiz application, arranged in a 2x2 grid. Each screenshot is a mobile app interface with a dark background and white text. The top right corner of each screen features a small pink heart icon with the number '100' next to it. The bottom of each screen has a white bar with a back arrow on the left and a button labeled 'OK' or 'Continue' on the right. Below the button, it says 'Powered by Typeform'.

**Q.4**

4+ How do you think facial expressions and emojis differ across cultures?

- ☐ A They're universal - everyone gets a smile!
- ☒ B Only the basics are universal - like happiness or sadness. ✓
- ☐ C Culture shapes how we express emotion - even online!
- ☐ D It depends on the context - everything is up to interpretation!

**Q.4 Feedback**

While some facial expressions, like happiness or fear, are widely understood across cultures, many others can vary in meaning, intensity, and how they're used. Your cultural background plays a big role in how emotions are expressed, but the context also shapes how we interpret them.

**Q.5**

5+ When would you use a raised eyebrow in a message? 🙄

- ☒ A To show surprise or doubt - classic! ✓
- ☐ B As a casual "hello there" (yes, really).
- ☐ C To flirt... subtly. Or not.
- ☐ D To say, "Wail, what?" without typing it.

**Q.5 Feedback**

In some parts of the Philippines and Micronesia, raising your eyebrow isn't about questioning or scepticism: it's actually a friendly greeting!

Instead of a verbal "hello," it's a non-verbal invitation to come closer. So, while we might use a raised eyebrow to signal confusion or surprise, in other cultures, it's all about connection. Who knew a small gesture could mean so much?

While the raised eyebrow is mostly associated with skepticism in the digital world, its meaning can shift with context!

Figure 3: Screenshots from Questions 4 and 5 of the emoji quiz [Digital Content Developers]

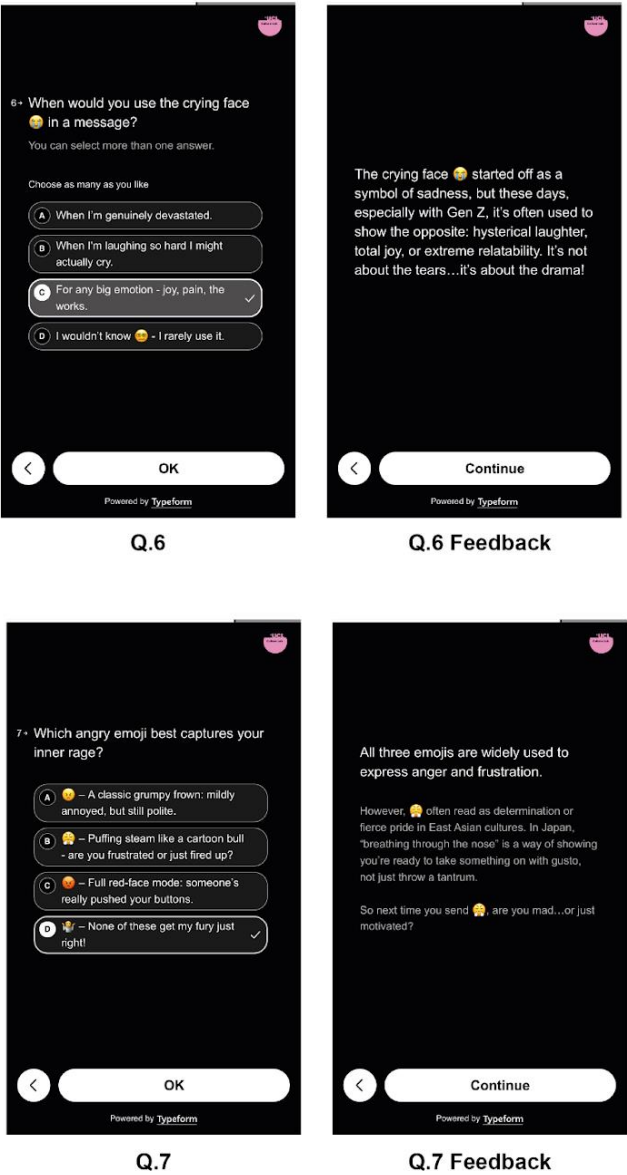


Figure 4: Screenshots from Questions 6 and 7 of the emoji quiz [Digital Content Developers]

8- How could we redesign emojis to better reflect the full range of human emotion?

You can select more than one answer.

Choose as many as you like

- A Add more emojis for the everyday moods we actually feel.
- B Include ones that reflect different cultures, identities, and experiences.
- C Make them look how we really feel - more dramatic, please!
- D Challenge the old emoji rules and embrace emotional diversity.
- E Let's be honest - probably all of these! ✓

< OK

Powered by [Typeform](#)

Q.8

Emotions aren't one-size-fits-all, so why should emojis be?

How we interpret facial expressions and digital symbols depends on culture, identity, and personal experience.

Not everyone smiles, frowns, or even cries the same way - and emojis reflect that complexity (or sometimes...don't!).

< Continue

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Q.8 Feedback

Next time you drop an emoji into a message, think about what it really means to you - and how someone else might see it differently.

< Continue

Powered by [Typeform](#)

9- 🗨️ What emoji do you use the most, and why?

Share your interpretation - we'd love to hear how you express emotion in your digital world!

Type your answer here...

< Submit

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Thank you for completing the quiz!

To share feedback on this quiz, email our Digital Content Team at: [patternsandpeople.digital@gmail.com](mailto:patternsandpeople.digital@gmail.com).

< Continue

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Closing pages

Figure 5: Screenshots from question 8 to the closing pages of the emoji quiz [Digital Content Developers]

### **2.1.6 Accessibility**

Accessible via QR code in the exhibition space, the quiz was designed to engage a broad audience through a mobile-friendly format. Its interface allows for easy navigation, while its content was tailored to various knowledge levels, making ideas approachable and digestible. The quiz incorporates accessibility features such as clear text, high contrast, and a simple layout, ensuring usability for all visitors, including those with visual impairments.

## ***2.2 Digital Interactive Narrative***

### **2.2.1 Overview**

For our *Designing Patterns* case, we developed an interactive narrative titled *Tracing Animal Prints in Fashion*, aimed at creating a reflective and educational experience within the *Animal Patterns* sub-theme of the case. It explores how animal prints have carried powerful cultural, historical, and symbolic meanings, from ancient ritual use to their contemporary presence in fashion, subcultures, and ethical debates.

The narrative integrates principles of perspective-taking and affective connection, for instance by inviting participants to immerse themselves in historical contexts, enabling visitors to critically compare past and present practices. Visitors are encouraged to reflect on alternative values and beliefs, resulting in a shift in perspective. Its structure combines visually rich storytelling with interactive decision points and open-ended reflection prompts. Visitors are not passive readers, but active participants, invited to make choices and share personal opinions.

It was built on Typeform and optimised for mobile use, taking approximately seven to ten minutes to complete. The storyline is divided into five thematic sections. The narrative concludes with a reflection question: “*Do you own any animal print clothing? If so, how does it make you feel?*”. This allows participants to connect the storyline to their own experiences. The goal is also to foster empathy, ethical awareness, and a shared sense of responsibility.

### **2.2.2 Communication Message**

Animal prints carry deep cultural and historical meanings. Using real animal skins in fashion raises serious ethical concerns. Second-hand and alternative solutions offer a more responsible and sustainable choice.

### **2.2.3 Target Audience**

The primary target audience for the digital interactive narrative includes:

1. General museum visitors, including individuals with little prior knowledge of fashion history or cultural symbolism and those who are curious about the hidden meanings behind everyday design elements;
2. Students and local young adults, particularly those interested in fashion, identity, and cultural narratives, who are likely to engage with interactive formats and reflective prompts;



3. Ethically-conscious consumers and visitors interested in sustainability, animal rights, and ethical fashion practices;
4. Educators and learners in cultural studies, design, or museum education, who can use the storyline as a conversation starter for critical discussion around symbolism, history, and ethics;
5. Mobile-first audiences who benefit from short-form, visual, and interactive content that allows for immediate, personal engagement in gallery settings.

#### 2.2.4 Application of Theory

Drawing from Constructivist Learning Theory (ELM Learning, n.d; Kolb, 1984; Mbatia, 2013; Mulligan, J. and Griffin, C. 1992), this digital interactive narrative encourages users to actively engage with the content, allowing them to build on their prior knowledge and experiences through self-directed choices and reflections. This aligns with Vygotsky's Social Constructivism (Wibowo, S., Wangid, M.N. and Firdaus, F.M., 2025), which highlights the importance of social interaction and personal interpretation in learning.

The narrative's emphasis on emotional impact and engagement is grounded in Affective Theory in museums (Varutti, 2022) and Affective Learning Theory in digital environments (Schneider, S., Beege, M., Nebel, S. et al., 2022), where emotional responses are used as a means to deepen understanding and create a more memorable learning experience in digital spaces.

#### 2.2.5 Content and Interface

*Table 1. Content description for the digital interactive narrative*

Table 1: Content description for the digital interactive narrative

<i>Title</i>	<i>Description</i>
Reflective Question 1	Invites users to recall modern celebrities or fashion icons known for wearing animal prints, sparking personal associations with contemporary culture.
Section 1: Animal Prints in History	Explores the use of animal prints in Ancient Egypt and African spiritual contexts.
Reflective Question 2	Asks participants to choose an animal print that represents a symbolic trait, fostering engagement through imaginative reflection.

Section 2: Tiger, Snake, Leopard	Breaks down the symbolic power of different animals across cultures.
Section 3: Animal Prints Through Time	Traces the transformation of animal prints from ancient symbols to modern Western fashion.
Section 4: The Dark Side	Addresses issues of exploitation, animal suffering, and ethical responsibility in the fashion industry.
Section 5: Animal Prints Today	Looks at current trends and consumer choices, inviting critical reflection.
Reflection Question 4	Encourages users to reflect on their personal relationship with animal print clothing and how it makes them feel.

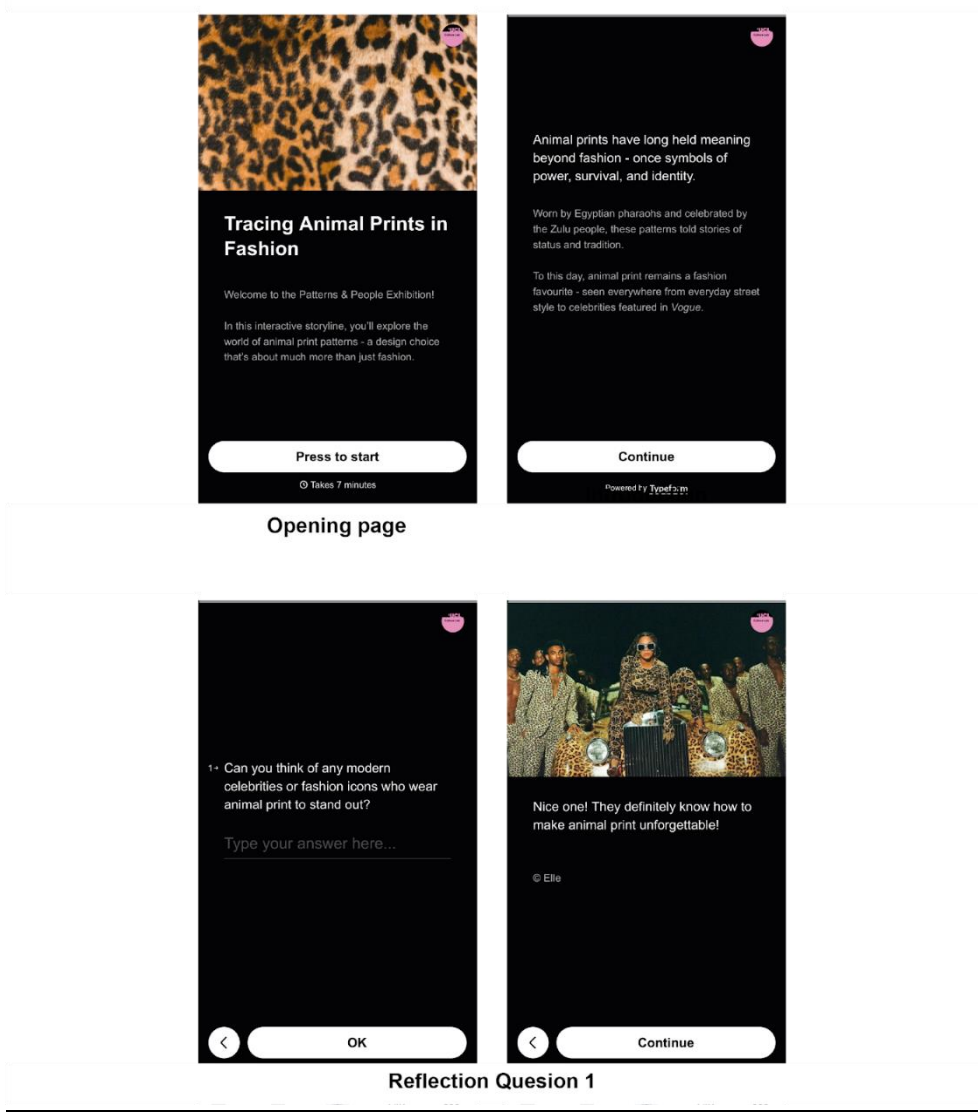
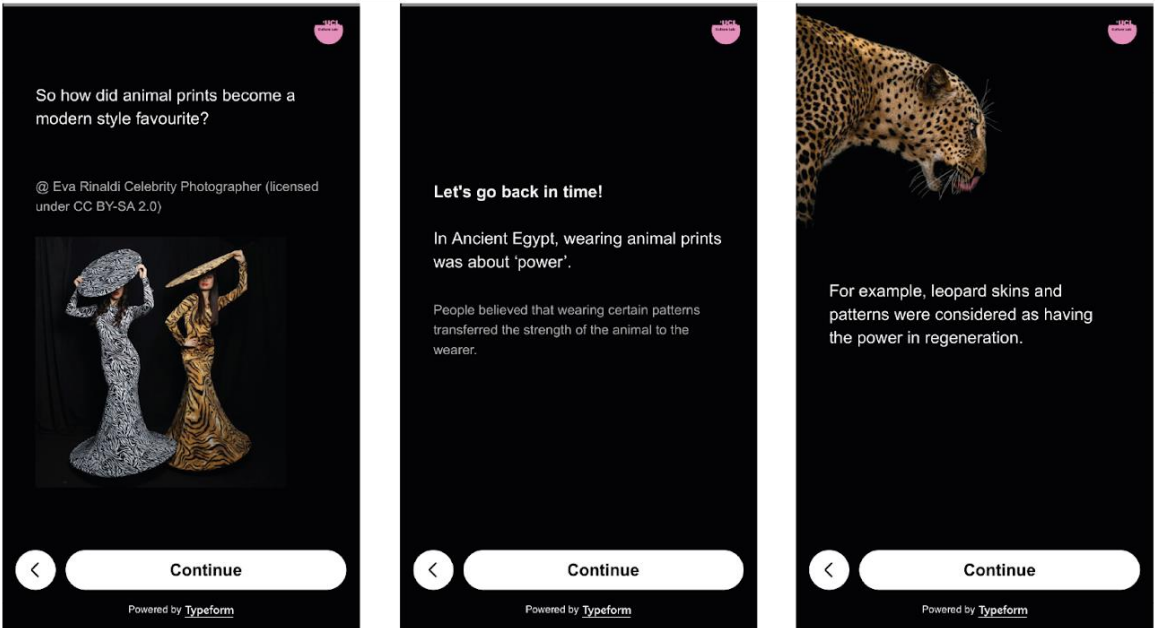
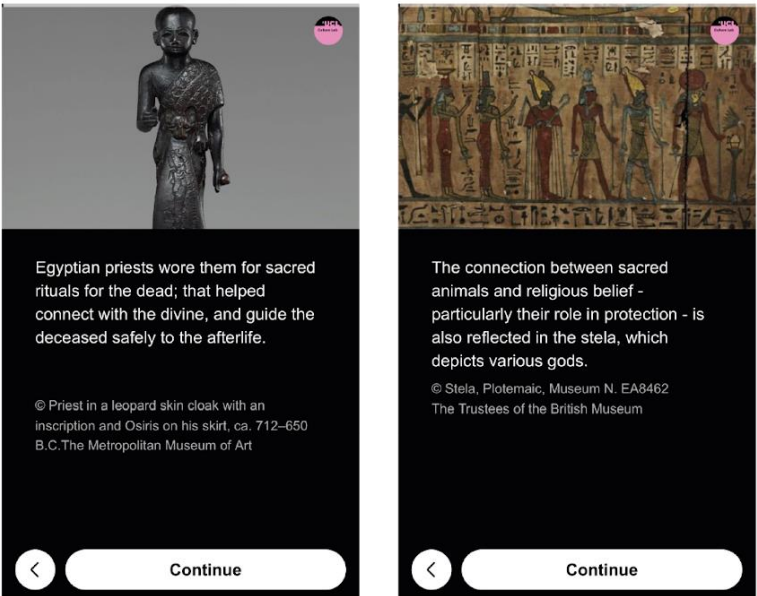


Figure 6: Screenshots from the opening page to the Reflection Question 1 of the interactive narrative, “Tracing Animal Prints in Fashion” [Digital Content Developers]

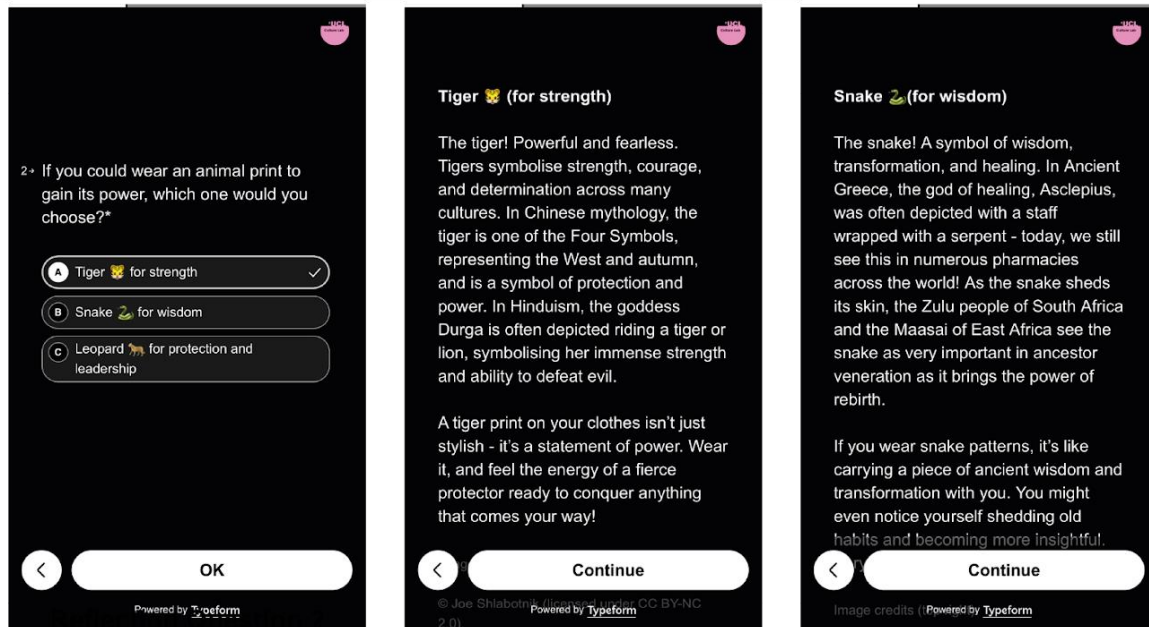


Section 1: Animal Prints in History

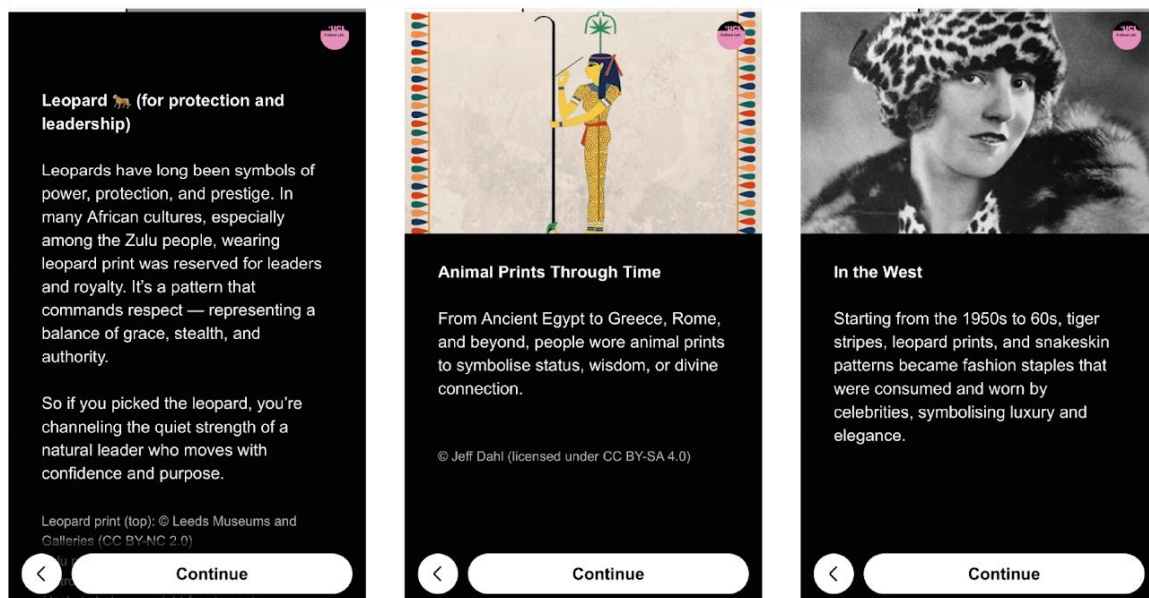


Section 1

Figure 7: Screenshots from Section 1 of the Interactive Narrative, “Tracing Animal Prints in Fashion” [Digital Content Developers]



## Section 2: Tiger, Snake, Leopard: Symbols and Meanings



## Section 3: Animal Prints Through Time

Figure 8: Screenshots from the Reflection Question 2 to Section 3 of the Interactive Narrative, "Tracing Animal Prints in Fashion" [Digital Content Developers]

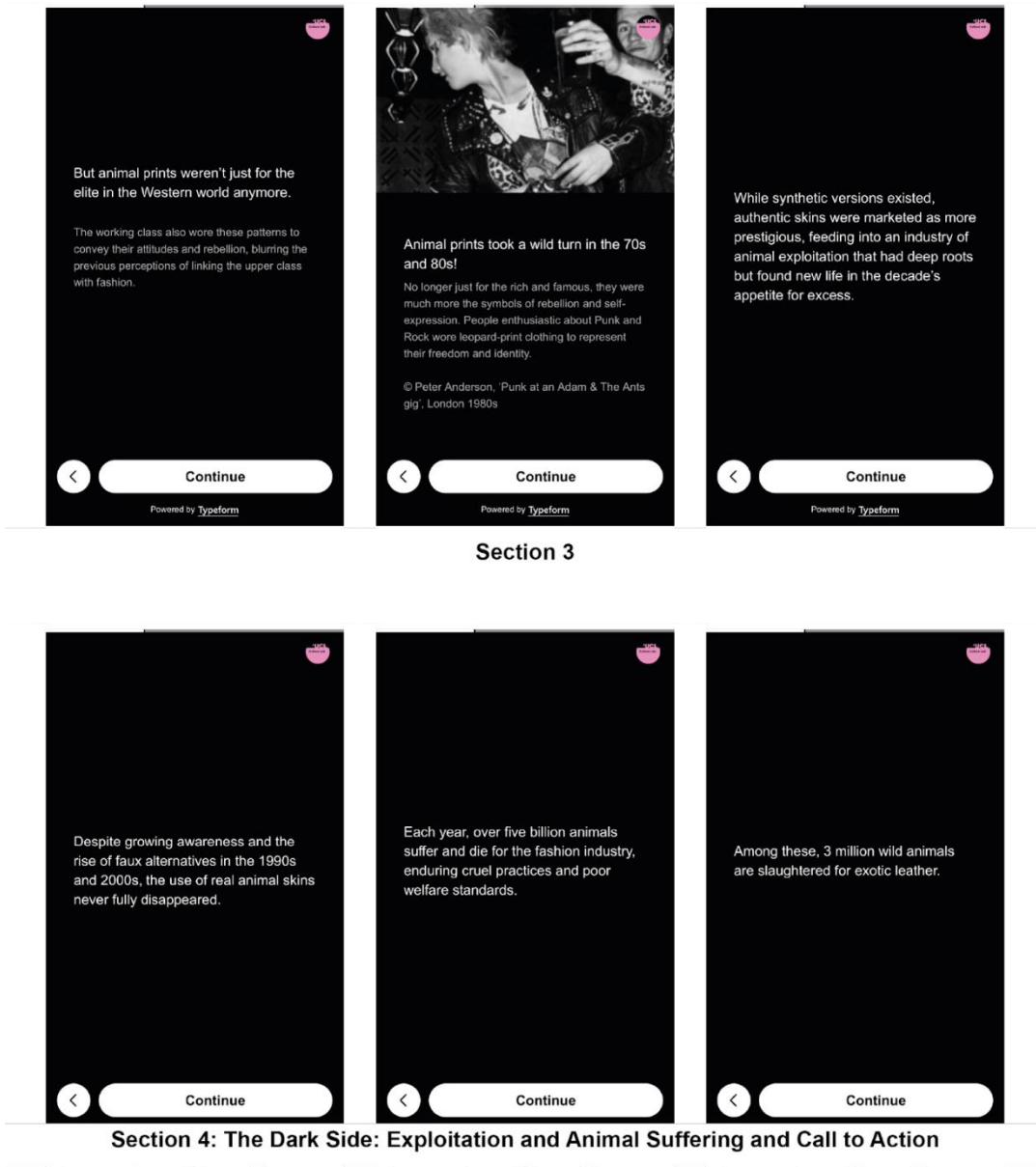


Figure 9: Screenshots from Section 3 to Section 4 of the Interactive Narrative, "Tracing Animal Prints in Fashion" [Digital Content Developers]

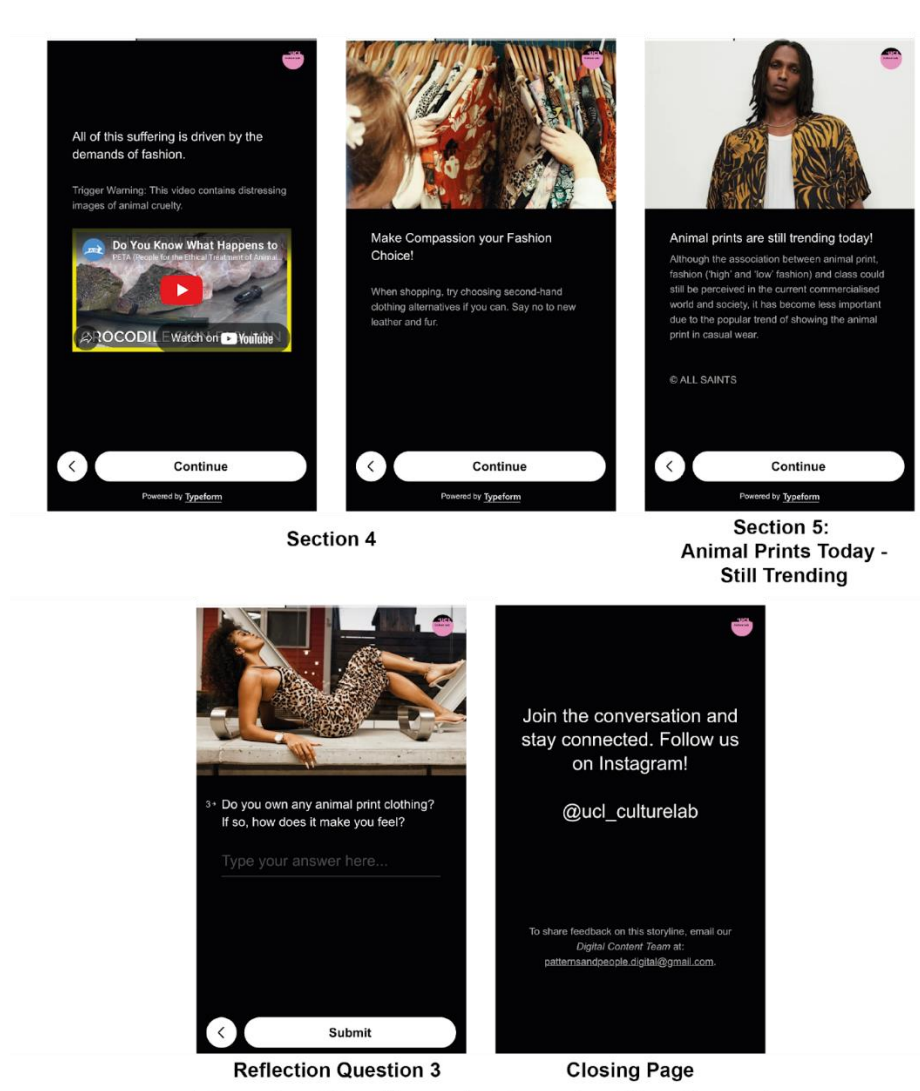


Figure 10: Screenshots from Section 4 to the closing page of the interactive narrative, "Tracing Animal Prints in Fashion" [Digital Content Developers]

### 2.2.6 Accessibility

The digital interactive narrative, accessible via QR code within the gallery, is designed to be mobile-friendly and easily navigable. Its layout and design prioritise accessibility, offering clear instructions and an intuitive interface for users of all digital literacy levels. The content's visual contrast and simplicity enhance readability, while alternative text for any non-textual elements ensures inclusivity for those with visual impairments. This approach fosters an inclusive learning environment, allowing users to actively engage with the content through personalised choices and self-reflection, while maintaining the integrity of the educational objectives.



## 2.3 Audio Guides

### 2.3.1 Overview

The audio guide for *Patterns & People* was developed to enhance accessibility and offer an inclusive, multisensory experience for all visitors. The audio guide provides an additional interpretive layer for audiences with different learning needs, including those with visual impairments. The communication messages align with those outlined in the Collection Team Appendix and the Content Developer Team Appendix. The audio content is structured around six segments: *Introduction*, *Body Patterns*, *Communicating Patterns*, *Producing Patterns*, *Designing Patterns*, and *Outro*. Each of them is approximately five minutes long. These guides include spatial navigation prompts, object descriptions, and explanations of digital interactive features, all of which can be accessed with scanning QR codes.

To reflect the diversity of the UCL East community, we intentionally included non-native English speakers as narrators. This choice amplifies underrepresented voices while also offering familiarity and a sense of belonging to listeners from a variety of linguistic and cultural backgrounds. By featuring a range of accents, the audio guide challenges dominant narratives and fosters a more inclusive interpretive experience.

The audio guide was not only designed to improve accessibility but also to promote deeper emotional and cognitive engagement with the exhibition. In doing so, *Patterns & People* becomes a more participatory, reflective, and inclusive exhibition experience that embraces the diverse voices of its audience.

### 2.3.2 Target Audience

The primary target audience for the audio guide includes:

1. Visitors with visual impairments or low vision, for whom audio interpretation serves as an essential alternative to written and visual content;
2. Neurodiverse individuals and those with different learning preferences, who may benefit from auditory rather than visual engagement;
3. Non-native English speakers who may feel more connected and represented through diverse narrating voices and accents;
4. General audiences seeking a deeper, guided, and immersive experience, especially those interested in multisensory or reflective modes of engagement.

### 2.3.3 Application of Theory

Due to time limitations, fully applying theoretical frameworks in the audio guide scriptwriting and development proved challenging. However, we aimed to incorporate several key principles throughout.

Drawing on Cognitive Load Theory (Sweller, 1988) and considering its application on audio guides (He, X. and Wu, D., 2023), we decided to retain an auditory component to enhance the



exhibition's accessibility, structured the content into brief, focused segments to support information retention without overwhelming visitors.

Research on audio guides as accessibility enhancers (Martins, 2012; Hutchinson, R. and Eardley, A. F. 2021) therefore shaped our approach, guiding the use of clear object descriptions and spatial prompts to make the guide inclusive, particularly for visually impaired audiences. Together, these choices reflect an effort to balance cognitive, emotional, and sensory dimensions within the constraints of the project.

## Design

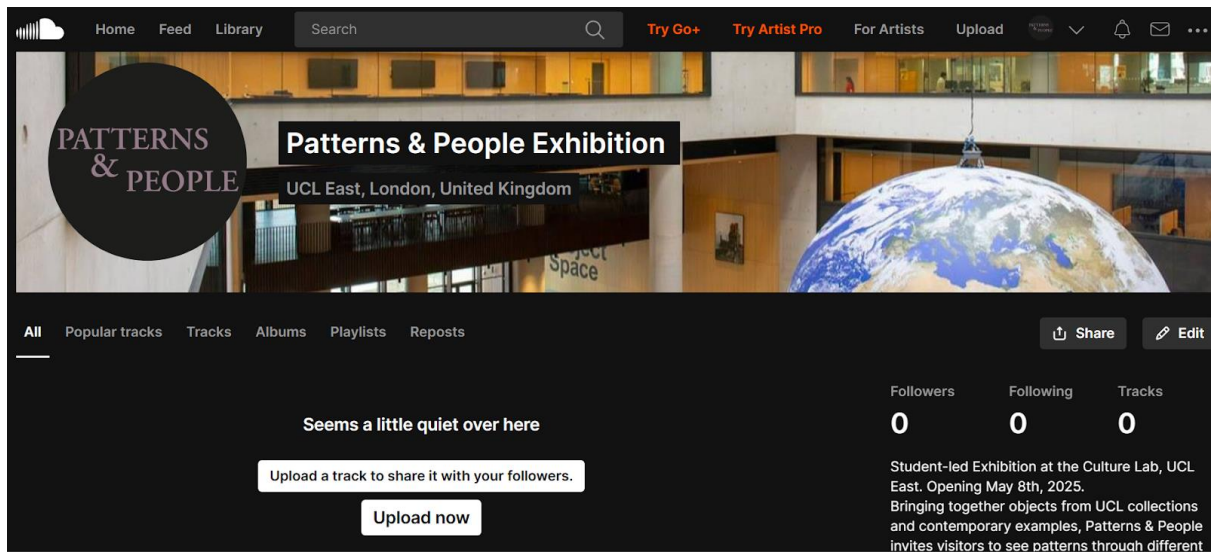


Figure 11: Screenshot of Patterns & People Exhibition SoundCloud Page [Digital Content Developers]

For the audio guide design, we chose *SoundCloud* as our platform due to its features that support both content organisation and user engagement.

SoundCloud's playlist functionality allowed us to structure the guide into six thematic segments, *Introduction*, *Body Patterns*, *Communicating Patterns*, *Producing Patterns*, *Designing Patterns*, and *Outro*, facilitating a coherent narrative flow. Each track is accompanied by detailed descriptions, providing contextual information and enhancing the interpretive layer of the exhibition. One of the features we appreciated about SoundCloud is its ability to allow users to comment on specific segments of the audio, facilitating direct interaction and feedback. This feature encourages audience engagement, enabling listeners to share their thoughts, ask questions, and contribute to a more interactive experience.

## Accessibility

For the audio guide, accessibility was a primary concern, ensuring that it could be used by as many people as possible, regardless of their individual needs. The audio guide was designed to be accessible through QR codes placed throughout the exhibition space, allowing easy access for visitors of all ages and abilities.

Recognising the diversity of our audience, we took specific steps to ensure inclusivity, especially for those with visual or hearing impairments. To support those with visual impairments, the audio guide provided verbal descriptions of the exhibits and interactive elements, enhancing the exhibition experience through auditory means. This approach aligns with principles of embodied learning and non-visual knowledge transmission, allowing users to engage with the content in a multisensory way.

In addition, the audio guide was designed to be intuitive, allowing users to navigate freely through the exhibition with minimal cognitive load. This was achieved by structuring the content in short, manageable segments (approximately five minutes each).

## 2.4 Blog Posts

### 2.4.1 Overview

As part of our narrative-driven digital strategy, we developed a series of blog posts to present the exhibition's narrative in an accessible, multimodal format that bridges academic analysis with personal reflection. Informed by digital storytelling principles (Rosli, H., Kamaruddin, N., Wirasari, I. and Isa, B., 2022; Musfira, A. F., Ibrahim, N., & Harun, H. 2022), the blog posts were designed to draw readers into an online space that not only distilled the exhibition's key messages but also revealed the behind-the-scenes processes, compromises, and challenges that shaped the final outcomes. This approach allowed us to share both curated insights and more candid perspectives, offering a richer and more transparent understanding of the exhibition-making experience.

The four blog posts were published on the UCL School for the Creative and Cultural Industries (SCCI) website, in the news section, between Wednesday and Friday. The posts were scheduled and uploaded by Ella Strickland De Souza, Senior Communications & Marketing Officer, based on her part-time work availability. Each post followed a different format and focused on different aspects of the project, including curatorial intentions, reflections on exhibition preparation by the team, collaboration with external partners, and the ethics of representation.

The blog format enabled us to go beyond the physical limitations of the exhibition and engage broader audiences online. It also serves as a lasting digital archive that documents both the conceptual development and the learning journey of the team.

The published blog posts can be accessed via the following links:

1. [\*Introducing 'Patterns & People' - A Student-curated exhibition in the making\*](#)
2. [\*What Does it Take to Curate a Student-Led Exhibition?\*](#)

### 2.4.2 Target Audience

The primary target audience for the blog posts includes:

Prospective and current Museum Studies students interested in understanding the process of curating a student-led exhibition;

Academic staff and professionals in the fields of museums, curation, and cultural industries who are interested in student-led practice and interdisciplinary collaboration;

General audiences and university communities curious about behind-the-scenes insights into exhibition-making, including the challenges, teamwork, and digital innovation involved;

UCL stakeholders and partners, including other departments or societies, who may wish to learn more about school events and look for collaborative opportunities.

### 2.4.3 Application of Theory

The development of the blog series was informed by theoretical frameworks that shaped its intended impact.

We drew on digital storytelling principles (Lambert, 2013; Rosli, H., Kamaruddin, N., Wirasari, I. and Isa, B. 2022; Robin, 2008), which highlight the power of combining narrative, multimedia, and personal voice to engage audiences emotionally and intellectually. Digital storytelling centres on lived experience, allowing participants to reflect on individual or collective meaning (Donna, 2017). In the blog posts, this was reflected through the blending of curatorial interpretation, team reflections, and behind-the-scenes insights, creating an accessible and affective layer of engagement beyond formal exhibition texts.

The focus on identity and voice was central to our approach. We understood that digital platforms are not neutral and can either reinforce or challenge dominant narratives. By actively incorporating different authors' voices and emphasising transparency in decision-making, we aligned the blog series with inclusive communication practices, amplifying voices that might otherwise remain marginal in institutional settings.

### 2.4.4 Content and Posting Schedule


A total of four blog posts have been pre-developed. Links to the unpublished blog post drafts have been added below.

Table 2: Content and posting schedule for the blog

<i><b>Title</b></i>	<i><b>Content</b></i>	<i><b>Status</b></i>
<i>Introducing Patterns &amp; People: A Student-Led Exhibition</i>	This behind-the-scenes blog introduces the <i>Patterns &amp; People</i> exhibition, offering insight into the creative team, the curatorial concept, and the critical thinking that shaped our decisions. It reflects on how we approached storytelling through objects, space, and the theme of patterns in everyday life.	Posted (Friday, April 25th, 2025)

<p><i>What does it take to curate a Student-led Exhibition? Reflections from the Team</i></p>	<p>This blog captures the collaborative process behind curating <i>Patterns &amp; People</i>. Through the personal perspectives of our team members, it reflects on the challenges, lessons, and unexpected moments that shaped the exhibition, from concept development to communication, coordination, and collective creativity.</p>	<p>Posted (Thursday, May 8th, 2025)</p>
<p><a href="#"><u>Curating the Human Body in a Post-Eugenic World</u></a></p> <p><i>Click on the title to read the full blog post script.</i></p>	<p>This blog reflects on the curatorial challenges of addressing eugenics through the theme of ‘<i>Body Patterns</i>’. It takes a closer look at fingerprints, one of the objects in the display, to explore how ideas of identity, classification, and power continue to shape how we view the human body.</p>	<p><b><i>Posting scheduled</i></b></p>
<p><a href="#"><u>The Making of a Scarf: a Knitter Journey</u></a></p> <p><i>Click on the title to read the full blog post script.</i></p>	<p>This blog explores the story behind the hand-knitted <i>West Ham scarf</i>, one of the objects in the <i>Designing Patterns</i> case. This unfinished scarf reflects on knitting as a quiet form of care, identity, and connection, revealing how a single handmade object can carry place, memory, and feeling.</p>	<p><b><i>Posting scheduled</i></b></p>

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Student blog: What Does It Take to Curate a Student-Led Exhibition?

Curating a student-led exhibition is an exciting but also difficult process. From shaping the concept to making sure everything comes together for opening day, every step requires teamwork, creativity, and problem-solving. But what is it really like


8 May 2025



SCCI academics share expertise with local residents in Cultural Producers Programme

Twelve Cultural Producers on the Programme took part in four workshops at the UCL East campus exploring sound recording, filming and editing, and podcasting.


7 May 2025



Call for projects and proposals: UCL Memory Bike

We are delighted to open applications for the UCL Memory Bike! Submit a proposal to use our bicycle-mounted audio recording and archiving station, designed to support co-produced work and capture the rich history and stories of East London.

7 May 2025




Student blog: Introducing 'Patterns & People' - A Student-curated exhibition in the making

Digital Content Developers on the Exhibition Project module, Fede Falchi and SeungYeon Kim share a look at the creative team, overall theme and journey of 'Patterns & People', an exhibition led by Museum Studies MA students opening this May at

25 April 2025

Figure 12: Screenshot of the News tab of the SCCI webpage showcasing the featured blog posts about the student-curated exhibition [Digital Content Developers]

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## Student blog: Introducing 'Patterns & People' - A Student-curated exhibition in the making

**25 April 2025**

**Digital Content Developers on the Exhibition Project module, Fede Falchi and SeungYeon Kim share a look at the creative team, overall theme and journey of 'Patterns & People', an exhibition led by Museum Studies MA students opening this May at the Culture Lab, UCL East campus.**



*Above image: Audience Researcher Gigi Frazzi and Content Developer Emily Baker at the Culture Lab, UCL East.*

A blog by students from [Museum Studies MA](#):

Hello everyone! With months of brainstorming, concept developing, and vision-shaping behind us - and still two weeks left - we are so excited to finally give you a sneak peek into our upcoming exhibition. Patterns & People is a student-curated project by 2024-2025 MA Museum Studies students enrolling in the Exhibition Project module. The exhibition will open on May 8th, 2025, at the [Culture Lab](#), UCL East, where the module is currently being carried out. Patterns & People explores how patterns and the way we classify them shape the human experience in ways we may not always notice - from the ones within our bodies to those we create in production, design, communication and self-expression.

*Figure 13: Student-curated Exhibition in the Making” published on 25 April 2025 [Digital Content Developers]*



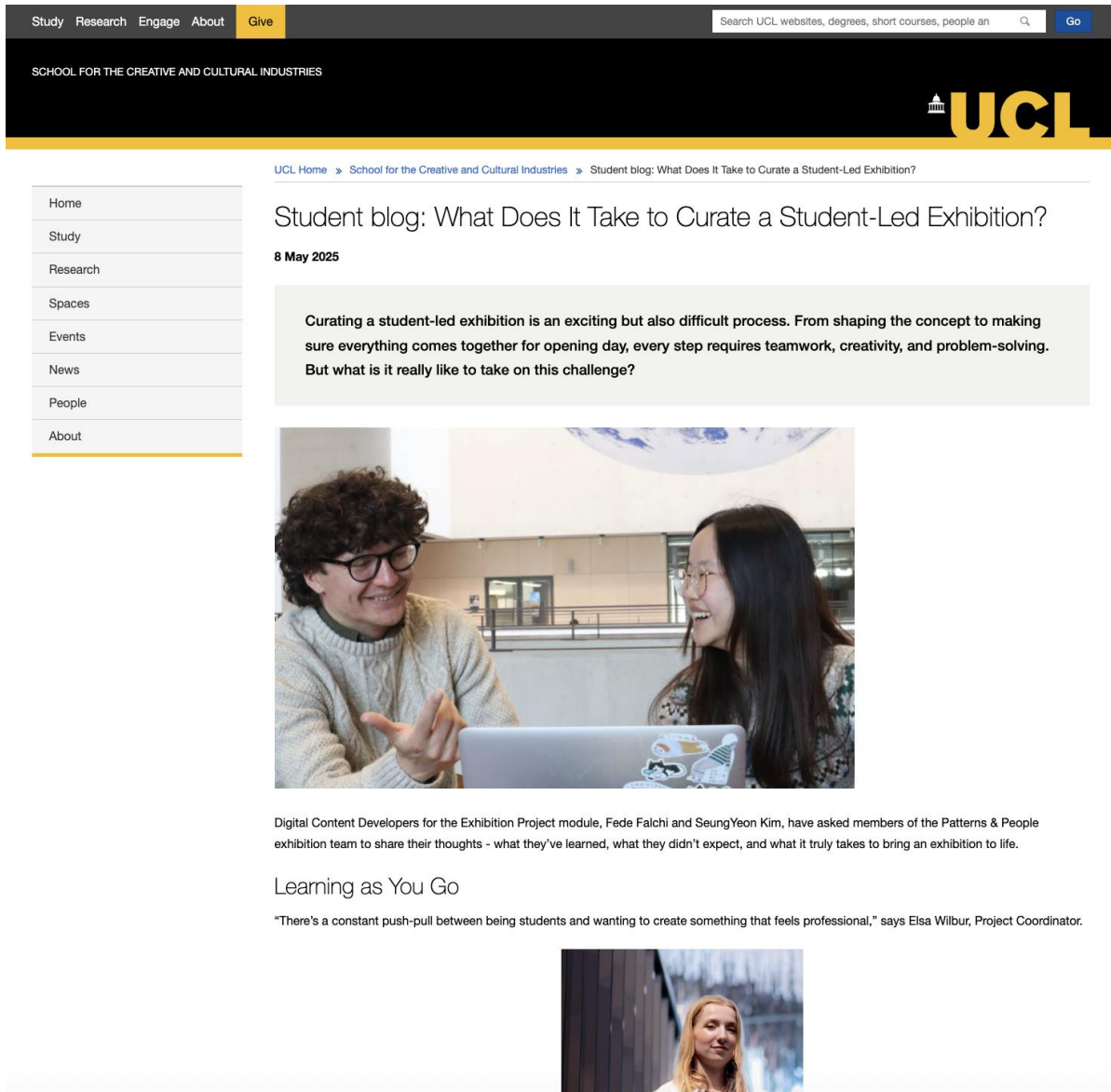


Figure 14: Screenshot of the blog post titled "What Does It Take to Curate a Student-Led Exhibition?" published on 8 May 2025 [Digital Content Developers]

#### 2.4.5 Accessibility

The blog posts benefitted from the existing accessibility standards within the UCL School for the Creative and Cultural Industries website. The platform already provides contrast ratios, a minimum of 3:1 for graphics and large text, and 4.5:1 for smaller text, to ensure readability across user groups. In addition, alternative text (alt text) is automatically implemented for all non-text content, supporting screen reader access for visually impaired users.

The blog layout follows an accessible design structure, with clear headings and logical content flow, facilitating intuitive navigation and improving the user experience for individuals using assistive technologies.

## 2.5 Social Media Digital Marketing

### 2.5.1 Overview and Strategy

Our social media strategy aimed to extend the exhibition experience beyond the gallery through curated digital storytelling. By utilising the UCL Culture Lab Instagram account, we sought to build a dynamic and accessible online presence that would engage both existing followers and new audiences, particularly students and young creatives. Through this platform, we shared not only exhibition information but also behind-the-scenes footage of the installation process and in-depth features on selected objects. These posts aimed to spark audience curiosity and deepen engagement with the exhibition's core themes. Additionally, the platform was used to promote the exhibition-related *Sip & Paint* event.

Instagram was chosen as the primary platform due to the pre-existing UCL Culture Lab account, which already had an established follower base and strong links to other UCL departments. This made it an efficient and effective channel for outreach. The account's connection with departments such as the UCL School of Social Sciences and the Petrie Museum enabled collaborative posting opportunities, significantly increasing the visibility and reach of our exhibition content. We also made strategic use of Instagram's Stories and Highlights features. Stories allowed for time-sensitive, real-time sharing, while Highlights helped archive exhibition-related content under the *Patterns & People* label for ongoing accessibility. We employed our own branded hashtag, #patternsandpeople, across all of our posts to maintain consistency and enhance visibility on social media.



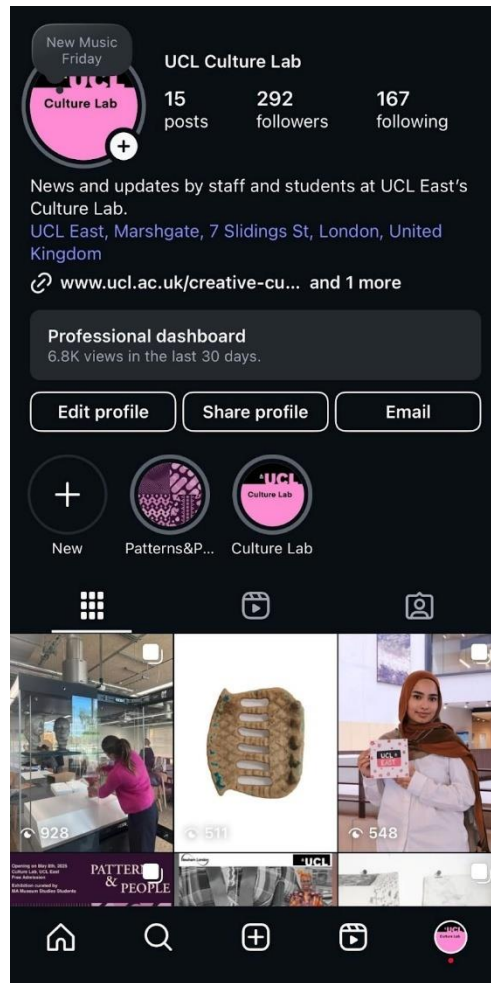


Figure 15: Screenshot of UCL Culture Lab Instagram Account [Digital Content Developers]

Grounded in principles of visual culture and identity construction within Social Learning Theory (Stokes, J. and Price, B., 2017; Putra, F.E. and Afrilian, P., 2025; Gündüz, U., 2017), our approach reflected an understanding of how digital audiences interact with content: algorithmically, visually, and emotionally.

We opted for a single-channel strategy to maintain cohesion and maximise visibility. Posts and stories were and are meant to coincide with key moments in the exhibition timeline, from installation to launch.

However, we acknowledge that this was not always achievable due to the waiting times required for obtaining posting consent.

Through these efforts, we aimed to create a sense of community around *Patterns & People*, encouraging interaction, reflection, and continued connection beyond the physical space.

### 2.5.2 Target Audience

The primary target audience for social media (Instagram) includes:

1. UCL students, particularly those in the arts, humanities, and cultural sectors, who are active on social media and likely to engage with visually compelling, story-driven content;
2. Followers of the UCL Culture Lab account, an audience already familiar with student-led cultural projects, who could be easily reached through the platform;
3. Academic and institutional partners, such as UCL departments and museums (e.g., the School of Social Sciences, the Petrie Museum), who participated in cross-posting collaborations and helped expand the reach to wider networks;
4. General Instagram users interested in culture, fashion, or exhibition-making, who might discover the project through algorithmic exposure to visually engaging stories and posts and/or our hashtag *#patternsandpeople*.

### 2.5.3 Application of Theory

The choice to use Instagram was influenced not only by its widespread use but also by its alignment with several key theoretical frameworks in digital communication and engagement. From a visual culture perspective, Instagram's focus on imagery and visual storytelling provided an ideal platform to showcase the exhibition's content in a highly engaging and easily digestible format. We understood that audiences are highly influenced by visual content and often shape their identities through observation, interaction, and imitation on social media platforms (Stokes and Price, 2017; Putra and Afrilian, 2025; Gündüz, 2017). Instagram's visually driven format offered an ideal space for audiences to engage with the exhibition, share their interpretations, and participate in shaping a collective cultural narrative.

Moreover, the decision to use a pre-existing UCL Culture Lab account speaks to identity construction in the digital space. This account, with its established following, allowed us to tap into an existing community that aligned with the exhibition's themes. By using Instagram, we were not only able to share content but also foster a sense of collective identity and community building around the exhibition, enabling visitors to interact with both the content and one another.

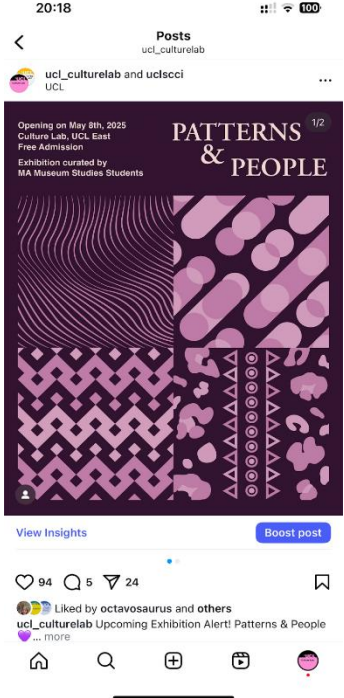
### 2.5.4 Accessibility

In terms of accessibility, Instagram offered several built-in features that supported our aims to make content more inclusive. We were mindful of colour contrast and font clarity to improve readability for all users. Stories and posts were kept concise and visually clear, helping reduce cognitive load and making the information more digestible.


At the end of the interactive storyline in the *Designing Patterns* case, we included a “follow our account” prompt, which provided an accessible pathway for visitors to stay connected and continue engaging with exhibition updates, even beyond their time in the gallery.

2.5.5 Instagram Content


Table 3: Instagram posting schedule (Post)

Date	Post Type	Caption	Design/Insights
Wednesday, April 30th	Introduction to the Exhibition with Poster	<p>Upcoming Exhibition Alert! Patterns &amp; People 💜</p> <p>Patterns &amp; People is a student-curated exhibition by 2024-2025 MA Museum Studies students enrolling in the Exhibition Project module. The exhibition will open on May 8, 2025, at the Culture Lab, UCL East, where the module is currently being carried out.</p> <p>Patterns &amp; People explores how patterns and the way we classify them shape the human experience in ways we may not always notice - from the ones within our bodies to those we create in communication, production and design.</p> <p>📅 Opening May 8th, 2025</p> <p>📍 Culture Lab, UCL East</p> <p>🕒 Please note that the Culture Lab is open to the public on Wednesdays at 2-5pm, or by appointment.</p>	 <p>Figure 16: Screenshot of Instagram Post - Basic Introduction to the Exhibition with Poster [Digital Content Developers]</p>





<p>Thursday, May 1st</p>	<p><i>Snap from the Sip &amp; Paint event</i></p>	<p>Here's a few snaps from the Sip&amp;Paint event in Marshgate, UCL East 🎨</p> <p>Hosted by the MA Museum Studies students in support of their upcoming exhibition 'Patterns &amp; People', this free session welcomed everyone to get creative, connect, and unwind.</p> <p>A big thank you to everyone who joined in! 🎨 🍷</p> <p>The 7-day countdown begins! Patterns and People opens on the 8th of May at the Culture Lab.</p> <p><a href="#"><u>#UCLCultureLab</u></a> <a href="#"><u>#UCLEast</u></a> <a href="#"><u>#PatternsandPeople</u></a></p>	 <p>Figure 18: 18 Screenshot of Instagram Post - Snaps from the Sip &amp; Paint event [Digital Content Developers]</p>
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<p>Monday, May 5th</p>	<p><i>Spotlight on Selected Object (Snake patterned amulet)</i></p>	<p>As we countdown to the opening of <i>Patterns &amp; People</i> on May 8th, here's a sneak peek at one of the objects featured in <i>Designing Patterns</i>, one of four thematic cases.</p> <p>This faience amulet, dating back to Ancient Egypt (664–332 BC), is decorated with a snakeskin-like motif, a pattern that symbolises kingship, protection, and renewal. The cobra, sacred to the goddess Wadjet, was worn by pharaohs as a powerful symbol of divine authority. The pattern itself, representing the overlapping scales of a snake, reflects beliefs in healing and rebirth, as snakes were also associated with regeneration through the shedding of their skin.</p> <p>Join us on May 8th and discover the full exhibition!</p> <p>Image Credit: UCL Petrie Collection - LDUCE-UC38709</p> <p><a href="#">#UCLCultureLab</a> <a href="#">#UCLEast</a> <a href="#">#PatternsandPeople</a></p>	 <p>The screenshot shows an Instagram post from the account 'ucl_culturelab'. The post features a photograph of a small, irregularly shaped, light-brown faience amulet with a snakeskin-like pattern of overlapping scales and several horizontal white bands. The post has 24 likes and 3 comments. The caption reads: 'As we countdown to the opening of Patterns &amp; People on May 8th, here's a sneak peek at one of the objects featured in Designing Patterns, one of four thematic cases. This faience amulet, dating back to Ancient Egypt (664–332 BC), is decorated with a snakeskin-like motif, a pattern that symbolises kingship, protection, and renewal. The cobra, sacred to the goddess Wadjet, was worn by pharaohs as a powerful symbol of divine authority. The pattern itself, representing the overlapping scales of a snake, reflects beliefs in healing and rebirth, as snakes were also associated with regeneration through the shedding of their skin. Join us on May 8th and discover the full exhibition! Image Credit: UCL Petrie Collection - LDUCE-UC38709 #UCLCultureLab #UCLEast #PatternsandPeople'.</p> <p>Figure 20: Screenshot of Instagram Post - Spotlight on Selected Object (Snake patterned amulet) [Digital Content Developers]</p>
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			<div><div><div><div><div><div><span>9:03</span><span></span><span></span><span></span><span></span><span>73</span></div><div></div><div></div><div></div><div></div><div></div></div></div><div><div></div><div>Post insights</div></div><div><div>Views</div><div>506</div><div>Views</div><div><div>36.4%</div><div>Followers</div></div><div><div>63.6%</div><div>Non-followers</div></div></div><div><div>Home</div><div>202</div></div><div><div>Profile</div><div>90</div></div><div><div>Other</div><div>214</div></div><div><div>Accounts reached</div><div>336</div></div><div><div>Interactions</div><div>--</div><div>Interactions</div></div><div><div>Likes</div><div>24</div></div><div><div>Comments</div><div>3</div></div><div><div></div><div></div><div></div><div></div><div></div></div></div></div><div><div>Figure 21: Screenshot of Post Insight - Spotlight on Selected Object (Snake patterned amulet) [Digital Content Developers]</div></div></div>
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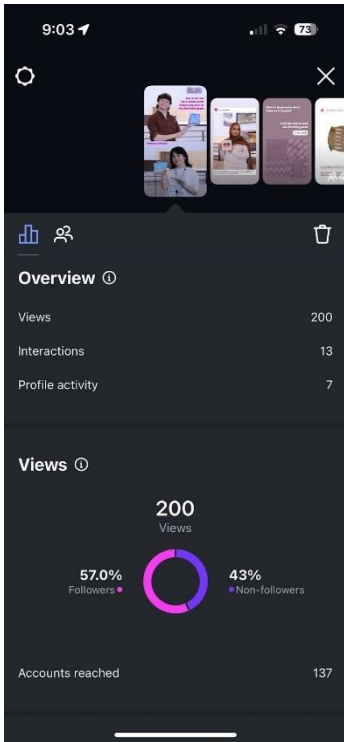


Thursday, May 8th	<i>Behind the Scenes - Final Preparations</i>	<p>Our team is putting the finishing touches on the exhibition, making sure every object is in place, every label is just right, and every detail tells a story.</p> <p>From last-minute adjustments to exciting final reveals, here's an exclusive behind-the-scenes look at what goes into the final days before opening. We can't wait to welcome you soon!</p> <p>Stay tuned 🚀</p> <p>#BehindTheScenes #FinalCountdown #ExhibitionMaking #UCLCultureLab #UCLEast #PatternsandPeople</p>	 <p>The screenshot shows an Instagram post from the account 'ucl_culturelab'. The post features a video of a person in a pink shirt working on a large, glass-enclosed display case in a museum or gallery setting. The post has a caption in Italian and several hashtags. The interface shows the time as 21:53 and the battery level at 83%.</p> <p>Figure 22: Screenshot of Instagram Post - Behind the Scenes - Final Preparations [Digital Content Developers]</p>  <p>The screenshot displays the 'Post Insights' for the same Instagram post. It shows a total of 664 views, with 20.5% from followers and 79.5% from non-followers. A breakdown of views by location is provided: Home (140), Profile (10), and Other (514). The total accounts reached is 479. Under the 'Interactions' section, there are 28 likes and 5 comments. The interface shows the time as 9:03 and the battery level at 73%.</p> <p>Figure 23: Screenshot of Post Insight - Behind the Scenes - Final</p>
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			Preparations [Digital Content Developers]
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Table 4: Instagram posting schedule (Story)

Date	Content	Design/Insight
Thursday, May 1st	Promotional story for the <i>Sip&amp;Paint</i> event, featuring participants with their artwork to attract footfall.	<div></div> <p>Figure 24: Screenshot of Instagram Promotional story for the <i>Sip&amp;Paint</i> event [Digital Content Developers]</p>



The screenshot shows the Instagram Post Insights interface for a promotional story. At the top, there's a status bar with the time 9:03, signal strength, Wi-Fi, and battery at 73%. Below the status bar, there's a close button (X) and a grid of four story thumbnails. The main section is titled 'Overview' with a help icon. It lists three metrics: Views (200), Interactions (13), and Profile activity (7). Below this is the 'Views' section, which shows a donut chart with 200 total views. The chart is divided into two segments: 57.0% for Followers (pink) and 43% for Non-followers (purple). At the bottom, it shows 'Accounts reached' as 137.

Metric	Value
Views	200
Interactions	13
Profile activity	7

Category	Percentage
Followers	57.0%
Non-followers	43%

Metric	Value
Accounts reached	137

Figure 25: Screenshot of Post Insight of Promotional story for the Sip&Paint event [Digital Content Developers]

<p>Thursday, May 1st</p>	<p>Repost from behind-the-scenes moments from the <i>Sip&amp;Paint</i> event at UCL East.</p>	<div data-bbox="894 205 1243 955"></div> <p>Figure 26: Screenshot of Instagram story repost for the Sip&amp;Paint event [Digital Content Developers]</p>
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The screenshot displays the Instagram Post Insights interface for a story repost. At the top, there's a row of five story thumbnails. Below them is a navigation bar with icons for Overview, People, and a trash can. The 'Overview' tab is selected, showing a table of metrics: Views (72), Interactions (4), and Profile activity (4). Below this is a 'Views' section with a donut chart showing 91.7% from Followers and 8.3% from Non-followers. The total views are 72. At the bottom, it shows 'Accounts reached' as 60.

Metric	Value
Views	72
Interactions	4
Profile activity	4


  

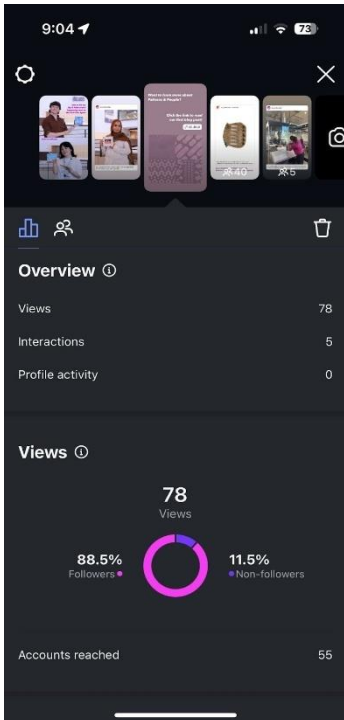
Category	Percentage
Followers	91.7%
Non-followers	8.3%

Metric	Value
Accounts reached	60

Figure 27: Screenshot of Post Insight of Instagram story repost for the Sip&Paint event [Digital Content Developers]

Saturday, May 3rd	Story linking to our blog post, encouraging followers to engage with behind-the-scenes content.	 <p>Figure 28: Screenshot of Instagram story linking to our blog post [Digital Content Developers]</p>
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The screenshot shows the Instagram post insights interface for a story link. At the top, there's a navigation bar with a settings gear, a close button, and a carousel of story thumbnails. Below this is a table with three rows: 'Views' with a value of 78, 'Interactions' with a value of 5, and 'Profile activity' with a value of 0. The 'Views' section is expanded, showing a donut chart where 88.5% (purple) represents 'Followers' and 11.5% (blue) represents 'Non-followers'. The total 'Views' is 78. At the bottom, it shows 'Accounts reached' as 55.

Metric	Value
Views	78
Interactions	5
Profile activity	0

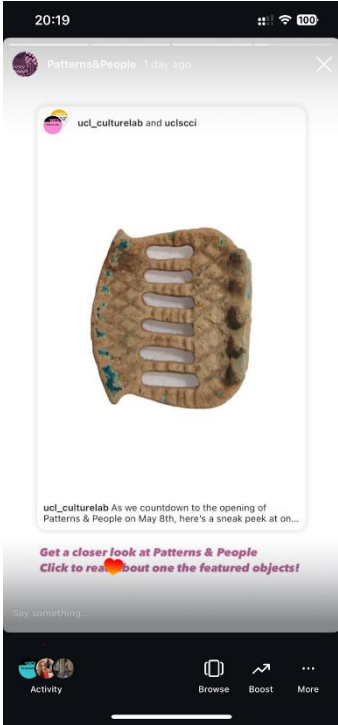
  

Category	Percentage
Followers	88.5%
Non-followers	11.5%

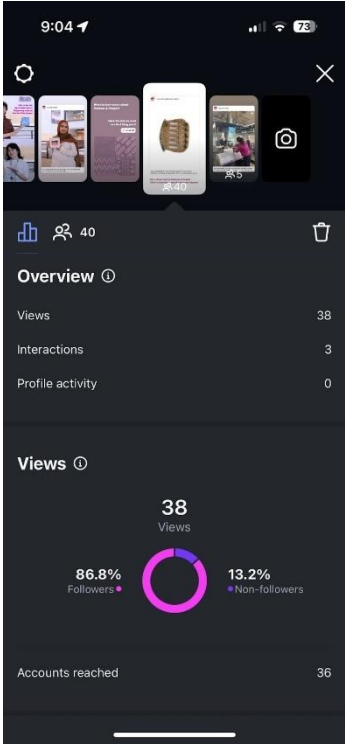
  

Metric	Value
Accounts reached	55

Figure 29: 29 Screenshot of post insight for story linking to our blog post [Digital Content Developers]

<p>Wednesday, May 7th</p>	<p>Repost from the object spotlight post, offering a sneak peek and deeper insight into one of the featured exhibition objects (amulet).</p>	<div data-bbox="894 205 1230 926"></div> <p>Figure 30: Screenshot of Instagram Post Story Repost from the object spotlight post [Digital Content Developers]</p>
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		<div data-bbox="894 205 1237 945"><p>9:04</p><p>40</p><p>Overview ⓘ</p><p>Views 38</p><p>Interactions 3</p><p>Profile activity 0</p><p>Views ⓘ</p><p>38 Views</p><p>86.8% Followers</p><p>13.2% Non-followers</p><p>Accounts reached 36</p></div> <p>Figure 31: Screenshot of Post Insight for Story Repost from the object spotlight post [Digital Content Developers]</p>
Friday, May 9th	Repost of Behind the Scenes - Final Preparations.	


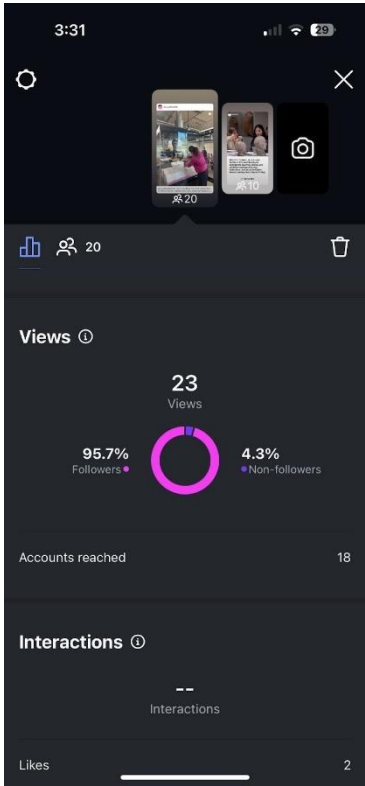
		<div><div><div><div><div><div><span>3:31</span><div><div></div><div></div><div></div></div><div>29</div></div></div><div><div><div><span></span><div><div><span><span></span></span></div><div><div>Your story</div></div></div><span>7h</span></div><div>Added to Patterns&amp;People &gt;</div></div></div><div><div><div><span></span><div><div><span><span></span></span></div><div><div>ucl_culturelab</div></div></div></div><div><div><span></span></div><div></div><div><div><div><span>ucl_culturelab</span></div><div>Our team is putting the finishing touches on the exhibition, making sure every object is in place, e...</div></div></div></div></div><div><div>Say something...</div><div><div><div><span></span><div><div><span><span></span></span></div><div><div>Activity</div></div></div></div><div><div><span></span><div><div><span><span></span></span></div><div><div>Boost</div></div></div></div><div><div><span></span><div><div><span><span></span></span></div><div><div>Highlight</div></div></div></div><div><div><span></span><div><div><span><span></span></span></div><div><div>Mention</div></div></div></div><div><div><span></span><div><div><span><span></span></span></div><div><div>More</div></div></div></div></div></div></div></div></div></div></div></div></div></div></div></div>
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Figure 32: Screenshot of Instagram Story Repost of Behind the Scenes - Final Preparations [Digital Content Developers]

		<div data-bbox="893 203 1255 984"><p>The screenshot shows the Instagram 'Post Insights' screen for a story repost. At the top, the time is 3:31 and the battery is at 29%. Below the status bar, there are icons for settings, a close button, and a preview of the story. The main section shows 'Views' with a count of 23. A donut chart indicates that 95.7% of views came from 'Followers' and 4.3% from 'Non-followers'. Below this, 'Accounts reached' is listed as 18. The 'Interactions' section shows 0 interactions. At the bottom, 'Likes' are listed as 2.</p><table><tr><th>Metric</th><th>Value</th></tr><tr><td>Views</td><td>23</td></tr><tr><td>Followers (Percentage)</td><td>95.7%</td></tr><tr><td>Non-followers (Percentage)</td><td>4.3%</td></tr><tr><td>Accounts reached</td><td>18</td></tr><tr><td>Interactions</td><td>0</td></tr><tr><td>Likes</td><td>2</td></tr></table></div> <div data-bbox="893 1012 1359 1098"><p>Figure 33: Screenshot of Post Insight for Story Repost of Behind the Scenes [Digital Content Developers]</p></div>	Metric	Value	Views	23	Followers (Percentage)	95.7%	Non-followers (Percentage)	4.3%	Accounts reached	18	Interactions	0	Likes	2
Metric	Value															
Views	23															
Followers (Percentage)	95.7%															
Non-followers (Percentage)	4.3%															
Accounts reached	18															
Interactions	0															
Likes	2															

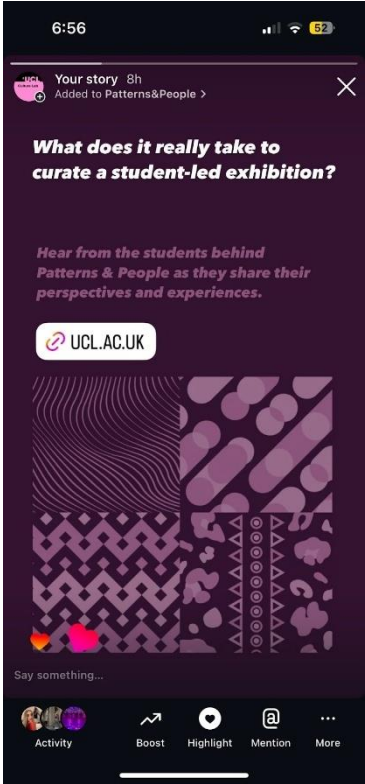
Saturday, May 10th	Story linking to second blog post, encouraging followers to engage with behind-the-scenes content.	
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Figure 34: Screenshot of Instagram story linking to our blog post [Digital Content Developers]

2.5.6 Planned Content for the Coming Weeks

Table 5: Planned Content for the Coming Weeks - Posting Schedule

Date	Title/Post Type	Caption
Monday, 12th of May	<i>Meet the Team – Who’s behind Patterns &amp; People?</i>  <i>Post Type:</i> Portrait images of ourselves or a group picture + description of our roles	An exhibition doesn’t come together on its own—it takes a dedicated team working behind the scenes!  Meet the incredible students who have been curating, designing, researching, and coordinating every aspect of our exhibition on patterns in human experience.  <i>Coordinators:</i> Elsa Wilbur, Kelsey Fisher

		<p><i>Content Developers:</i> Alexia Saettone Prado, Cheuk Yiu Pun, Emily Baker, Fede Falchi (digital), SeungYeon Kim (digital), Yumo Shen</p> <p><i>Audience Researchers:</i> Frederick Wilson, Gianluigi Frazzi, Suet-Ying Lee</p> <p><i>Collections managers:</i> Amy Keall, Yushi Zheng</p> <p>#BehindTheScenes #MeetTheTeam #ExhibitionMakers #UCLCultureLab #UCLEast #PatternsandPeople</p>
Wednesday, 14th of May	<p><i>Invitation to Visit the Exhibition</i></p> <p><i>Post Type:</i> Image of the Exhibition Space or Key Artwork + map of campus / area</p>	<p>Our exhibition Patterns &amp; People is finally open!</p> <p>📍 Culture Lab, UCL East</p> <p>The main entrance of the building is facing out onto the Here East business park and has a large orange 'B' to the left of the main doors and a set of wooden UCL letters to the right of the door.</p> <p>The Culture Lab is open to the public on Wednesdays at 2-5pm, or by appointment.</p> <p>Accessibility:</p> <ul style="list-style-type: none"> <li>- All day parking is available at Westfield, Stratford. There is a free shuttle bus service which runs regularly to the Here East site.</li> <li>- All our spaces are wheelchair accessible. All our venues have seating for wheelchair users and other people with different access needs. If you require the use of the lift, please contact UCL Here East reception.</li> <li>- Assistance dogs may also be taken into the school.</li> </ul>

Friday, 16th of May	<p><i>Want to Experience Patterns and People more? Listen to our Student-Curated Audioguides!</i></p> <p><i>Post Type:</i> Image of the exhibition case with QR code to Audioguide</p>	<p>✨ Want to experience <i>Patterns and People</i> beyond the labels? 🎧 Scan the QR code to access our student-curated audioguides! Explore behind-the-scenes insights, personal reflections, and detailed object stories — all voiced by students with diverse backgrounds and accents. Celebrate representation, inclusivity, and multiple perspectives in your exhibition experience.</p> <p>#PatternsAndPeople #Audioguide #StudentVoices #InclusiveExhibition #RepresentationMatters #MuseumExperience #BehindTheScenes #AccessibleExhibition</p>
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## 2.6 Other Digital Resources

### 2.6.1 QR to Eugenics Podcast – Body Patterns Case

Link: <https://www.ucl.ac.uk/racism-racialisation/podcasts/what-does-eugenics-mean-us>

This podcast series, hosted by Subhadra Das at UCL’s Sarah Parker Remond Centre, critically examines the legacy and ongoing influence of eugenic thinking. Through interdisciplinary conversations, it explores how concepts of race, ability, gender, and class have been shaped by eugenic ideologies.

Integrated into the exhibition via QR codes, the podcast offers an auditory avenue for visitors to engage with complex historical and social issues. It complements the visual elements of the exhibition, providing a multisensory experience that caters to diverse learning preferences.

### 2.6.2 Google Doc - Reading List - Designing Patterns Case

Link:

[https://docs.google.com/document/d/1JBvam7Aa6egkxzOpV3DmCoLIwMyhdZKJIn41CHM\\_Ubw/edit?tab=t.0](https://docs.google.com/document/d/1JBvam7Aa6egkxzOpV3DmCoLIwMyhdZKJIn41CHM_Ubw/edit?tab=t.0)

We developed this document in collaboration with the Content Development Team. This curated reading list delves into the ethical, environmental, and social complexities surrounding the use of animal patterns in contemporary fashion. It prompts critical reflection on how admiration for animal aesthetics can intersect with exploitation, urging both designers and consumers to consider the implications of their choices.

Accessible via QR codes in the exhibition space, the reading list serves as an educational tool, extending the conversation beyond the physical exhibits. It empowers visitors to engage with the subject matter at their own pace, fostering deeper understanding and ongoing reflection.

### 3. Digital Access Tools

The delivery of our digital content relied on a selected set of tools and platforms, each chosen for its specific strengths in enhancing accessibility, user experience, and engagement across diverse audiences.

1. *QR codes* served as the primary access points, offering a seamless bridge between the physical exhibition space and its digital extensions. Positioned strategically throughout the gallery, they allowed visitors to instantly access content via their smartphones, removing barriers to participation and extending engagement beyond the exhibition walls.
2. The UCL School of Social Sciences website functioned as the main online repository, hosting the blog posts. This ensured long-term digital archiving, credibility, and institutional visibility.
3. Our social media platform of choice was Instagram, which was employed to amplify outreach, leveraging the algorithmic visibility and visual culture of these spaces to attract and interact with audiences, particularly younger demographics.
4. *Typeform* was used for the interactive quiz and the digital interactive narrative, chosen for its intuitive user interface, mobile responsiveness, and capacity for real-time feedback collection. This tool allowed us to design an experience that balanced playfulness with critical reflection, aligning with experiential learning principles.
5. *SoundCloud* was selected for the delivery of the audio guide due to its robust streaming capabilities, cross-device compatibility, and interactive features such as comment sections and track timelines, which supported an engaging, user-friendly auditory experience.
6. Finally, *Adobe* tools were essential throughout the design and production process, enabling high-quality graphic design, video editing, and visual coherence across all digital outputs.

## 4. Consultation Meetings and Audience Research Findings

### 4.1 Digital Interactive Storyline

Following the workshop *Authoring Interactive Digital Narratives* by Vivi Katifori, Dimitra Petousi, Myrto Koukouli, Anastasia Vasileiou, and the session *Digital Interactive Narratives* by Dr Sara Perry, we were eager to explore incorporating an interactive digital element into our exhibition. To support this, we held a dedicated consultation meeting with Vivi Katifori on Monday 17th of April, during which she introduced us to the *Narrative Story Maker* tool in great

detail. This platform is specifically designed for the needs of heritage experts and experience designers, prioritising intuitive, non-programmer-friendly interfaces and rapid prototyping capabilities.

The meeting was invaluable in helping us understand best practices in interactive narrative design within cultural heritage contexts. Vivi demonstrated how the tool allows for structuring of narrative paths, and content integration, all within a framework tailored to museum and heritage settings.

#### 4.1.1 Considerations

While *Narrative Story Maker* offered several promising features, we encountered limitations that conflicted with our aims for the digital narrative. Some preset interaction designs, such as the automatic use of red to indicate incorrect responses, risked compromising the inclusive and welcoming atmosphere we aimed to create. In addition, the platform did not allow for font customisation, which restricted our ability to align the visual identity of the narrative with the exhibition's overall design. A significant functional limitation was the absence of an open text input option, which prevented visitors from freely sharing their reflections or perspectives. The only available workaround, using preselected multiple-choice questions, was both aesthetically rigid and insufficient for capturing meaningful qualitative feedback from participants. This limitation would have significantly reduced our capacity to incorporate audience insights into future iterations of the project. As a result, we ultimately selected Typeform, which provided the necessary flexibility in both design and user interaction, enabling a more inclusive, customisable, and dialogic experience that aligned with the exhibition's participatory ethos.

### 4.2 Quiz

Based on the feedback and findings provided by the Audience Research Team, the interactive quiz was adjusted to better align with visitor expectations and enhance engagement. The first and second formative evaluations, conducted on 4th April, helped shape the direction of the digital resource. The quiz, which focuses on the meanings of emoticons and body gestures across different cultures, was originally designed with 20 questions, split into two sections: one on emoji meanings and another on body gestures. However, feedback from the evaluation indicated that the quiz was too long, particularly for participants who found it more suitable as a taster for the topic rather than a comprehensive activity. Participants also noted that the first section, which involves guessing the meaning of emojis, was more interactive for non-native English speakers due to the visual nature of the content, whereas the second part, which required reading and deeper reflection, was perceived as less engaging. As a result, the quiz was shortened to eight questions, striking a balance between engagement and brevity.

#### 4.2.1 Considerations

Some participants expressed a desire for the quiz to feature live interaction, akin to platforms like Menti, where they could see which answers were the most popular and compare their choices with others. Unfortunately, this was not possible within the constraints of the platform we were using. Typeform, while offering a user-friendly and visually appealing interface, does not support



real-time response aggregation or the display of popular answer choices during the quiz. As a result, we were unable to implement this feature. Despite this limitation, we focused on ensuring that the quiz still fostered engagement through thought-provoking content and the opportunity for participants to reflect on cultural differences in emoji interpretation and body gestures.

Additionally, we removed the right/wrong answer format to focus on promoting open-ended engagement and reflection. These adjustments align with the feedback received and ensure a more enjoyable, interactive experience for all users.

### *4.3 Social Media*

On the 27th of February, we held a meeting with Ella Strickland De Souza, Senior Communications & Marketing Officer, and Sarah Byrne, Culture Lab Manager and Curator at UCL, where we discussed the feasibility of using social media to enhance the exhibition's reach. During the meeting, we shared strategies for audience engagement, focusing particularly on Instagram as a platform for sharing content. This allowed us to refine our approach to social media and integrate it effectively into our broader digital strategy. The consultation was accompanied by ongoing communication and feedback, which played a key role in shaping our social media content and ensuring its alignment with the exhibition's aims.

## **5. Final Reflection and Recommendations for Next Year**

### *5.1 Final Reflections*

The Digital Team encountered a variety of challenges as well as positive outcomes throughout the project.

One of the most meaningful aspects was reflecting on how our initial ideas as digital content developers evolved over time. Early ideas, reflected in the first and second panel meeting, included active use of a YouTube channel, incorporating AR (Augmented Reality), and collaborations with UCL societies such as the Dance & Music Societies and the Sign Language Society. However, as we progressed, we had to confront increasing practical constraints, including copyright concerns, restrictions on device installation in the exhibition space, and the need for ethics clearance when conducting interviews. Given that the team consisted of only two members, it became evident that managing all tasks within the constrained timeframe posed significant challenges, requiring compromises throughout the exhibition planning process.

The project also required constant adaptation. Many decisions that had already been finalised had to be revisited due to external factors beyond our control. Although this led to moments of confusion, these experiences taught us to stay calm, communicate effectively within the team, and work collaboratively to find solutions, and this experience ultimately strengthened our adaptability. One of the main challenges we faced was that our work was heavily dependent on the content development team. Delays in their deadlines meant that our own tasks were pushed back, which often led to us working under time pressure to get everything done. As a result, we

sometimes had to rush certain parts of the project, which affected how polished they were. Managing these delays while still trying to maintain quality was an ongoing challenge throughout the project.

Working in a new space like the Culture Lab, where digital elements had not previously been tested as permanent features, required careful consideration. We had to rely on web-based digital elements, as the infrastructure for fully integrated or embedded digital installations was not yet in place. However, collaborating with Culture Lab and the School of Creative and Social Sciences was a particularly valuable experience. Sarah Bryne, Culture Lab Manager and Curator, and Camilla Ranjet, Assistant Curator at the Culture Lab, were incredibly supportive and provided essential guidance in assessing the feasibility of our digital content ideas; Ella Strickland De Souza, Senior Communications & Marketing Officer, was particularly helpful in providing feedback on our blog posts.

## *5.2 Recommendations for Next Year*

1. It's crucial to ensure clear and consistent communication between all teams, especially as the project progresses. This helps avoid misunderstandings and delays. At the end of the project, communication was lacking, and the group chat we had set up wasn't used as actively as it should have been.
2. If you plan to use social media or other public-facing platforms, it's important to identify early on who needs to approve content. Content approval can take time, so ensure you factor this into your planning to avoid last-minute rushes.
3. Take the time at the start of the project to explore and test the digital tools and platforms you plan to use. Understanding their capabilities and limitations early will save time later and ensure you're using the most effective tools for the job.
4. It's easy to get carried away with big ideas, but it's important to set achievable goals. Be mindful of your resources, the timeline, and the limitations of the space. Keeping things realistic will help avoid unnecessary stress and last-minute changes.
5. Given the new exhibition space, understanding its unique limitations and how they may impact your digital content is key. Take time to assess the space and plan your resources accordingly.
6. Getting feedback and input from all team members and UCL Culture Lab staff early on will help shape the direction of the project and ensure everyone is aligned.
7. Ensure deadlines are clear from the start, and keep track of your progress. Delays in one part of the project can create a domino effect, so it's essential to keep everyone on track and manage time effectively.
8. Expect some unexpected challenges along the way. Stay flexible and be open to problem-solving creatively as issues arise. Adaptability is key to keeping things moving smoothly, especially when dealing with tight deadlines or technical difficulties.



## 6. References

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# PATTERNS & PEOPLE

MA Museum Studies 2024-2025  
Exhibition Project  
Portfolio

Collections Management  
Appendix



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## 1. Executive Summary

*Patterns & People* had two Collection Managers who oversaw the acquisition of objects based on the storylines produced by the Content Team and the feedback gathered by Audience



Research. Decisions on object choices were always based on the conservation needs of the objects and the environment in the cases, which will be expanded on below. The object list went through several changes as the narrative of the exhibition was developed and edited but this appendix will include only the final master list.

The Collection Managers also organised the installation of the exhibition, which included sourcing appropriate mounts, designing case layouts and liaising with UCL Collections and Curatorial staff to arrange the installation of loaned objects. In preparation for next year's exhibition the manager's created a deinstallation guide which outlines where objects should be returned to/disposed of.

The new location for the exhibition at the Culture Lab meant an additional task for the Collection Managers, who oversaw the couriering of all UCL loaned items from the Bloomsbury Campus to UCL East. This involved helping to safely pack the Institute of Archaeology's loaned objects for collection by Constantine and accompanying the objects in the van to UCL East.

## 2. Object Discussion

### 2.1 UCL Collections

This exhibition uses objects from four of UCL's Collections: Petrie Museum of Egyptian Archaeology, Science Collection, Ethnographic Collection and the Institute of Archaeology. These collections were used because of their relevant collections and the staff's availability and capacity to be involved with the exhibition. There are no objects from the Grant Museum of Zoology in the final exhibition due to the decision to focus on human-related patterns, however the staff at the Grant did meet with us and discuss possible directions and objects in the earlier stages of project planning.

An issue we faced during the outreach process was navigating the effects of UCL's Bicentennial anniversary in 2026. One result of this was the inability to access the entirety of the Art Museum's collections, most of the Ethnographic Collection and parts of the Science Collection due to building work and store relocations. To combat this we made sure to regularly update the collection managers and to provide object requests as soon as possible. In some cases work for the anniversary also limited collection staff's availability to meet with us at all stages of the project. This meant that in some cases, namely the Petrie Museum, we did not receive confirmation for object selection until April 7th, less than a month before installation began. This resulted in a delay finalising the object list, case designs and mount selection.

### 2.2 Ethical Considerations

Early on in the conception of *Patterns & People* and the storyline the issue of UCL's historic involvement in the pseudoscience Eugenics became apparent. This was a problem that both the Content Team and the Collections Team had to grapple with. After consultation with the curator of the Science Collection, Liz Blanks, we decided that UCL's Eugenics legacy meant that any discussion about identifying and categorising patterns in the human body needed to include the

problematic side. The choice to use the Phrenology heads provided an opportunity to introduce and discuss Eugenics without it dominating the case or exhibition as a whole.

### 2.3 Aztec Objects

In developing our storyline and object choice, we were interested in the patterns used in designs, especially these geometric patterns. Aztec-style patterns are commonly used on jewellery that we wear in the modern day and have an everlasting popularity. We purchased a well-designed Aztec bracelet made of red and orange beads and the copyright of an image showing the corresponding Aztec pattern to back up with each other. However, as the exhibition storyline developed we decided to focus on the Huichol patterns and Fijian Tapa patterns because we have an example of each from the Ethnographic Collections. Ultimately, the Aztec-themed objects did not end up in our exhibition.

## 3. Environmental Report

This report is based on data provided by Camella Ramjet, Culture Lab Collections Care and Curatorial Assistant. This data was then compared to Museum-standard guidance on optimum environmental conditions and at risk object types were identified (Heritage Collections Council 1998 & SHARE Museums East 2011). The main takeaway from the report was the high Lux level across the cases, but especially in the two nearest the window. As a result of these findings we limited the amount of historic textiles on display, choosing instead to purchase examples when needed or to strategically place items in the drawers to limit light exposure. The cases are airtight and climate-controlled so environmental factors like relative humidity, temperature and pests were all carefully monitored and posed low-to no risk for the exhibition once installation was complete.

Table 1: Environmental Condition Report

<b><u>Environmental Factors</u></b>	<b>Ideal Conditions for Stability</b>	<b>Current Conditions</b>	<b>Objects at Risk</b>	<b>Suggestions for Display</b>
<b>Light (Lux and UV)</b>	Ideal conditions depend on the materials, with 300 lux being the maximum for <b>insensitive objects</b> . <b>Very sensitive</b> objects should not be exposed to levels over 50 lux, and <b>moderately</b>	Varies by case location, but is consistently high. Cases 6 and 8 by the door range from 50-300 lux. 7 and 9 by the window range from 100-300 lux.	<b>Very sensitive:</b> textiles, manuscripts, old photographs, colour photographs, drawings, and prints.	Objects very sensitive to lux should be displayed in the drawers as levels are too high. Paper objects should be facsimiles.






	<b>sensitive</b> no more than 200.		<b>Moderately sensitive:</b> wood, bone, b&w modern photographs, and minerals.  <b>Insensitive objects:</b> metal, ceramic, stone, and glass.	
<b>Relative Humidity (RH)</b>	40-60% is a safe range for most objects, though certain items are more particular.	Ranges from 35-55% inside the cases. Externally this fluctuates by ~10% during a 24 hour period.	<b>Sensitive to humidity:</b> wood, metals, furniture, ivory,  Photographs and plastics are best kept at 35-50%.	Continue the use of silica gel to regulate and monitor the temperature reader in the case regularly. Confirm that cases are airtight to prevent water from entering them.
<b>Temperature (°C)</b>	Ideal temperature for most objects is between 18-24°C.	Ranges from 19-21°C inside the cases.  Analysis of a month of recordings shows slow fluctuation over a 24 hour period outside of the cases.		Continue the use of silica gel to regulate and monitor the RH levels regularly.

<b>Pests</b>	No pests present in space.	Blunder and moth traps are spread throughout the exhibition space. There have been no pests detected inside the cases, nor have there been any infestations.	Organic materials like textiles, paper and wood are all at risk of being consumed by pests.	Take precaution when installing the cases that no pests have the ability to enter. Confirm that the cases are sealed tightly and continue to monitor the traps.
<b>Pollutants</b>	Cases should be tightly sealed to prevent particle pollution from entering, air quality should be monitored consistently.	Air quality was monitored because of some concerning smells, however the air quality is now quite good so not recorded anymore.  Dust can't accumulate inside and space is cleaned regularly	Dust can harbour and attract pests putting organic material at risk.  It can also absorb moisture, leading to mould and corrosion of metals.	Use of inert, conservation grade materials for mounting objects. Monitor that cases are tightly sealed.
<b>Security</b>	Cases should be locked, with their keys in secure possession of museum staff. Security cameras can help to further monitor object safety.	Cases are locked and the keys are kept elsewhere in the building in a double bloated box that only the curator and assistant curator have access to.  The culture lab is behind two levels of card reader	Expensive items.	Make sure that cases are safely locked after installation, and that the keys are kept in their secure location.





		access and is only open to the public once a week.		
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## 4. Object List





Table 2: Final Object List








4.1 Case 6: Body Patterns (12 tombstone labels 12 objects)								
Object Name	Accession Number	Source	Image	Dimensions	Mount	Notes	Communication Message	Learning Outcome
3D Anatomical Model	n/a	Purchased		- Genderless 18 Parts - Height: 42 cm	White cuboid block 	n/a	Patterns in the body are classified as biological processes by Western scientific and medical practices.	KNOWLEDGE AND UNDERSTANDING  Identify how patterns in the body have been classified.
Seal Impression with Fingerprint	EXIII.103/2	UCL Institute of Archaeology		- Height: 1.5 cm - Width: 2.5 cm		n/a	Patterns in the body are classified as biological processes by Western scientific and medical practices.	KNOWLEDGE AND UNDERSTANDING  Identify how patterns in the body have been classified.
Enlarged image of Seal Impression with Fingerprint	n/a	Printed, Image Credits: Elsa Wilbur		- Height: 10.5 cm - Width: 14.8 cm	Adjustable holder	n/a	Patterns in the body are classified as biological processes by Western scientific and	KNOWLEDGE AND UNDERSTANDING  Identify how patterns in the body have

# Collections Management Appendix 8








							medical practices.	been classified.
Briqueta ge with Fingerpri nt	50/4124	UCL Institute of Archaeol ogy		tbc	tbc	n/a	Patterns in the body are classified as biological processes by Western scientific and medical practices.	KNOWLEDGE AND UNDERSTANDING  Identify how patterns in the body have been classified.
Enlarged image of Briquetage with Fingerprint	n/a	tbc	tbc	tbc	tbc	n/a	Patterns in the body are classified as biological processes by Western scientific and medical practices.	KNOWLEDGE AND UNDERSTANDING  Identify how patterns in the body have been classified.
Ink Fingerpri nts using the teams fingers	n/a	Students Made		- Height: 13 cm  - Width: 25.5 cm	Bridge + adjustable holder 	n/a	Patterns in the body are classified as biological processes by Western scientific and medical practices.	KNOWLEDGE AND UNDERSTANDING  Identify how patterns in the body have been classified.
Christophe F. Von Ammon, classified as 'Intellectual'	LDUSC-Noel-02	UCL Science and Engineering Collection ns		- Height: 42 cm  - Diameter: 22.5 cm  - Width: 18 cm	Plastazote square	Science Collections: on top of plastazote or use museum wax to stabilise	Patterns in the body have been historically classified to suit harmful ideologies.  Ethical considerations must guide how we classify and	KNOWLEDGE AND UNDERSTANDING  Recognise that patterns in the body have been historically interpreted in harmful ways.







# Collections Management Appendix 9




							interpret patterns in human bodies today.	Make and defend judgement with the ethical dimensions of scientific classification.
Joseph Vetter, classified as 'Criminal'	LDUSC-Noel-36	UCL Science and Engineering Collections		- Height: 38 cm - Diameter: 23 cm - Width: 18 cm	Plastazote square	Science Collections: on top of plastazote or use museum wax to stabilise	Patterns in the body have been historically classified to suit harmful ideologies.  Ethical considerations must guide how we classify and interpret patterns in human bodies today.	KNOWLEDGE AND UNDERSTANDING  Recognise that patterns in the body have been historically interpreted in harmful ways.  Make and defend judgement with the ethical dimensions of scientific classification.
Pericarditis	CARSWELL/A/1	UCL Special Collections		- Height: 21 cm - Width: 14.8 cm	White block + adjustable holder 	Special Collections: Please be sure to acknowledge the Carswell Collection, UCL Library Services, Special Collections	Patterns in the body are classified as biological processes by Western scientific and medical practices.	KNOWLEDGE AND UNDERSTANDING  Identify how patterns in the body have been classified.
Entoza in Bronchi	CARSWELL/Cb/579	UCL Special Collections		- Height: 21 cm - Width: 14.8 cm	Adjustable holder	Ibid.	Patterns in the body are classified as biological processes by Western scientific and	KNOWLEDGE AND UNDERSTANDING  Identify how patterns in the body have been classified.

							medical practices.	
Pia Matter: Inflammation	CARSWELL/D/111	UCL Special Collections		- Height: 18.2 cm - Width: 25.7 cm	White block + adjustable holder 	Ibid.	Patterns in the body are classified as biological processes by Western scientific and medical practices.	KNOWLEDGE AND UNDERSTANDING  Identify how patterns in the body have been classified.
Tuberculous: Pleura, Spleen, Lungs and Bronchial Glands	CARSWELL/Cb/566	UCL Special Collections		- Height: 25.7 cm - Width: 18.2 cm	Adjustable holder	Ibid.	Patterns in the body are classified as biological processes by Western scientific and medical practices.	KNOWLEDGE AND UNDERSTANDING  Identify how patterns in the body have been classified.
<b>4.2 Case 7: Communicating Patterns</b> <b>(12 tombstone labels 12 objects)</b>								
Object Name	Accession Number	Source	Image	Dimensions	Mount	Notes	Communication Message	Learning Outcome
Thumbs-Up Gesture	n/a	Purchased		- Height: 26 cm - Width: 8 cm	Block + the base of an adjustable holder 	n/a	Gesture is a form of pattern that can be used for non-verbal communication.	ACTIVITY AND BEHAVIOUR  Recognise that patterns are used in non-verbal communication.
I Love You in ASL	n/a	Purchased		- Height: 26 cm - Width: 8 cm		n/a	Gesture is a form of pattern that can be used for non-verbal communication.	ACTIVITY AND BEHAVIOUR  Recognise that patterns are used in non-verbal




								communication.
The Letter B in BSL	n/a	Purchased		- Height: 26 cm - Width: 8 cm		n/a	Gesture is a form of pattern that can be used for non-verbal communication.	ACTIVITY AND BEHAVIOUR  Recognise that patterns are used in non-verbal communication.
Amulet with an Offering Gesture	LDUCE-UC52874	UCL Petrie Museum of Egyptian Archaeology		- Height: 7.5 cm - Diameter: 2.2 cm - Width: 1.8 cm	2 blocks + melinex sheet 	Petrie Museum: No pinning, and displayed either on a Perspex block or on the showcase shelf/ base, but always with a melinex cut out	Gesture is a form of pattern that can be used for non-verbal communication.	ACTIVITY AND BEHAVIOUR  Recognise that patterns are used in non-verbal communication.
Smiling figurine	LDUCE-UC48132	UCL Petrie Museum of Egyptian Archaeology		- Height: 6.3 cm - Depth: 4.6 cm - Width: 3.8 cm		Ibid.	Humans perceive patterns in facial expressions that are classified as emotions.	ACTIVITY AND BEHAVIOUR  Apply their own understanding of communication methods about the case to answer questions about emotions.
Gesture Finger Puppets	n/a	Purchased		- Varied - Height: 7 cm - Width: 3 cm	There are transparent dice inside to support them.	n/a	Gesture is a form of pattern that can be used for non-verbal communication.	ACTIVITY AND BEHAVIOUR  Recognise that patterns are used in non-verbal communication.

Fragment of a Jar with an Open Finger Gesture	46.10/22	UCL Institute of Archaeology		- Height: 14 cm - Width: 11.4 cm - Thickness: 0.9 cm		n/a	Gesture is a form of pattern that can be used for non-verbal communication.	ACTIVITY AND BEHAVIOUR  Recognise that patterns are used in non-verbal communication.
Six Basic Emotions sheet	n/a	Printed, Image credit: Fede Falchi		- Height: 21 cm - Width: 29.7 cm	Bridge + 2 adjustable holders	n/a	Humans perceive patterns in facial expressions that are classified as emotions.	ACTIVITY AND BEHAVIOUR  Apply their own understanding of communication methods about the case to answer questions about emotions.
Duchenne and non-Duchenne Smile	n/a	Printed, Image Credits: SeungYeon Kim		- Height: 18.2 cm - Width: 25.7 cm	Bridge + adjustable holder	n/a	Humans perceive patterns in facial expressions that are classified as emotions.	ACTIVITY AND BEHAVIOUR  Apply their own understanding of communication methods about the case to answer questions about emotions.
Emoji Stickers	n/a	Purchased		- Height: 21 cm - Width: 14.5 cm	Bridge + stand 	n/a	Humans perceive patterns in facial expressions that are classified as emotions.	ACTIVITY AND BEHAVIOUR  Apply their own understanding of communication methods about the case to answer questions

								about emotions.
Mirror	n/a	Purchased		- Height: 25 cm - Width: 11 cm	n/a	n/a	Humans perceive patterns in facial expressions that are classified as emotions.	ACTIVITY AND BEHAVIOUR  Apply their own understanding of communication methods about the case to answer questions about emotions.
Emoji Toy	n/a	Purchased		- Varied - Diameter: 5 cm	Magnetic hooks + wires 	n/a	Humans perceive patterns in facial expressions that are classified as emotions.	ACTIVITY AND BEHAVIOUR  Apply their own understanding of communication methods about the case to answer questions about emotions.

## 4.3 Case 8: Producing Patterns

(12 tombstone labels 17 objects)

Object Name	Accession Number	Source	Image	Dimensions	Mount	Notes	Communication Message	Learning Outcome
Indigo cloth, potash ball, indigo dye ball	I.0083 a, b, c	UCL Ethnographic Collections	 Indigo cloth	Folded - Length: 70 cm - Width: 40 cm  Unfold	Plastazote base	Ethnographic Collections: it is possible to expose it folded, either in two or in three.  Kept in a drawer with	Patterns are used in the production techniques of clothing and textiles.  Clothing and textiles can be	ENJOYMENT, INSPIRATION AND CREATIVITY  Conclude that patterns are integral to production processes.







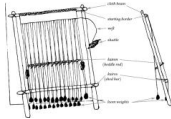


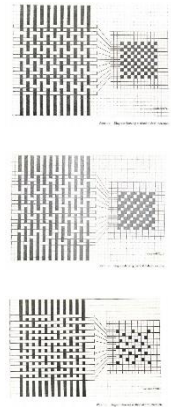


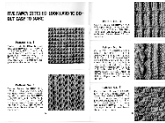



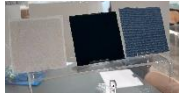





				<ul style="list-style-type: none"> <li>- Length: 127 cm</li> <li>- Width: 78 cm</li> </ul>		<p>a sign on the outside saying 'open me'.</p> 	classified based on the pattern used in the production process.	Be inspired to craft with the use of patterns.
			 <p>Potash ball</p>	<ul style="list-style-type: none"> <li>- Diameter: 5 cm</li> </ul>				
			 <p>Indigo dye ball</p>	<ul style="list-style-type: none"> <li>- Diameter: 8 cm</li> </ul>				
Loom Bands, Rainbow Loom	n/a	Purchased		- Varied		n/a	Patterns are used in the production techniques of clothing and textiles.	<p>ENJOYMENT, INSPIRATION AND CREATIVITY</p> <p>Conclude that patterns are integral to production processes.</p> <p>Be inspired to craft with the use of patterns.</p>
Clay Loom Weight	46.25/26.2	UCL Institute of Archaeology		<ul style="list-style-type: none"> <li>- Height: 9 cm</li> <li>- Diameter: 8 cm</li> </ul>	Bridge	The original label is kept in the box of UCL 989 - Ceramic loom weight.	Patterns are used in the production techniques of clothing and textiles.	<p>ENJOYMENT, INSPIRATION AND CREATIVITY</p> <p>Be inspired to craft with the use of patterns.</p>




Illustration of Medieval and Warp-weighted Looms  1. Medieval loom  2. Warp-weighted loom	n/a	Printed, © Alex Mclean, Giovanni Fanfani, Ellen Harlizius-Klück, used under <a href="#">CC BY-NC-SA</a>		- Height: 14.8 cm  - Width: 21 cm	Adjustable holder	n/a	Patterns are used in the production techniques of clothing and textiles.	ENJOYMENT, INSPIRATION AND CREATIVITY  Be inspired to craft with the use of patterns.
		Purchased		- Height: 10 cm  - Width: 15 cm	Adjustable holder	n/a		
Ceramic Loom Weight	UCL 989	UCL Institute of Archaeology		- Height: 4.1 cm  - Diameter: 2.8 cm	Bridge	n/a	Patterns are used in the production techniques of clothing and textiles.	ENJOYMENT, INSPIRATION AND CREATIVITY  Be inspired to craft with the use of patterns.
Draft Notations	n/a	Printed, © 1965 by Anni Albers		- 3 Pieces  - Height: 12.8 cm  - Width: 18.2 cm	3 blocks + 3 adjustable holders 	n/a	Patterns are used in the production techniques of clothing and textiles.  Clothing and textiles can be classified based on the pattern used in the production process.	ENJOYMENT, INSPIRATION AND CREATIVITY  Conclude that patterns are integral to production processes.  Be inspired to craft with the use of patterns.

# Collections Management Appendix 16







Image of Hand loom for silk weaving with Jacquard machine	n/a	Printed, © Image credit The Board of Trustees of the Science Museum, used under <a href="#">CC BY 4.0</a>		- Height: 25.7 cm - Width: 18.2 cm	Block + adjustable holder	n/a	Patterns are used in the production techniques of clothing and textiles.	ENJOYMENT, INSPIRATION AND CREATIVITY  Be inspired to craft with the use of patterns.
Knitting Materials, guide and Samples	n/a	Printed, © Vintage Crafts and More		- Height: 21 cm - Width: 29.7 cm	Bridge + adjustable holder	n/a	Patterns are used in the production techniques of clothing and textiles.	ENJOYMENT, INSPIRATION AND CREATIVITY  Conclude that patterns are integral to production processes.
		Purchased and Student Made		- Varied	Stand for needles + bridge 	n/a	Clothing and textiles can be classified based on the pattern used in the production process.	Be inspired to craft with the use of patterns.
West Ham Scarf (unfinished)	n/a	Private Donation		- Height: 25 cm - Width: 20 cm	Magnetic hooks + wires	n/a	Patterns are used in the production techniques of clothing and textiles.  Clothing and textiles can be classified based on the pattern used in the production process.	ENJOYMENT, INSPIRATION AND CREATIVITY  Conclude that patterns are integral to production processes.  Be inspired to craft with the use of patterns.





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Linen, Denim, Satin	n/a	Purchased		- 3 Pieces - Height: 10 cm - Width: 10.5 cm	3 adjustable holders	n/a	Patterns are used in the production techniques of clothing and textiles.  Clothing and textiles can be classified based on the pattern used in the production process.	ENJOYMENT, INSPIRATION AND CREATIVITY  Conclude that patterns are integral to production processes.  Be inspired to craft with the use of patterns.
Wooden Ink Stamps and Stamped Pattern  1. Wooden ink stamps  2. Card showing stamped patterns	n/a	UCL Institute of Archaeology		- Varied - Length: 8 - 10 cm	Block + bridges 	n/a	Patterns are used in the production techniques of clothing and textiles.	ENJOYMENT, INSPIRATION AND CREATIVITY  Conclude that patterns are integral to production processes.
		Student Made		- Height: 30 cm - Width: 15 cm	Adjustable holder	n/a		Be inspired to craft with the use of patterns.
Tie dye T-Shirt	n/a	Purchased		- Length: 67 cm		n/a	Patterns are used in the production techniques of clothing and textiles.  Clothing and textiles can be classified based on the pattern used in the	ENJOYMENT, INSPIRATION AND CREATIVITY  Conclude that patterns are integral to production processes.  Be inspired to craft with the use of patterns.

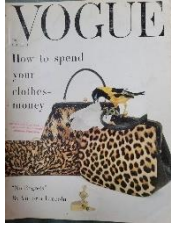


							production process.	
<b>4.4 Case 9: Designing Patterns</b> <b>(12 tombstone labels 13 objects)</b>								
Object Name	Accession Number	Source	Image	Dimensions	Mount	Notes	Communication Message	Learning Outcome
Crocodile Figurine	LDUCE-UC39026	UCL Petrie Museum of Egyptian Archaeology		- Height: 4.9 cm - Length: 8.3 cm	Stand + melinex sheet 	Petrie Museum: No pinning, and displayed either on a Perspex block or on the showcase shelf/ base, but always with a melinex cut out	Designers have taken inspiration from animals and nature in their design.	ENJOYMENT, INSPIRATION AND CREATIVITY  Consider the design patterns in clothing and accessories as expressions of ideas and identities at both individual and societal levels.
Crocodile Leather Wallet	n/a	Purchased		- Height: 8 cm - Width: 10 cm	White block + adjustable holder	n/a	Ethics involved in contemporary design / of using patterns in the fashion industry.	ACTIVITY, BEHAVIOUR, PROGRESSION  Identify how design patterns are applied in different contexts.  Consider the implications of incorporating animal patterns and traditional culture patterns in contemporary fashion.



Amulet with Snake Patterns	LDUCE-UC38709	UCL Petrie Museum of Egyptian Archaeology		- Height: 2.05 cm - Width: 2.35 cm	Block + melinex sheet 	Petrie Museum: No pinning, and displayed either on a Perspex block or on the showcase shelf/ base, but always with a melinex cut out	Designers have taken inspiration from animals and nature in their design.	ENJOYMENT, INSPIRATION AND CREATIVITY  Consider the design patterns in clothing and accessories as expressions of ideas and identities at both individual and societal levels.
Plaques with Snake Patterns	LDUCE-UC34223	UCL Petrie Museum of Egyptian Archaeology		- Height: 1 cm - Width: 2 cm		Ibid.  The original label is kept in the box.	Designers have taken inspiration from animals and nature in their design.	ENJOYMENT, INSPIRATION AND CREATIVITY  Consider the design patterns in clothing and accessories as expressions of ideas and identities at both individual and societal levels.
Cat Figurine	LDUCE-UC36118	UCL Petrie Museum of Egyptian Archaeology		- Height: 7 cm - Length: 5 cm - Width: 2.5 cm	Block + melinex sheet 	Ibid.	Designers have taken inspiration from animals and nature in their design.	ENJOYMENT, INSPIRATION AND CREATIVITY  Consider the design patterns in clothing and accessories as expressions of ideas and identities at both individual and societal levels.

Tapa	I.0092	UCL Ethnographic Collections		- Height: 31 cm - Width: 31 cm	3 stands + mounting board + plastazote 	n/a	Patterns in design are classified as a means of expressing ideas and identities.	ENJOYMENT, INSPIRATION AND CREATIVITY  Consider the design patterns in clothing and accessories as expressions of ideas and identities at both individual and societal levels.
Koto Tawake printing stencils onto Tapa	n/a	Purchased		- Height: 25.5 cm - Width: 17 cm	Adjustable holder	n/a	Patterns in design are classified as a means of expressing ideas and identities.	ENJOYMENT, INSPIRATION AND CREATIVITY  Consider the design patterns in clothing and accessories as expressions of ideas and identities at both individual and societal levels.
Tapa Hair Clip	n/a	Purchased		tbc	n/a	n/a	Patterns in design are classified as a means of expressing ideas and identities.  Ethics involved in contemporary design / of using patterns in the fashion industry.	ACTIVITY, BEHAVIOUR, PROGRESSION  Identify how design patterns are applied in different contexts.  Consider the implications of incorporating animal patterns and traditional culture patterns in

								contemporary fashion.
Xukurite, Gourd Bowl	H.0061	UCL Ethnographic Collections		- Height: 3 cm - Diameter: 15 cm	Block + plastazote 	n/a	Patterns in design are classified as a means of expressing ideas and identities.	ENJOYMENT, INSPIRATION AND CREATIVITY  Consider the design patterns in clothing and accessories as expressions of ideas and identities at both individual and societal levels.
Cap inspired by Huichol patterns	n/a	Purchased		- Height: 8 cm - Length: 25 cm - Width: 15 cm	Block	n/a	Patterns in design are classified as a means of expressing ideas and identities.  Ethics involved in contemporary design / of using patterns in the fashion industry.	ACTIVITY, BEHAVIOUR, PROGRESSION  Identify how design patterns are applied in different contexts.  Consider the implications of incorporating animal patterns and traditional culture patterns in contemporary fashion.
Vogue Covers  1. Woman wearing a	n/a	Purchased		- 2 covers - Height: 32 cm	Window mount +  2 large stands	n/a	Designers have taken inspiration from animals and nature in their design.	ACTIVITY, BEHAVIOUR, PROGRESSION  Identify how design patterns are

leopard-print coat  2. Animal print handbags				- Width: 25 cm			Ethics involved in contemporary design / of using patterns in the fashion industry.	applied in different contexts.  Consider the implications of incorporating animal patterns and traditional culture patterns in contemporary fashion.
Leopard Print Cap	n/a	Donated by Yushi Zheng		- Height: 8 cm - Length: 25 cm - Width: 15 cm	Block	n/a	Designers have taken inspiration from animals and nature in their design.	ACTIVITY, BEHAVIOUR, PROGRESSION  Identify how design patterns are applied in different contexts.  Consider the implications of incorporating animal patterns and traditional culture patterns in contemporary fashion.

## 5. Case Design

Once the storyline of patterns related to people had been established we began creating mock-ups of the four cases based on objects we had discussed with various UCL curators and supplementary contemporary material based on the Content Team's initial research. This early draft featured lots of objects and content that we did not use in the final exhibition, for example, a subtheme in the *Producing Patterns* case on jewellery.

After feedback from the panel meetings we removed some objects and added in new ones. The designs were updated for a final time once we had received confirmation of availability for the objects from UCL Collections. These designs are included in the figures 1-4.

Based on restrictions in altering the physical layout of the cases due to the weight of the glass shelves, the specific arrangement of the objects changed during installation. This occurred most notably in the *Designing Patterns* case, which was flipped so that the decorated gourd bowl would be visible when horizontal. Going into installation we were unaware that moving the shelves would pose such a challenge and so we did not plan the changes far enough in advance. Consequently, we were only able to move shelves in two cases, *Body Patterns* and *Communicating Patterns*. These were prioritised due to the need to have only two levels in these cases. *Body Patterns* was the only case unaffected by the difficulties in changing the shelves as the case had to be altered in order to fit both the Phrenology heads (48cm tall) and the medical model (42cm tall) on different shelves. Ideally, all the cases would have had the top shelf lowered as it is currently above eye level for most people in three out of four cases.

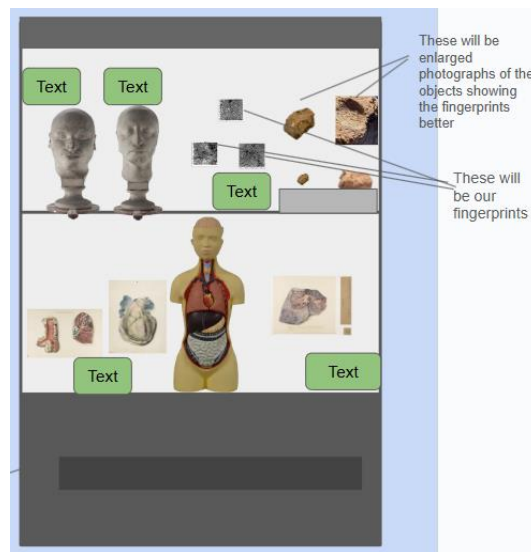


Figure 1: Concept for the *Body Patterns* case [Collections Managers]

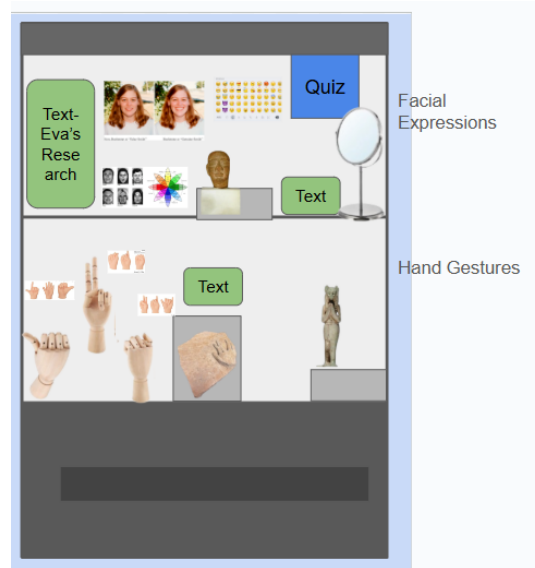


Figure 2: Concept for the Communicating Patterns case [Collections Managers]

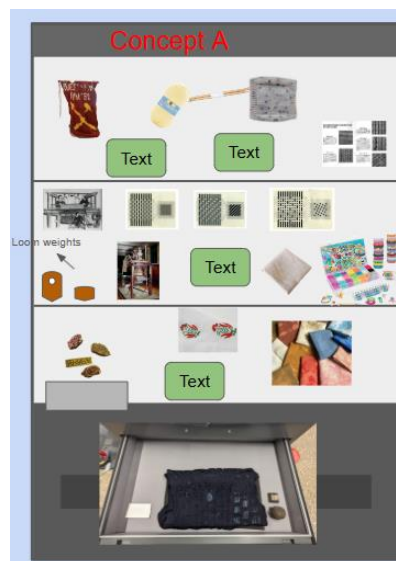


Figure 3: Concept for the Producing Patterns case [Collections Managers]

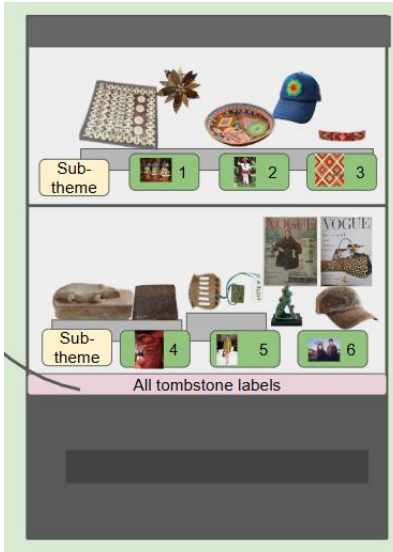


Figure 4: Concept for the Designing Patterns case [Collections Managers]

## 6. Mounts

For this year's exhibition project we needed to purchase new mounts due to the move to the Culture Lab. After consulting Ian Carroll on his preferred supplier we chose Dauphin. The next stage was to plan out the specific mounting requirements for each object. This resulted in the purchase of 79 mounts of various sizes and uses. We will supplement this with items from the Culture Lab, specifically solid white blocks and wire and magnets to suspend some items from the ceiling of the case. Ian helped us modify some of the leftover mounts from the Power! Exhibition, which created more diversity in the display and interest for the viewer.

During the installation on May 8, UCL Conservation students borrowed two IoA mounts and three adjustable holders (purchased from Dauphin) from us. We need to further confirm with them and these mounts are currently used in Case 4 in the Culture Lab.

## 6.1 Ordered Mounts

Table 3: The mounts ordered for the project, including source and quantity

Mount Type	Image	Quantity	Purpose	Source	Notes					
Adjustable Holders		60	- Text panels - Images - Just the base for the Clay form	<a href="#">Dauphin</a>	Buy extra as backup// Also not included fingerprints					
General stand 115 x 175mm (4.5" x 7")		2	- Vogue Magazines	<a href="#">Dauphin</a>	May need more for bigger images					
Block 40 x 40 x 15mm (1.5" x 1.5" x 0.5")		2	- Clay seal and form - Indian stamps	<a href="#">Dauphin</a>	Smallest size					
Bridge		5	- Enlarged fingerprint images	<a href="#">Dauphin</a>	Multiple sizes	----->	Display Bridges / Risers			
							50 x 40 x 40mm (2" x 1.5" x 1.5")	<a href="#">Smallest</a>		1
Box Stand 150 x 125 x 25mm (6" x 5" x 1")		3	- Loom band box - Wallet - tapa	<a href="#">Dauphin</a>			76 x 50 x 50mm (3" x 2" x 2")	<a href="#">link</a>		1
Box Stand 65 x 30 x 20mm (2.5" x 1.25" x 0.75")		3	- Ceramic loom weight - Knitted square - Pendant	<a href="#">Dauphin</a>			100 x 76 x 38mm (4" x 3" x 1.5")	<a href="#">Link</a>		1
Box Stand 100 x 75 x 25mm (4" x 3" x 1")		1	- Indian stamps	<a href="#">Dauphin</a>	2 on 2 flat?		100 x 76 x 100mm (4" x 3" x 4")	<a href="#">Wider</a>		1
Solid Blocks largest, 165 x 165 x 40mm (6.5" x 6.5" x 1.5")		2	- Two hats	<a href="#">Dauphin</a>	Largest one					
Solid Blocks 100 x 100 x 25mm (4" x 4" x 1")		1	- Crocodile	<a href="#">Dauphin</a>						
							Total: 79 mounts		£620.50	

## 7. Installation Plan and Rota

The schedule was created based on the availability of UCL Curatorial/Collections staff and conservation requirements for the objects. This resulted in a concentrated installation of loaned items around the last two days of the install. We also faced an unexpected setback as the space became unavailable in the morning of May 6th, this meant the installation of the Petrie and IoA objects was moved to May 7th. The first two days focused on mock installs due to delayed shipment of the mounts.

### 7.1 Install Rota

Design Case	Non Verbal Case	Body Case	Production Case
Wednesday 30th April	Thursday 1st May	Tuesday 6th May	Wednesday 7th May
10AM-1PM	10AM-1PM	10AM-1PM	10AM-1PM
Amy	Amy	Amy	Amy
Yushi	Yushi	Yushi	Yushi
Lydia	Yumo	Alexia	Emily
Elsa	Seung Yeon	Gigi	Kelsey
Kelsey			Sharon
			Freddie
2PM-6PM	2PM-6PM	2PM-6PM	2PM-6PM
Amy	Amy	Amy	Amy
Yushi	Yushi	Yushi	Yushi
Lydia	Yumo	Alexia	Emily
Elsa	Fede	Fede	Freddie
Kelsey	Seung Yeon	Gigi	Elsa
			Sharon
UCL staff in:	UCL staff in:	UCL staff in:	UCL staff in:
		Delphine Mercier	
		Liz Blanks	

Figure 5: Install rota of team members



## 7.2 Timeline

Table 4: Tasks to be completed before installation

7.2.1 Before Install Begins			
To Do:	When:	Who:	Equipment needed:
Order all text labels	By the 25th (Postponed-1st May)	Content Team	
Order Mounts	By the 25th (Postponed 30th)	Collections team	
Print out all images for ALL cases	By the 30th	Collections team	
Mount purchased items and images	2nd May	Ian Carroll Collections Team	Access to a safe space Scalpels/ Newspapers/ Plastic Films Mount Board Archival Spray Mount
Print patterns from blocks	Before 30th	Emily Baker Collections Team	Fabric Ink Space for it to dry
Knit example square	Before 30th	Elsa Wilbur	Wool Knitting needles
Double-check all text and images	Before printing	Project Coordinators	

Loaned objects arrive at the Culture Lab and are placed into storage	28th April	Amy Keall Yushi Zheng	Provided by Constantine/Culture Lab.
Transport contemporary objects to Culture Lab	28th-30th April	Amy Keall Yushi Zheng Kelsey Fisher Elsa Wilbur	

Table 5: Tasks to be completed during installation

<b>7.2.2 Wednesday 30th April</b> <i>Yushi Zheng, Amy Keall, Elsa Wilbur, Kelsey Fisher, Lydia (Cheuk-Yiu Pun)</i>		
<b>To Do:</b>	<b>Who:</b>	<b>Equipment Needed:</b>
Mock Install on table	Lydia, Yushi, Amy	Mounts, text panels, Contemporary objects
Mock install in case	Lydia, Yushi, Amy	Mounts, text panels, Contemporary objects
Assign Tombstone numbers	Lydia	Number Blocks
Make Digital Mock up	Amy	Computer, images of the case
Make fingerprints	All	Purchased materials- card and ink
Make Loom band bracelets	Amy	Purchased material
Plan out shelf changes	Yushi	Measuring tape
<b>7.2.3 Thursday 1st May</b>		

<i>Yushi Zheng, Amy Keall, SeungYeon Kim, Fede Falchi, Yumo Shen</i>		
<b>To Do:</b>	<b>Who:</b>	<b>Equipment Needed:</b>
Mock Install on table	Yumo, Amy, Yushi	Mounts, text panels, contemporary objects
Mock install in case	Yumo, Amy, Yushi	Mounts, text panels, contemporary objects
Assign Tombstone numbers	Yumo	Number Blocks
Make Digital Mock up	Amy	Computer, images of the case
Create QR codes	Digital Team	
Send images to print	Yushi, Kelsey	
Send labels to print	Collections Team	
Finish and test run the quiz	Digital Team	
<b>7.2.4 Friday 2nd May</b>		
<i>Yushi Zheng, Amy Keall, Ian Carroll</i>		
Mount: <ul style="list-style-type: none"> <li>• Vogue covers</li> <li>• Fingerprints</li> <li>• Stamps</li> <li>• Fabric swatches</li> <li>• Loom image</li> <li>• Stickers</li> </ul>	Yushi, Amy, Ian	Spray mount, Mount board, items  BLOOMSBURY CAMPUS
<b>7.2.5 Tuesday 6th May</b>		

*Yushi Zheng, Amy Keall, Fede Falchi, Gigi Frazzi, Alexia Saettone Prado, Liz Blanks & Isabelle Lawrence, Delphine Mercier*

<b>To Do:</b>	<b>Who:</b>	<b>Equipment Needed:</b>
Mock Install on table	Alexia, Gigi, Amy, Yushi	Mounts, text panels, contemporary objects
Mock install in case	Alexia, Amy, Gigi Yushi	Mounts, text panels, contemporary objects
Assign Tombstone numbers	Alexia	Number Blocks
Make Digital Mock up	Amy	Computer, images of the case
Install Phrenology Heads	Liz Blanks, Isabelle Lawrence	Nitrile Gloves
Install Ethnographic Material <ul style="list-style-type: none"> <li>• Gourd Bowl</li> <li>• Tapa</li> <li>• Indigo Cloth</li> </ul>	Delphine Mercier	Nitrile Gloves
Install rest of Case 6 objects and labels	Amy, Yushi, Alexia	Nitrile gloves, mounts
Lock the case and return the keys		

### **7.2.6 Wednesday 7th May**

*Yushi Zheng, Amy Keall, Sharon Lee, Kelsey Fisher, Elsa Wilbur, Emily Baker, Freddie Wilson*

<b>Task:</b>	<b>Who:</b>	<b>Equipment Needed:</b>
Mock Install	All in.	Mounts and text panels.

Mock Install on table	Emily, Sharon, Freddie, Amy, Yushi	Mounts, text panels, contemporary objects
Mock install in case	Emily, Sharon, Freddie, Amy, Yushi	Mounts, text panels, contemporary objects
Assign Tombstone numbers	Emily	Number Blocks
Make Digital Mock up	Amy	Computer, images of the case
Install Case 7 objects	Amy, Yushi, Sharon	Nitrile gloves, mounts
Install Case 7 text	All	
Install Case 8 objects	Amy, Yushi, Emily	Nitrile gloves, mounts
Install Case 8 text	All	
Install Case 9 objects	Amy, Yushi, Freddie	Nitrile gloves, mounts
Install Case 9 text	All	
Install Petrie Objects: <ul style="list-style-type: none"> <li>• Offering statue</li> <li>• Smile figurine</li> <li>• Snake pendant</li> <li>• Snake plaquete</li> <li>• Crocodile</li> <li>• Cat</li> </ul>	Amy, Yushi, Ian	Nitrile gloves, mounts, melinex
Install IoA objects: <ul style="list-style-type: none"> <li>• Hand gesture jar</li> <li>• Clay seal</li> </ul>	Amy, Yushi, Ian	Nitrile gloves, mounts, melinex

<ul style="list-style-type: none"> <li>• Clay form</li> <li>• Loom weight ceramic</li> <li>• Loom weight stone</li> </ul>		
Signage indicating drawer in use		Something to attach the sign
Check that ALL text panels are still in place	ALL	
Check that ALL objects are still in place	ALL	Nitrile Gloves
Check that ALL images are still intact	ALL	
Lock all cases and return the keys	CMs	
Take pictures of finished cases!	Seung Yeon	

## 8. Deinstallation Plan

This is a deinstallation guide for the 2024-25 exhibition ‘Patterns & People’, which is due to be deinstalled in April 2026. This document contains a list of all the objects in the exhibition and where they should be returned/disposed of. There is also contact information for the curatorial staff involved in this year’s project.

In case of emergency please contact the 2024-25 Collections Managers:

Amy Keall - [amy.keall@gmail.com](mailto:amy.keall@gmail.com)

Yushi Zheng - [emmaonline1206@gmail.com](mailto:emmaonline1206@gmail.com)

### 8.1 Contact List

Institute of Archaeology

Ian Carroll, Collections Manager: [i.carrol@ucl.ac.uk](mailto:i.carrol@ucl.ac.uk)

Petrie Museum of Egyptian Archaeology:

Anna Garnett, Curator: [anna.garnett@ucl.ac.uk](mailto:anna.garnett@ucl.ac.uk)

Lisa Randisi, Collections Assistant: [lisa.randisi@ucl.ac.uk](mailto:lisa.randisi@ucl.ac.uk)

## Science Collections

Liz Blanks, Curator: [l.blanks@ucl.ac.uk](mailto:l.blanks@ucl.ac.uk)

## Ethnographic Collection

Delphine Mercier, Curator: [d.mercier@ucl.ac.uk](mailto:d.mercier@ucl.ac.uk)




## 8.2 Petrie Museum of Egyptian Archaeology




Anna Garnett, Curator: [anna.garnett@ucl.ac.uk](mailto:anna.garnett@ucl.ac.uk)

Lisa Randisi, Collections Assistant: [lisa.randisi@ucl.ac.uk](mailto:lisa.randisi@ucl.ac.uk)

Please contact Anna Garret or Lisa Randisi to arrange a date for deinstallation. They will carry out the deinstall using the collection's packing materials, which are currently stored in the Culture Lab's collection store.

Table 6: Objects loaned from the Petrie Museum

Object Number	Object Name	Location	Image	Return Signature
LDUCE-UC52874	Amulet showing an offering gesture	Case 7: Communicating Patterns		
LDUCE-UC48132	Smile figurine	Case 7: Communicating Patterns		
LDUCE-UC34223	Snake plaques	Case 9: Designing Patterns		

LDUCE-UC38709	Snake amulet	Case 9: Designing Patterns		
LDUCE-UC36118	Potted cat and kittens figurine	Case 9: Designing Patterns		
LDUCE-UC39026	Crocodile figurine	Case 9: Designing Patterns		


### 8.3 Science Collections

Liz Blanks, Curator: l.blanks@ucl.ac.uk


Isabelle Lawrence, Curatorial Assistant

Please contact Liz Blanks to arrange a date for deinstallation. They will carry out deinstallation using the collection's materials, which are currently stored in the Culture Lab's collection store.

Table 7: Objects loaned from the Science Collections

Object Number	Object Name	Location in Exhibition	Image	Return Signature
LDUSC-Noel-02	Plaster life mask of Christophe Friedrich Von Ammon	Case 6: Body Patterns		





LDUSC- Noel-36	Plaster death mask of Joseph Vetter	Case 6: Body Patterns		
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#### 8.4 Ethnographic Collection

Delphine Mercier, Curator: [d.mercier@ucl.ac.uk](mailto:d.mercier@ucl.ac.uk)

Please contact Delphine Mercier to arrange a date for deinstallation. They will carry out deinstallation using the collection's materials, which are currently stored in the Culture Lab's collection store.

Table 8: Objects loaned from the Ethnographic Collection

Object Number	Object Name	Location	Image	Return Signature
I.0083 a, b, c	Indigo cloth, potash ball, indigo dye ball	Case 8: Producing Patterns  (Drawer)		
I.0092	Tapa with geometrical drawings brown and black	Case 9: Designing Patterns		



H.0061	Gourd bowl inlaid with beads with geometric patterns	Case 9: Designing Patterns		
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### 8.5 Institute of Archaeology

Ian Carroll, Lecturer (teaching)/Collections Manager: [i.carroll@ucl.ac.uk](mailto:i.carroll@ucl.ac.uk)

Please contact Ian Carroll to arrange a date for deinstallation. They will carry out deinstallation using the institute's materials, which are currently stored in the Culture Lab's collection store.

Table 9: Objects loaned from the Institute of Archaeology

Object Number	Object Name	Location	Image	Return Signature
EXIII. 103/2	Clay seal impression	Case 6: Body Patterns		
50/4124	Briquetage or roughly shapes clay forms	Case 6: Body Patterns		

46.10/22	Jar (V-shaped gap between fingers)	Case 7: Communicating Patterns		
46.25/26.2	Clay loomweight	Case 8: Producing Patterns		
UCL 989	Ceramic loomweight	Case 8: Producing Patterns		
n/a	Stamps from India	Case 8: Producing Patterns		

A table showing objects borrowed from the Institute of Archaeology.



Also borrowed from the Institute of Archaeology were a selection of mounts. The mounts purchased for the exhibition should also be returned to the IoA as they were bought using Institute funds.


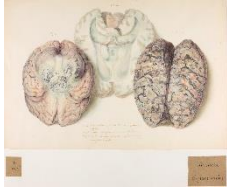










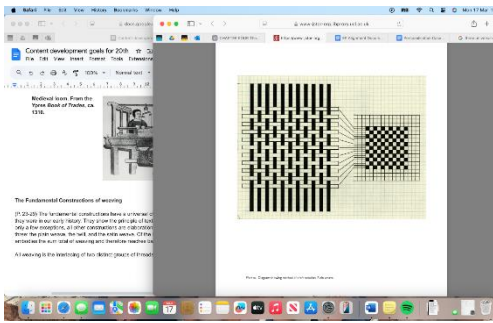
Figure 6: Mounts loaned from the IoA

## 8.6 Other Objects

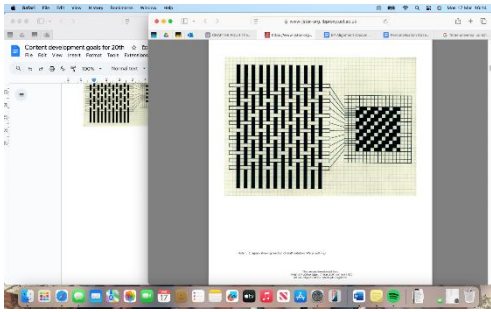
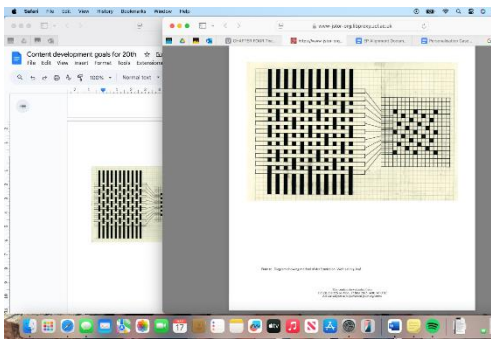
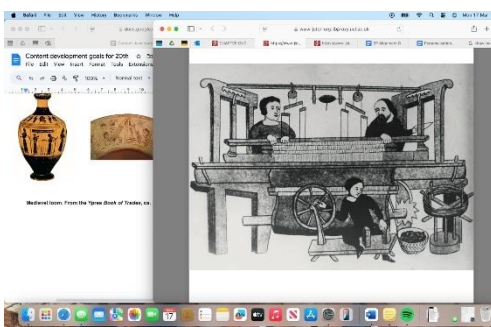

Table 10: Objects purchased or donated from various sources


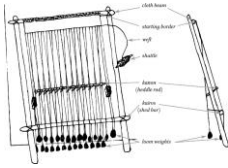
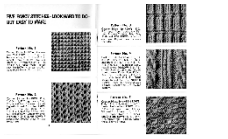



Object Number	Object Name	Location	Image	Return Signature (if needed)	Method of Disposal
n/a	Anatomical Model	Case 6: Body Patterns		n/a	Enquire about use in UCL/ Donate to a local school
n/a	Ink Fingerprints	Case 6: Body Patterns		n/a	Recycle

n/a	Facsimile of Entoza in Bronchi	Case 6: Body Patterns		n/a	Recycle
n/a	Facsimile of Pia Matter: Inflammation	Case 6: Body Patterns		n/a	Recycle
n/a	Facsimile of Tuberculous: Pleura, Spleen, Lungs and Bronchial Glands	Case 6: Body Patterns		n/a	Recycle
n/a	Facsimile of Pericarditis	Case 6: Body Patterns		n/a	Recycle
n/a	Art Hand Model	Case 7: Communicating Patterns		n/a	Donate
n/a	Tiny Finger hand puppets	Case 7: Communicating Patterns		n/a	Donate

n/a	Six Basic Emotions sheet	Case 7: Communicati ng Patterns		n/a	Recycl e
n/a	Mirror	Case 7: Communicati ng Patterns		n/a	Donate
n/a	Emoji Toys	Case 7: Communicati ng Patterns		n/a	Donate
n/a	Loom bands	Case 8: Producing Patterns		n/a	Donate
n/a	Draft notation of a plain weave	Case 8: Producing Patterns		n/a	Recycl e





n/a	Draft notation of a warp twill	Case 8: Producing Patterns		n/a	Recycle
n/a	Draft notation of a weft satin 5 leaf	Case 8: Producing Patterns		n/a	Recycle
n/a	Medieval Loom. From the Ypres <i>Book of Trades</i> , ca. 1310.	Case 8: Producing Patterns		n/a	Recycle
n/a	Image of Hand loom for silk weaving with Jacquard machine	Case 8: Producing Patterns		n/a	Recycle

n/a	West Ham Knitted scarf	Case 8:  Producing Patterns		n/a	Recycle
n/a	Illustration of a Warp-weighted Loom	Case 8:  Producing Patterns		n/a	Recycle
n/a	Knitting patterns/stitch guide	Case 8:  Producing Patterns		n/a	Recycle
n/a	Knitting needles	Case 8:  Producing Patterns		n/a	Donate
n/a	Wool	Case 8:  Producing Patterns		n/a	Donate
n/a	Piece of knitted fabric showing the different stitches	Case 8:  Producing Patterns		n/a	Recycle





					
n/a	Contemporary leopard hat	Case 9: Designing Patterns		n/a	Donate
n/a	Image of tapa being made	Case 9: Designing Patterns		n/a	Recycle
n/a	Tapa cloth hair accessory	Case 9: Designing Patterns		n/a	Donate

n/a	Huichol Art Hat	Case 9: Designing Patterns		n/a	Donate
n/a	Vintage crocodile leather wallet	Case 9: Designing Patterns		n/a	Donate

## 9. Reflections and Recommendations

One of the biggest, and most frustrating, delays during the project was in receiving the ordered mounts. This was due to the large cost of the purchase meaning we needed to clear the purchase with the Institute of Archaeology's finance team. To avoid repeating this mistake we would recommend prioritising large purchases so they can be approved quickly and efficiently.

Another mount-based recommendation is to over order on mounts. We did this for the adjustable holders and had slightly more than we needed, which gave us much needed flexibility in arranging images and text panels. However, when ordering mounts we mostly thought about our needs object-by-object and did not take into account the fact that we would need to create multiple levels in the case. So, we did not order enough solid blocks and display bridges in various sizes. Having more of these would have given us more choice over how the objects were displayed.

It is important to remain flexible throughout the project. The object list will change as the content is developed and as conservation needs are re-assessed. It was upsetting to have to let go of some objects but it left room for new objects and directions.

During the initial image selection process, we underestimated the importance of copyright considerations. As we prepared the final text labels with image credits, we realised the urgent need to address this issue. Ultimately, we had to purchase licensed art prints, source alternative images with copyright permissions, and take photos ourselves. While our exhibition is non-commercial, using (especially printing) images for public display is much more complex than citing in personal essays. This experience highlighted the importance of prioritising copyright clearance from the beginning. The most practical recommendation is that we can explore resources with Creative Commons licenses. Many museums also offer clear guidelines for digital

use of their collections and generally welcome image use requests, though we need to allocate enough time to communicate with museums in future projects.

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# PATTERNS & PEOPLE

MA Museum Studies 2024-2025  
Exhibition Project  
Portfolio

Audience Research and Engagement  
Appendix



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## 1. Introduction

The 2024–2025 MA Museum Studies students enrolled in the Exhibition Project developed an exhibition at the UCL Culture Lab that explores the significance of patterns in human bodies and experiences. The exhibition focuses on four key areas: *Body Patterns*, *Communicating Patterns*, *Producing Patterns*, and *Designing Patterns*. Through the themes of anatomy, communication, production, and design, visitors are encouraged to reflect on how patterns – biological, behavioural, and expressive – not only shape shared human experiences but also highlight the cultural differences that influence how people interpret them.

To evaluate the exhibition’s impact and effectiveness, the Audience Research Team conducted a series of assessments aimed at understanding visitor engagement and responses to the presented themes. These evaluations employed a combination of model-testing and participatory methodologies.

This appendix documents the work completed by the Audience Research Team, detailing the planning and execution of the evaluation process. It is divided into two sections: the first outlines the evaluation process and activities conducted, while the second focuses on the team’s progress in audience development for the Culture Lab, and its relevance to future student-led projects in the space. This introductory section provides the context for the team’s overall contribution.

### 1.1 The Culture Lab, a New Context

The Culture Lab is situated within UCL East, the university’s most ambitious expansion project in nearly 200 years. Located in Queen Elizabeth Olympic Park, UCL East was developed to house a range of interdisciplinary programmes and public-facing initiatives that address pressing global challenges-spanning fields such as robotics and AI, sustainable urbanism, green manufacturing, decarbonised transport, assistive technology, and global health.

As part of this vision, the Culture Lab functions as a dedicated experimental space for public engagement, exhibition-making, and collaborative research. It embodies UCL East’s commitment to openness, accessibility, and innovation by providing a platform for students and researchers to explore new forms of communication and interaction with diverse publics. Unlike traditional museum or gallery spaces, the Culture Lab is designed to be flexible and responsive – supporting projects that are process-driven, interdisciplinary, and community-informed.

When the Audience Research Team began work in the Culture Lab, they were operating in a newly established space with minimal precedent: there was no prior student-led exhibition data, no established visitor base, and only a short institutional history of exhibitions at UCL East. This context made the task of gathering audiences' data especially important - not only to inform the current project, but also to support the long-term development of the Culture Lab within UCL East.

For the first time, the Audience Research Team was asked to go beyond exhibition evaluation and contribute to the development of new audiences. Since this was the first MA Museum Studies exhibition at UCL East, we saw it as an opportunity to begin building meaningful

connections with the local community and to better understand how the Culture Lab could function as a bridge between the university and the wider public.

## *1.2 Target Audiences*

In shaping our evaluation and development work, we considered both immediate and potential audiences for the exhibition. The Culture Lab's position within UCL East encouraged the Audience Research Team to consider not only the audiences who were currently reachable, but also those who could be meaningfully engaged in the future.

For the evaluation phase, the following groups were involved:

1. **UCL East students.** Participated in focus groups and served as the exhibition's primary on-site audience.
2. **UCL Bloomsbury students.** Provided external perspectives from UCL's central campus.
3. **UCL East academic staff.** Contributed through informal interviews, offering insights into the Culture Lab's potential within an academic setting.

In parallel, potential audiences for future engagement were identified, with early efforts directed toward building connections with:

1. **Local residents.** Including community members engaged through spaces such as the Togetherness Café, seen as key to positioning the Culture Lab as a community-facing venue.
2. **Students from universities near the Olympic Park.** Highlighted as a priority for long-term educational outreach and programming.
3. **Potential visitors with an interest in UCL East and its activities.** Individuals or groups interested in the broader academic, cultural, and public offerings of UCL East, who could be drawn to the Culture Lab through UCL's growing profile and activities.

This dual focus supported both the immediate evaluation of the exhibition and the broader aim of developing a sustainable, inclusive audience base for future projects within the UCL East context.

## *1.3 Overall Evaluation Strategy*

In line with our brief, the Audience Research Team aimed to:

1. Decentralise the concept of a fixed "target audience" by encouraging critical reflection on museum practices, aligning with the Culture Lab's ethos.
2. Adopt a process-driven and experimental approach to audience research and development.

3. Enhance self-reflection and explore the Culture Lab's potential, testing out methods that could support future public engagement and exhibition-making.

This work resulted in a mixed-methods strategy, combining formal model-testing evaluations with a participatory approach – especially during more informal and creative activities. This allowed the team to explore the potential identities and roles the Culture Lab might play in future community and institutional settings, while also informing the exhibition through relevant evaluation activities on its content, design, and themes.

## 2. The Audience Research Team

The Audience Research Team consists of an audience researcher (development) and two additional audience researchers. The team is responsible for conducting all the evaluations for the exhibition project. During February to April 2025, the team carried out three front-end evaluations and two formative evaluations in total. The research method involved internal consultation, semi-structured interviews, focus groups, observation and evaluations embedded in public engagement events. The findings of these evaluations cover the development of the exhibition's theme, content, design and digital resources. Following the findings, the audience research team provide recommendations based on the exhibition target audience's suggestions, learning and communication theories, exhibition communication message and learning outcome.

All evaluations are developed by the Audience Research Team. The audience researcher (development) is responsible for facilitating effective communication across the exhibition team, as well as integrating questions and suggestions from other teams. Given that it is the first year that the exhibition project takes place at UCL East Campus, the audience researcher (development) also delivers public engagement activity and participates in activities hosted by Cultural Lab staff to observe and facilitate discussion with the local community. Through these public engagement activities, the audience research team also cultivate a long-term audience development strategy for future exhibitions in the Cultural Lab. The two audience researchers are responsible for collecting and analysing the data. After data collection and analysis are completed, the audience research team will present the findings to the whole exhibition team in the weekly meeting. Further discuss with the relevant sub-team after the meeting to ensure the interviewees' opinions and suggestions are integrated into the exhibition development.

## 3. Ethics

To conduct our data collection and analysis, the Audience Research Team was required to complete a series of ethics forms. These forms ensured that participants were fully informed about the purpose of the research and gave their consent before taking part.

We prepared the following documents:

1. A **consent form** for participants to sign before data collection began
2. A **participant information sheet**, outlining the purpose of the research and how the collection data would be used

3. A **human participant's research form**, which detailed our data collection methodology and required approval from the module convenor

All ethics documentation was submitted to and approved by University College London (UCL) and the Institute of Archaeology (IoA) prior to any data collection.

## 4. Information about Evaluations

### 4.1 *The Evaluation Process*

The overall evaluation process consisted of 10 activities, each focused on specific goals, such as testing aspects of the exhibition, evaluating the exhibition space, or contributing to audience development. The process can be broadly divided into three phases:

1. **Phase One:** Internal consultation and planning, which involved early discussions among team members to define priorities and methods. These consultations informed the development of the evaluation plan and ensured alignment with the goals of the exhibition and the Culture Lab.
2. **Phase Two:** Baseline and front-end evaluation, conducted concurrently, with focus groups covering both areas of interest. These sessions explored audience relationships with the Culture Lab while also testing responses to the exhibition's key themes, providing early feedback that shaped content development and interpretive choices.
3. **Phase Three:** Formative evaluation and public engagement activities, which took place during the latter stages of the project. At this point, major thematic interventions were no longer possible, so the focus shifted to more practical elements, such as design and text-related aspects, while also informing future projects and audience development.

The following sections provide details on these phases and the different activities conducted throughout.

### 4.2 *Evaluation Activities*

Evaluation activities were carried out throughout the project, engaging various target audiences and addressing the key outcomes of the exhibition. These activities can be categorised into baseline evaluation, front-end evaluation, formative evaluation, and public engagement activities.

#### 4.2.1 **Baseline Evaluation**

The baseline evaluation aimed to better understand the primary audiences and their relationship with the Culture Lab. This phase helped to establish initial insights into audience expectations and provided a foundation for further evaluation activities.

### 4.2.2 Front-End Evaluation

The front-end evaluation focused on testing the understanding of the exhibition's core themes, specifically patterns related to the body and human identity. This evaluation shifted from exploring these themes to understanding how patterns can be classified through human experiences, testing how well the audience connected with these evolving ideas.[1]

### 4.2.3 Formative Evaluation

Formative evaluation involved testing key elements of the exhibition, such as displays, text panels, and other prototypes. This phase provided critical feedback on how effectively the audience engaged with the content, allowing for adjustments in the design of the different exhibition cases.

### 4.2.4 Public Engagement Activities

Public engagement activities represented the most experimental component of the evaluation process. Rather than focusing on the exhibition itself, they explored how different audiences relate to the Culture Lab as a space, testing new formats and approaches for future engagement. These activities adopted a participatory, non-extractive methodology aimed at understanding the potential for long-term connections with broader publics. As their purpose extended beyond the scope of the exhibition evaluation, they will be discussed in more detail in the second section of this appendix, which is dedicated to audience development.

## 4.3 Evaluation Workflow

The evaluation process followed a collaborative and iterative structure, beginning with internal consultation among sub-teams to clarify roles and expectations. This was followed by the identification of evaluation priorities, informed by internal data gathering.

Based on these priorities, tailored activity guides were developed to support focus groups, interviews, and observational methods. Data collection was then carried out using these tools, with each evaluator conducting preliminary analysis of their own data.

Findings were brought together in a discussion within the Audience Research Team to generate actionable recommendations. These recommendations were shared informally with other sub-teams to support their ongoing work and were later presented formally to stakeholders during dedicated panel meetings.

## 4.4 Evaluation Schedule

Table 1: Evaluation schedule

Evaluation	Participants	Focus	Method	Date
Internal Consultation	Exhibition Project team	Ideas of Focus	Informal Interview	27/02/2025

<b>Baseline Evaluation I</b>	<b>UCL East Students</b>	<b>Design, Layout, Engagement</b>	<b>Focus Group</b>	<b>18/03/2025</b>
<b>Front-end Evaluation I</b>	<b>UCL East Students</b>	<b>Title, Object list, Themes</b>	<b>Focus Group</b>	<b>18/03/2025</b>
<b>Baseline Evaluation II</b>	<b>UCL Bloomsbury Students</b>	<b>Design, Layout, Engagement</b>	<b>Focus Group</b>	<b>20/03/2025</b>
<b>Front-end Evaluation II</b>	<b>UCL Bloomsbury Students</b>	<b>Title, Objects list, Themes</b>	<b>Focus Group</b>	<b>20/03/2025</b>
<b>Front-end Evaluation III</b>	<b>UCL Bloomsbury, East Students and Staff (Academic)</b>	<b>Title</b>	<b>Semi-structured Interview</b>	<b>20/03/2025</b>
<b>Public engagement activities I</b>	<b>Fundraising Event</b>	<b>Opening Event, Themes</b>	<b>Observation, Participation</b>	<b>02/04/2025</b>
<b>Public engagement activities II</b>	<b>Togetherness Café Event</b>	<b>Themes, Layout, Design, Engagement</b>	<b>Observation, Participation</b>	<b>04/04/2025</b>
<b>Formative Evaluation I</b>	<b>UCL Bloomsbury, East Students and Staff (Academic)</b>	<b>Text, Design, Digital Resources, Content</b>	<b>Semi-structured Interview</b>	<b>04/04/2025</b>
<b>Formative Evaluation II</b>	<b>UCL East Students</b>	<b>Text, Design, Digital Resources, Content</b>	<b>Focus Group</b>	<b>04/04/2025</b>

## 5. Baseline Evaluation Summary Report

### 5.1 Introduction

The first and second baseline evaluation was carried out on 18<sup>th</sup> and 20<sup>th</sup> March. All evaluations were completed in the UCL East Cultural Lab exhibition space. The baseline evaluations aim to collect data from the target audience based on their understandings and opinions of the exhibition space:

- Accessibility and frequency interaction



- Interactions with the space
- Recognition of the current exhibition
- Adjectives used to describe the space

The audience researchers led discussions and participatory activities in the evaluation process. By conducting the baseline evaluations, we hope to investigate how participants interact with this new space, as well as their feeling to the exhibition space.

## 5.2 Methods

The baseline evaluation I & II were conducted by using focus groups. Participants of baseline evaluation I were all UCL East students who lived in Stratford; while participants of baseline evaluation II were UCL Bloomsbury students who travelled to the UCL East Campus. Each participant was contacted via social media inviting them to join the Audience Research Team to engage in a focus group that would help develop and improve the Exhibition Project. In the baseline evaluations, participants will first walk through the cultural lab, then the audience researcher will facilitate discussions and participatory activities including adjective ranking and reflections on their interaction with the Cultural Lab space.

## 5.3 Participants

- There are 8 participants in total; all participants aged 22-25.
- There are 4 males and 4 females participating in the baseline evaluation.

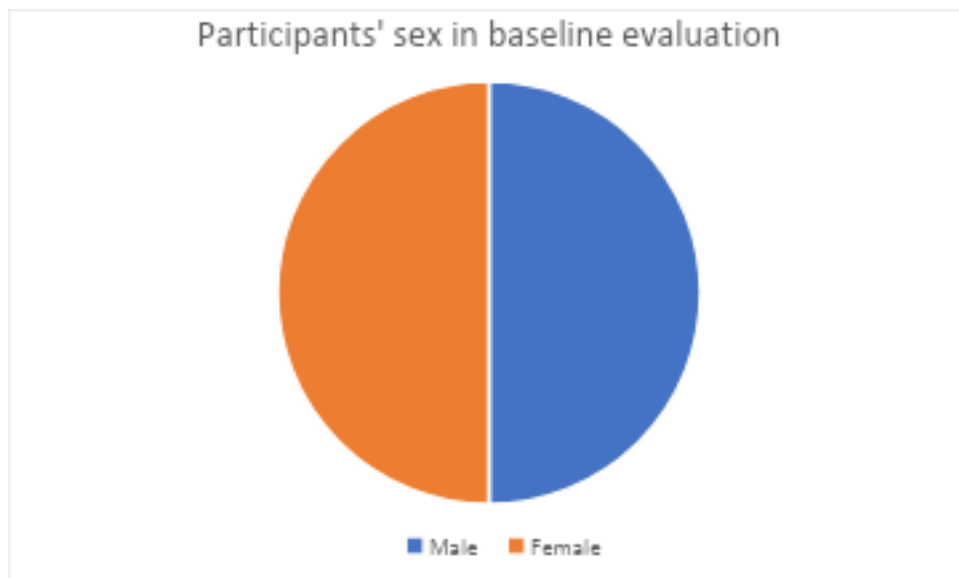


Figure 1: Participants' sex in baseline evaluations

- There are 4 participants from STEM courses, 2 from social science and 2 from humanities.

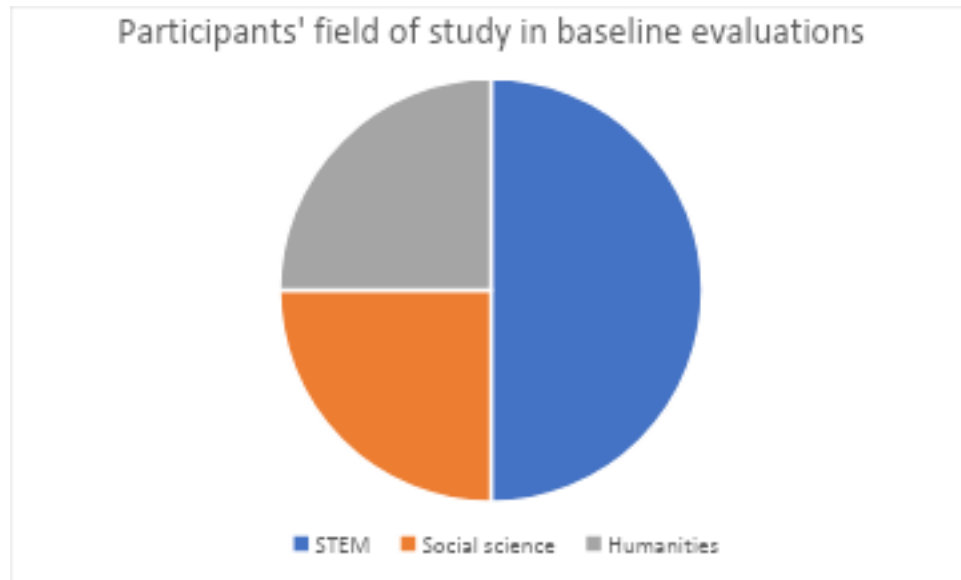


Figure 2: Participants' field of study in baseline evaluations

### 5.4 Key Findings

**Accessibility and frequency interaction:** Most participants are unfamiliar with this space and only come here for prior coursework, instead of general awareness. The security gate, commuting distance and lack of signage are the main access issues of the exhibition space.

**Interactions with the space:** Participants are more likely to interact with larger objects. Additionally, the layout of the space was perceived more like a workspace than an exhibition.

**Adjectives used to describe the space:** Adjectives such as calming, open, were used to describe the space, but lacking a clear identity. All participants considered the space as an academic/research-oriented exhibition space, rather than like a traditional museum.

### 5.5 Recommendations

Improve the atmosphere and comfort.

Adjusting the lighting to create a welcoming calmer atmosphere.

## 6. Baseline Evaluation I Report

### 6.1 Introduction

This baseline evaluation was conducted as part of a combined focus group session held on 18/03/2025 to explore participants' engagement of the Culture Lab exhibition space, as well as its layout and design. The same group of five participants took part in both the baseline and front-end evaluation activities, all on the same day, allowing for consistent insights and deeper engagement across the full session.

## 6.2 Methods

Participants were all UCL East students who lived in the local area of Stratford. Each participant was contacted via social media inviting them to join the Audience Research Team to engage in a focus group that would help develop and improve the Exhibition Project.

This session was divided into two parts: baseline observation and front-end evaluation. For the baseline section, participants engaged in a walk-through of the Culture Lab, followed by discussion and participatory activities including adjective ranking and reflections on their interaction with the Culture Lab space.

Adjectives were taken from internal consultation with the Exhibition Project Team.

## 6.3 Participants

The participants attending this focus group were three Bloomsbury students; all aged between 22-25. Two from degrees in social sciences and one from a degree in humanities.

Participants

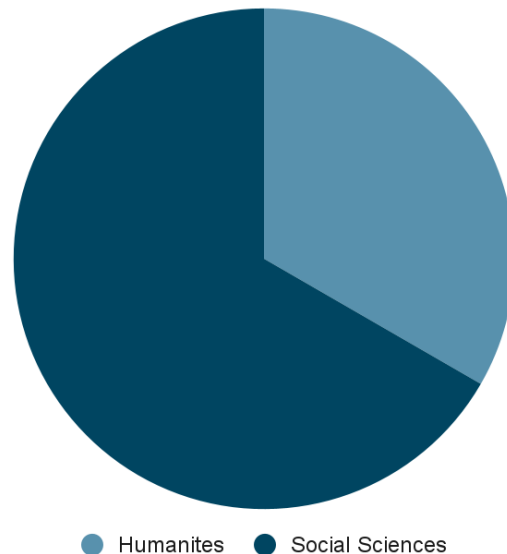


Figure 3: Participants' field of study in baseline evaluation I

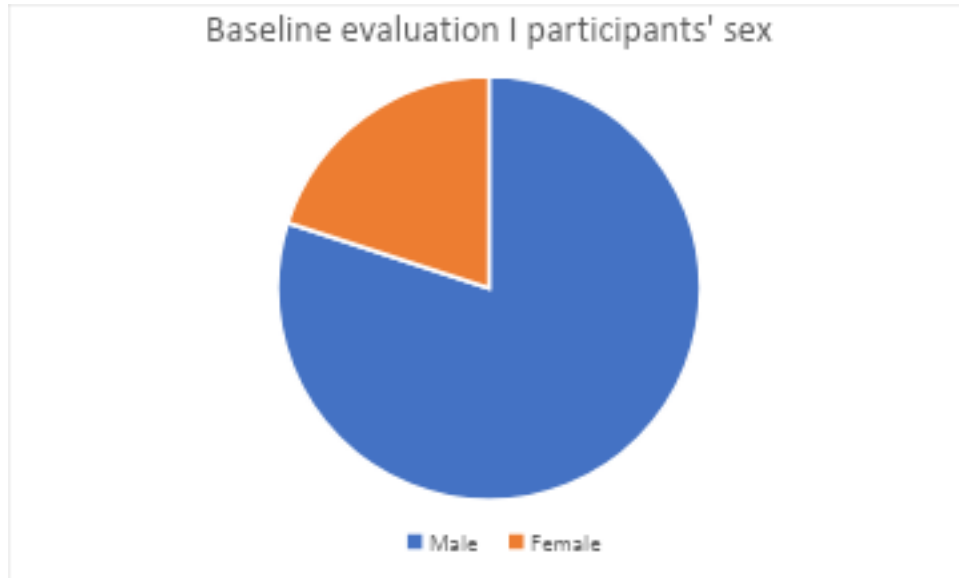


Figure 4: Participants' sex in baseline evaluation I

## 6.4 Key Findings

### 6.4.1 Accessibility and Frequency of Interaction

- Most participants were unfamiliar with the Culture Lab
- Some had walked past it but were unsure if entry was permitted
- Lack of signage and wayfinding was identified as a key barrier to access

### 6.4.2 Interactions with the Space

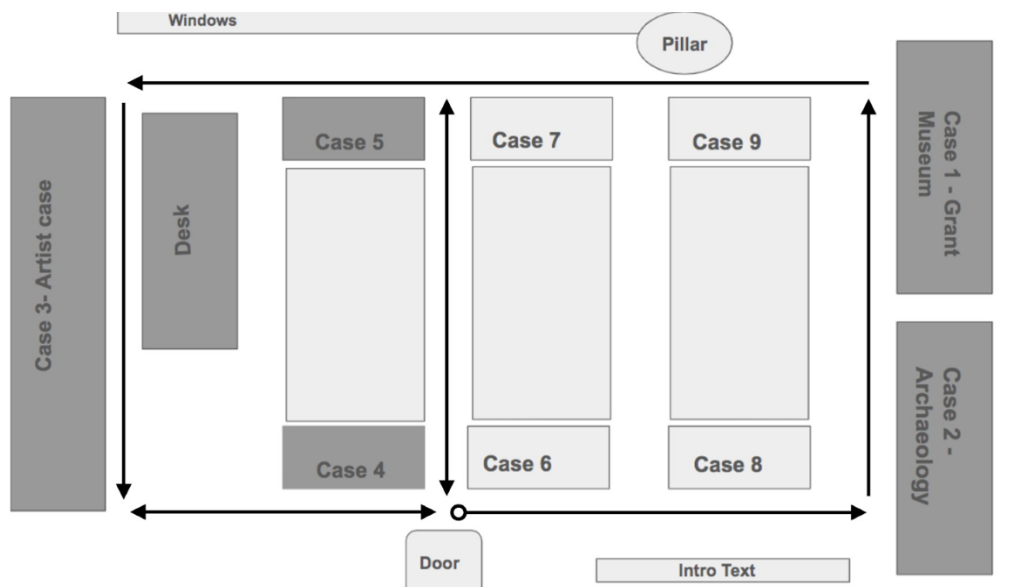


Figure 5: Participants' interactions with the exhibition space in baseline evaluation I

- Observations showed mixed walk-flow: some followed a natural loop, others hesitated due to unclear layout
- Larger display objects received more attention
- The layout was perceived more like a workspace than an exhibition

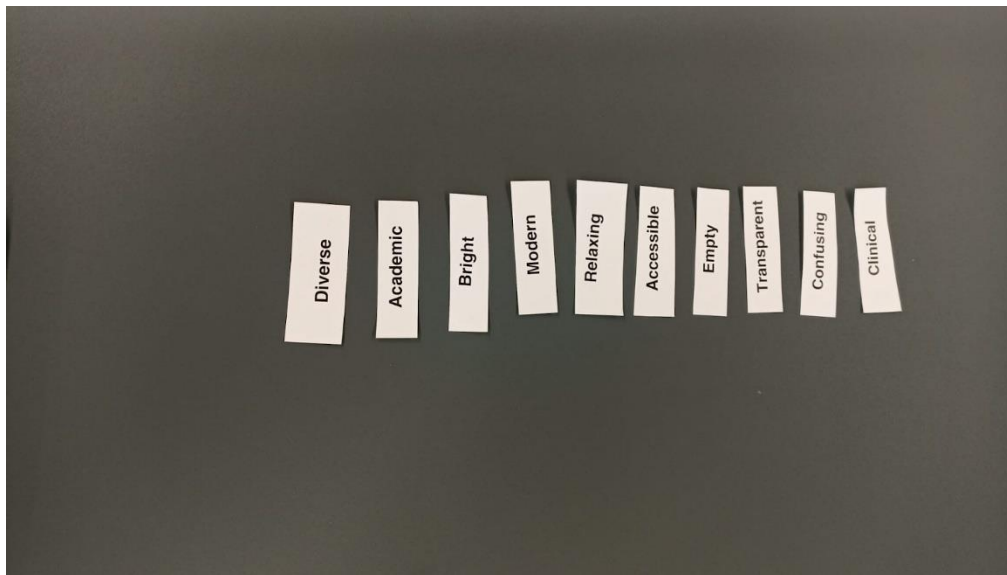
#### **6.4.3 Recognition of the Current Exhibition**

- The exhibition was not clearly recognised as such by participants
- The minimalist designs created uncertainty around its function and purpose

#### **6.4.4 Comments on the Space**

- Frequently associated adjectives included: Hidden, Quiet, Intriguing, Minimalist, Academic, Calm, Neutral
- The space was described as calming, open, but lacking a clear identity
- All participants agreed the space felt more academic/research-oriented than like a traditional museum

#### **6.4.5 Adjective Ranking Exercise Results**



*Figure 6: Baseline evaluation I adjective ranking*

- Highly ranked: Academic, Bright, Modern, Diverse
- Mid to low: Accessible, Transparent
- Lowest: Confusing, Empty, Clinical, Relaxing – often placed here due to uncertainty/disagreement

- Consensus formed around the space feeling more educational than immersive
- Suggestions were made to clarify the identity and purpose of the Culture Lab through stronger signage and framing.

## 7. Baseline Evaluation II Report

### *7.1 Introduction*

This evaluation was conducted as part of a second focus session on 20/03/2025.

### *7.2 Methods*

Participants were all UCL Bloomsbury students who traveled to UCL East Marshgate where this focus group was conducted. Each participant was contacted via social media inviting them to join the Audience Research Team to engage in a focus group that would help develop and improve the Exhibition Project.

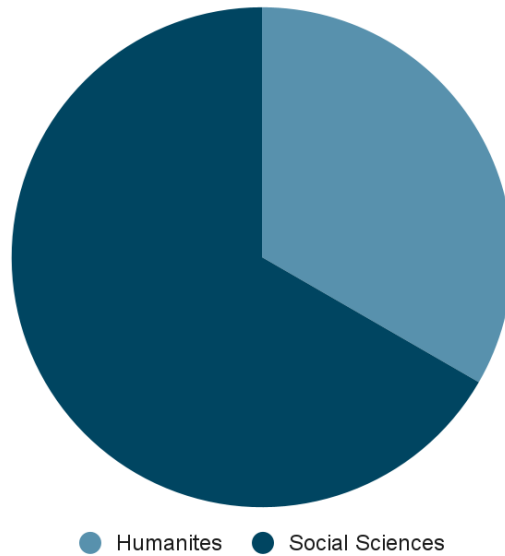
This session was divided into two parts, in the same format as the first baseline and front-end evaluation reports (See Section 7.2). For this baseline evaluation, participants engaged in a walk-through of the Culture Lab, followed by discussion and participatory activities including adjective ranking and reflections on their interaction with the Culture Lab space.

### *7.3 Participants*

**This focus group consisted of:**

- 2 participants from STEM and 1 participant from Humanities (see figure 4).
- There are three female participants and all aged between 22-25.

## Participants



*Figure 7: Participants' field of study in baseline evaluation II*

## 7.4 Key Findings

### 7.4.1 Accessibility and Frequency of Interaction

- Two participants knew about the Culture Lab only because of prior coursework, not general awareness
- All participants noted the distance from Bloomsbury as a barrier to frequent visits
- Access issues reduced regular visits to the space, due to ID gates and entrance visibility

### 7.4.2 Interaction with the Space

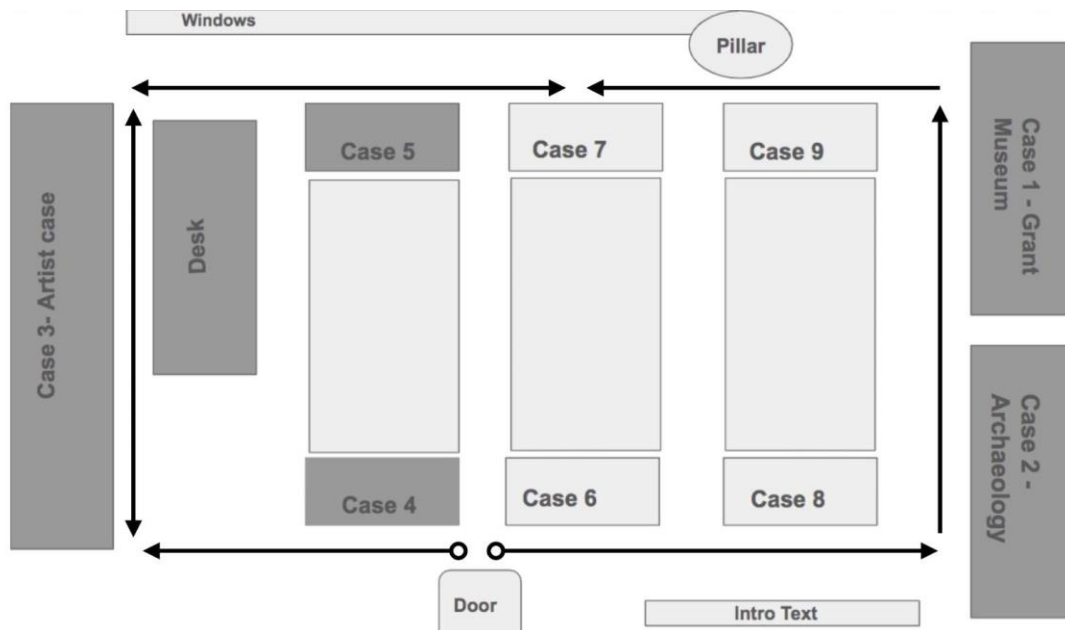


Figure 8: Participants' interactions with the exhibition space in baseline evaluation II

- Two participants moved anticlockwise around the cases, while one moved clockwise before regrouping
- Larger objects in cases received more attention and interest

### 7.4.3 Comments on the Space

- Words used to describe the space: Confusing, Bright, Clinical and New
- Bright lighting off white surface contributed to a “clinical” feel
- “New” suggested both a recently-built space and one still finding its identity

### 7.4.4 Adjective Ranking Exercise Results

- **Highly ranked:** Confusing, Modern, Bright, Academic
- **Mid to low:** Accessible, Relaxing, Empty



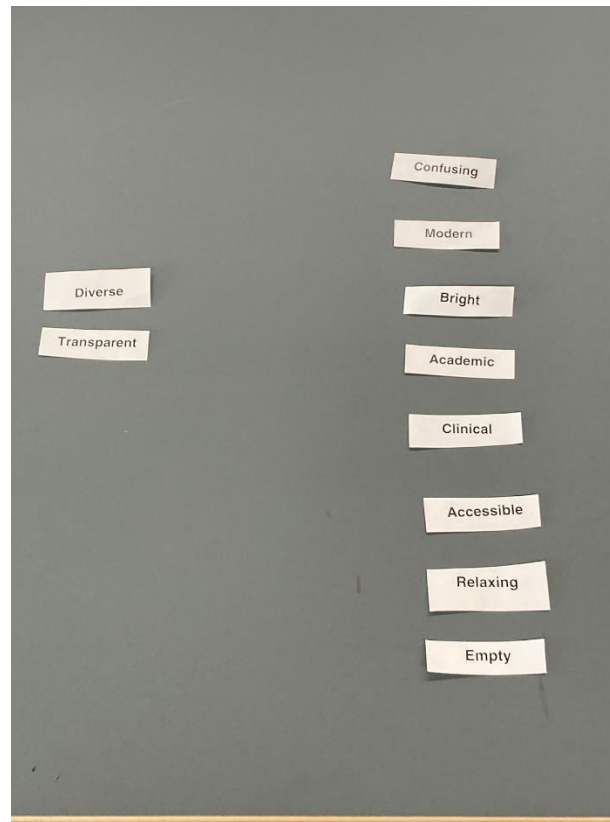


Figure 9: Baseline evaluation II adjective ranking

### 7.5 Recommendation

- Improve accessibility: Clear wayfinding would help visitors locate and access the space more easily
- Clarify the space's identity: Suggested including visual or structural cues to better define the exhibition space as an exhibition
- Improve atmosphere and comfort: the space did not feel relaxing, suggested adjusting the lighting to help the space feel more welcoming and calmer.

## 8. Front-end Evaluation Summary Report

### 8.1 Introduction

The first and second front-end evaluations were carried out on 18<sup>th</sup> March and 20<sup>th</sup> March. Front-end evaluation I & II were followed the baseline activities within the same focus group session (see Section 6.1). The same five participants contributed to both stages, providing a continuous perspective on the exhibition space.

- Title
- The exhibition space and layout
- Colour Pallet
- Object List

The third front-end evaluation took place on 19<sup>th</sup> and 20<sup>th</sup> March, conducted in semi-structured interviews with ten participants. The aim of this evaluation was to test the preliminary exhibition titles and evaluate its effectiveness of communication.

## 8.2 Methods

Front-end evaluation I & II were conducted in focus groups, including various exercises on title testing, thematic mind mapping, preliminary object testing, and reflection on exhibition design elements such as colour and layout.

For front-end evaluation III, we used the semi-structured interviews for exhibition title testing. Participants will evaluate the titles' relevance to the exhibition content before and after knowing the content of the exhibition.

## 8.3 Participants

There are 18 participants in total. Front-end evaluation I and II followed the baseline activities within the same focus group session (see Section 6.1). The same 8 participants contributed to both stages, proving a continuous perspective on the exhibition space. Front-end evaluation III has 10 participants in total.

- There were 9 males and 9 females who participated in the front-end evaluations.

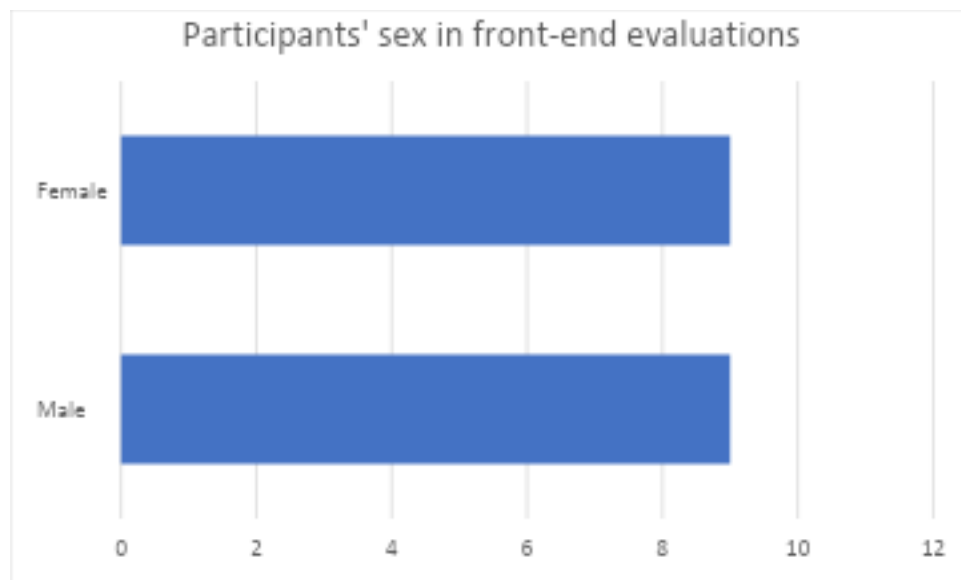


Figure 10: Participants' sex in front-end evaluations

- There are 8 participants from STEM courses, 4 from social science, 4 from humanities and 2 academic staff.

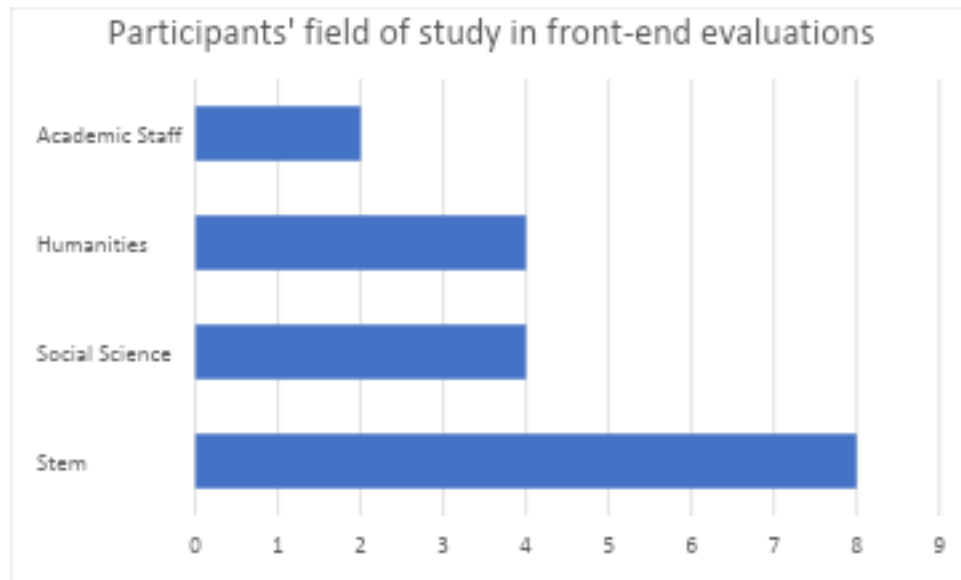


Figure 11: Participants' field of study in front-end evaluations

#### 8.4 Key Findings

- **Themes:** Identity, history, movement, gesture, evolution were mentioned the most by the participants. Participants valued the positive aspects of patterns but flagged potential issues with conformity and social norms
- **Title:** Participants preferred title 3 **Patterns Within Us, Patterns Around Us** the most, but would need a third element for balance.
- **Object List:** Most objects were recognisable, only some of them required additional explanation. Participants also recognised a phrenology head and linked it to eugenics and UCL's historical involvement.
- **Colour Pallet:** Participants prefer earthy, darker tones over bright or sterile white.

#### 8.5 Recommendations

- Increase visibility of the exhibition space and layout.
- Use storytelling by incorporating narratives and the context of the exhibition.
- Co-creation of participants and the exhibition.

## 9. Front-end Evaluation I Report

### *9.1 Introduction*

This front-end evaluation followed the baseline activities within the same focus group session (see Section 6.1). The same five participants contributed to both stages, proving a continuous perspective on the exhibition space.

### *9.2 Methods*

Within this front-end evaluation the Audience Research Team gave the participants various exercises on title testing, thematic mind mapping, preliminary object testing, and reflection on exhibition design elements such as colour and layout.

### *9.3 Key Findings*

#### **9.3.1 Title Feedback**

Participants were asked to give their opinions of the potential exhibition titles

- Patterning: A Lived Experience was the least favoured – too vague
- Anatomy of a Pattern: Patterns and Humanity was preferred, though participants suggested changing the second phrase to “Patterns and the Body”
- Patterns Within Us, Patterns Around Us was also liked, but participants felt it needed a third element for balance

#### **9.3.2 Themes**

Participants were asked to work as a group and write down their ideas of patterns as a mind map:



Figure 12: Mind map about front-end evaluation / participants' ideas of patterns

- Mind-mapping highlighted participants core ideas of patterns
- Identity, history, movement, gesture, evolution was favoured
- Culture and society patterns related to personal and collective experiences were also discussed
- Finally, ideas of movement, personalization and technological advancements were mentioned

### 9.3.3 Preliminary Object Testing

Following the mind-mapping exercise, participants were asked to identify nine preliminary objects and, where possible, position them within their map:

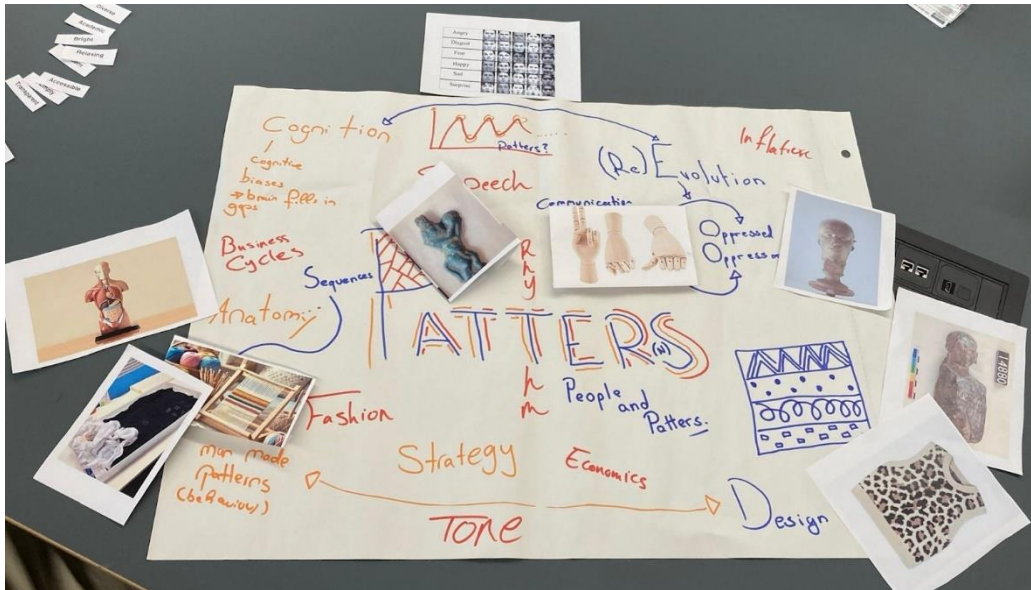


Figure 13: Mind map that illustrates how participants position the objects in front-end evaluation I



Figure 14: Object list exercise outcome

- Some objects were immediately recognizable, while others required additional explanation
- The concept of patterns as tools for discrimination when talking about eugenics, prompted discussion on the need for careful framing and context
- This was followed by debate on thematic placement and the position of these objects on their thematic map
- Storytelling was raised as an idea to help categorize themes

#### **9.3.4 Colour Pallet**

- Strong preference for earthy, darker tones over bright or sterile white
- Participants felt these colours would support the exhibitions tone and readability

Although changing the colour of the room in the Culture Lab was out of control of the Exhibition Project Team, it is important to know the current colour scheme is

### *9.4 Recommendations*

#### **9.4.1 Increase Visibility**

- Improve wayfinding and external communication to raise awareness of the Culture lab and its exhibition function

#### **9.4.2 Enhance Layout**

- Provide clear navigation, guidance, or prompt to help users understand ow to explore the exhibition

#### **9.4.3 Use Storytelling**

- Incorporate narratives and context to help visitors connect emotionally and intellectually with the themes and objects

#### **9.4.4 Strong Title**

- Choose a concise, informative, and balanced exhibition title based on participant feedback

#### **9.4.5 Maintain Co-Creation**

- Participants felt valued and engaged – continue involving audience input throughout development to ensure accessibility and relevance

## **10. Front-end Evaluation II Report**

### *10.1 Introduction*

The front-end evaluation II followed the second baseline assessment within the session of the second focus group, with students from Bloomsbury campus who traveled to UCL East campus to conduct the assessments.

### *10.2 Methods*

Within this front-end evaluation the Audience Research Team gave the participants various exercises on title testing, thematic mind mapping, preliminary object testing, and reflection on exhibition design elements such as colour and layout.

### *10.3 Key Findings*

#### **10.3.1 Title Feedback**

Participants were asked to give their opinions of the potential exhibition titles:

- **Patterning: A Lived Experience** was seen as simple and textile-focused but somewhat limited.
- **Anatomy of a Pattern: Patterns and Humanity** was disliked for being repetitive and confusing
- **Patterns Within Us, Patterns Around Us** was preferred for its whimsy and balance, though “Patterns Around Us” was seen as potentially misleading without more context

#### **10.3.2 Themes**

Participants were asked to work as a group and write down their ideas of patterns as a mind map:

- Cultural, scientific, and material patterns
- Fashion, identity, and individuality
- Participants valued the positive aspects of patterns but flagged potential issues with conformity and social norms



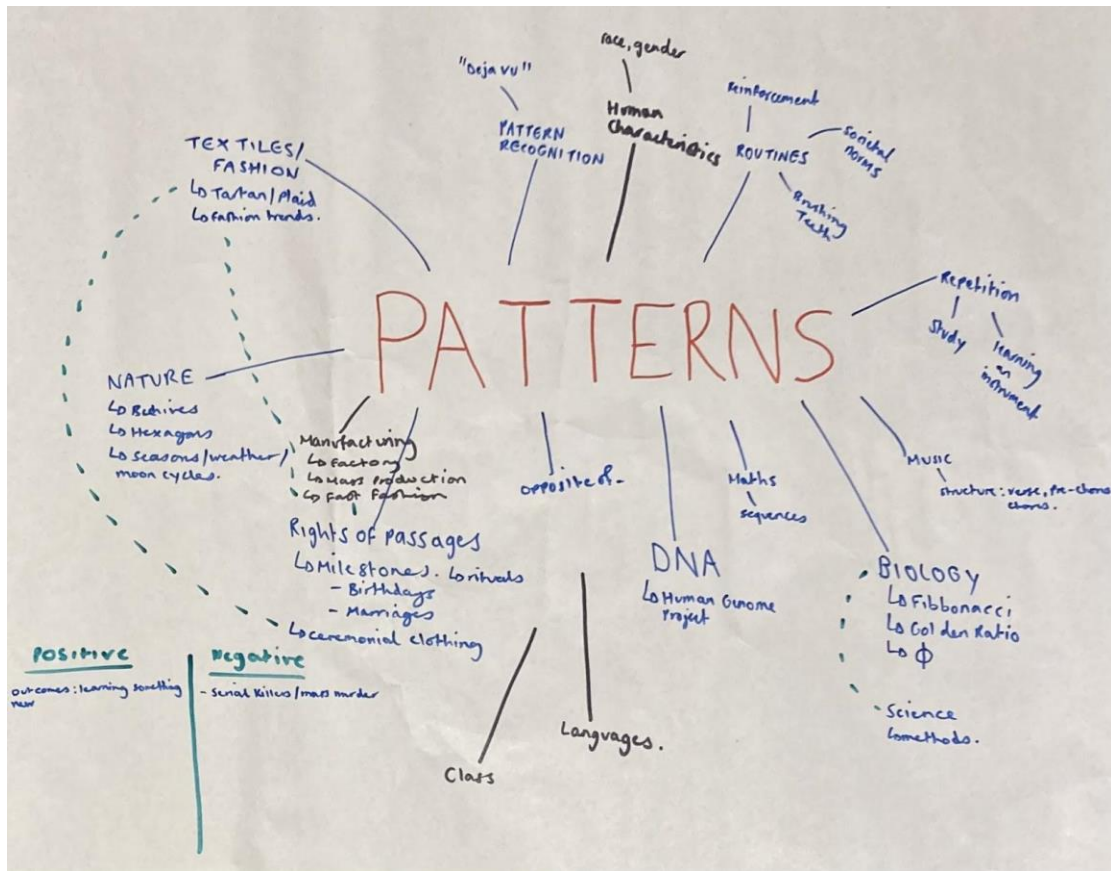


Figure 15: Mind map about front-end evaluation II participants' ideas of patterns

### 10.3.3 Preliminary Object Testing

Following the mind-mapping exercise, participants were asked to identify nine preliminary objects and, where possible, position them within their map:

- All participants successfully identified the nine preliminary objects
- Providing brief descriptions of both archaeological and contemporary objects
- Notably, participants recognised a phrenology head and linked it to eugenics and UCL's historical involvement
- Participants found it difficult to differentiate between "Patterns in Design" and "Patterns in Production"
- They felt the conceptual boundary between patterns created during production and finished design outcomes was unclear



Figure 16: Mind map that illustrates how participants position the objects in front-end evaluation II

## 10.4 Recommendations

### 10.4.1 Increase Visibility

- Improve external communication and internal wayfinding to raise awareness of the Culture Lab's existence

### 10.4.2 Enhance Layout

- Redesign the exhibition experience to minimise confusion between classroom and exhibition functions

### 10.4.3 Use Storytelling

- Implement storytelling into the exhibition to strengthen the themes and connect visitor engagement

### 10.4.4 Strong title

- Select a title that is imaginative, accessible, and clearly tied to the exhibition themes

### 10.4.5 Maintain co-creation

- Continue engaging audience in co-creation process

## 11. Front-end Evaluation III Report

### 11.1 Introduction

Participants were directly approached by the audience researcher to interview for around 10-15 minutes based on their expectations toward the 3 proposed titles and their preferences or suggestions regarding the exhibition titles.

*Table 2: Three provisional titles*

Provisional Titles	
1	Patterning: A Lived Experience
2	Anatomy of a Pattern: Patterns and Humanity
3	Patterns Within Us, Patterns Around Us

The exhibition is an exploration of the ways in which patterns shape and construct the human experience. Patterns exist both within human bodies and are created by human bodies, and it is the recognition of these patterns that helps people make sense of their world.

*Figure 17: Exhibition description*

### 11.2 Methods

We used the semi-structured interview for the exhibition title testing. The semi-structured interviews were conducted on 19<sup>th</sup> and 20<sup>th</sup> March at the UCL East campus. Interviewees were first asked what they expected to see in the exhibition by reviewing the provisional titles. After that, the audience researcher will disclose more information about the exhibition, such as the exhibition concept, communication message and themes. The participants will then evaluate the titles' relevance to the exhibition content and be asked to choose their preferred title again according to the exhibition description.

### 11.3 Participants

#### 11.2.1 Audiences in UCL Community

There are 10 participants in total, 2 of which were staff from the commercial team at the Bloomsbury campus and UCL East administration staff. The majority of participants were

students based in UCL East, which has 6 of them in total. There are only 2 interviewees from the UCL Bloomsbury campus.

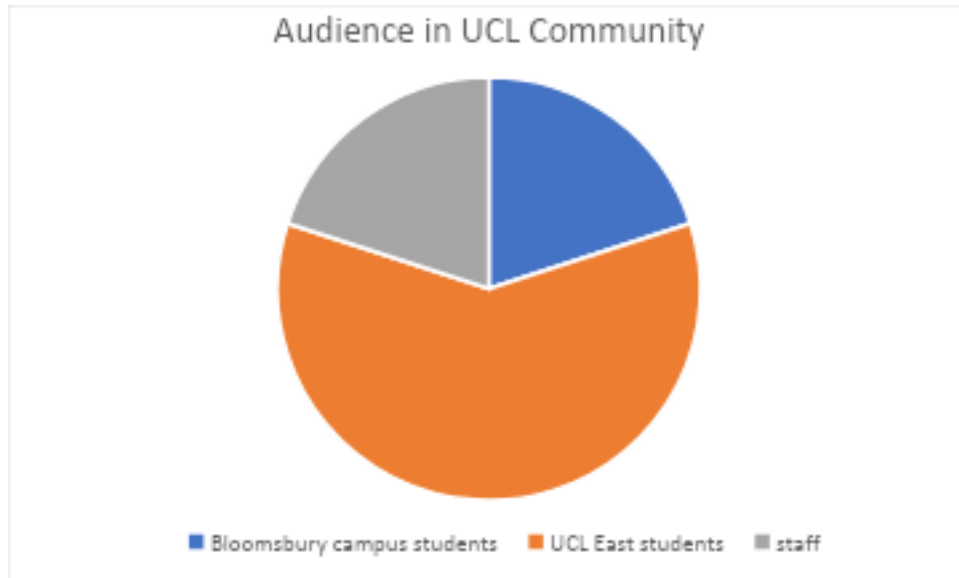


Figure 18: Participants' campus location

### 11.2.2 Audience' Field of Studies

Among the eight student interviewees, 4 of them were studying degrees related to STEM fields, such as pharmacy and biochemical engineering. 2 participants were students from social science fields, such as Digital Health and Entrepreneurship and Banking and Digital Finance, and 2 were humanities students. Most of the participants were postgraduate students, with only one undergraduate student participating in the interview.

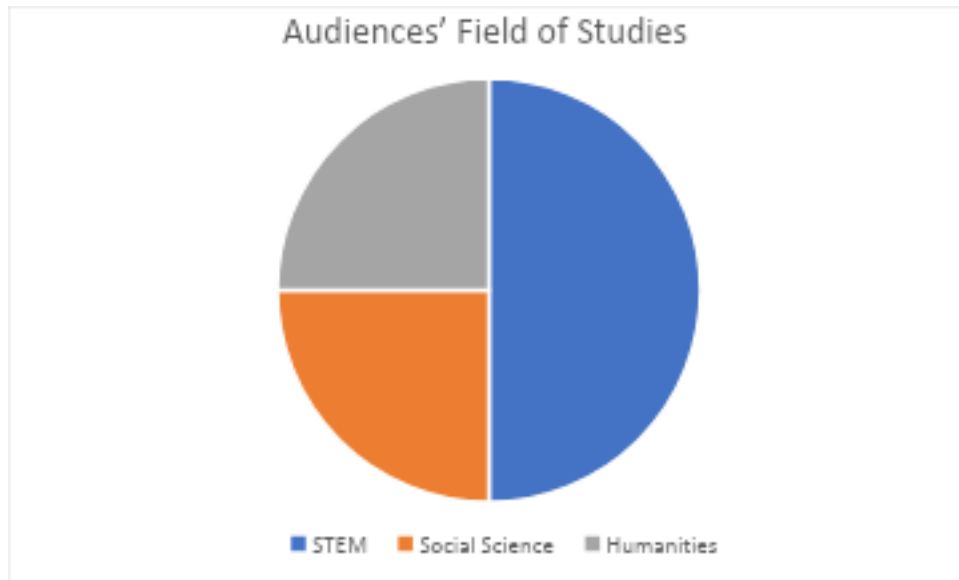


Figure 19: Participants field of study in front-end evaluation III

### 11.3 Key Findings

- Title 3 is the most popular option, with 7 participants voting for it, as it is the most eye-catching and engaging title. Also, participants agreed that this is the best-fitting title after knowing the exhibition content.
- When considering a combination of titles, 2 participants preferred to combine titles 2 and 3, while only 1 participant preferred combining titles 1 and 2.

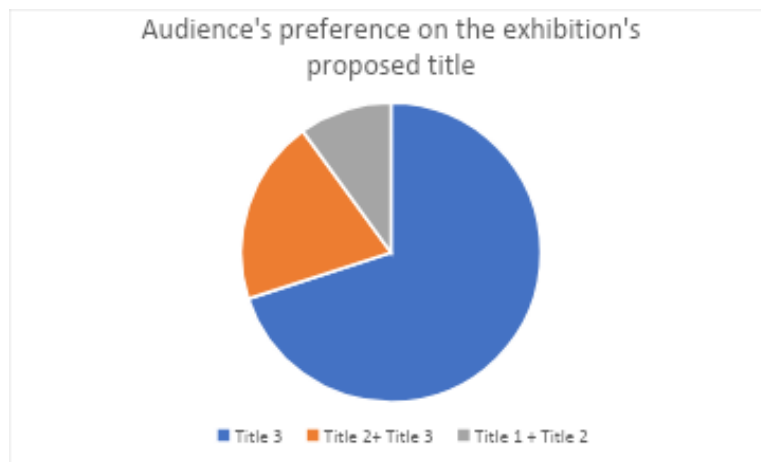


Figure 20: Participants' preference on exhibition proposed title

#### 11.3.1 Title 1: Patterning: A Lived Experience

Most participants think this title is an exhibition of personal stories that showcase “everyday objects” and people’s “daily lives”. Most of them use words like “experience”, “stories”, “daily routine”, and “past events” to describe this title. Some participants describe it as “Patterns of Human behaviour, such as anxiety and interaction between people”, which could also be

considered an everyday life experience. Most interviewees assumed the “lived experience” was a personal experience or story and were surprised when they knew the exhibition illustrated a general human experience.

Interviewees have different assumptions about how these personal experiences were exhibited. Two of them supposed that it was an art exhibition with artwork representing life and housing objects. Another participant added that there might be photos, portraits, videos and testimonies of people with different ethnic backgrounds in this area, highlighting the history of the local communities. One interpreted this exhibition as an “Anne Frank-type” exhibition, likely to be someone’s autobiography. Another participant thought it was about the curator’s personal story.

Two participants were confused by the word “patterning” in the title, with one claiming he was not a museum-goer. One interviewee describes the word “patterning” as a “trend” that illustrates the change of something, which points to a chronological exhibition narration and storyline. However, the interviewee found the exhibition content was not as dynamic as he thought. To conclude, most participants found this title vague and too broad. They also think Title 1 did not engage the audience and accurately deliver the exhibition message.

### **11.3.2 Title two: Anatomy of a Pattern: Patterns and Humanity**

This is the participants’ second favourite title. It prompts many interesting assumptions from the interviewees, most of which align with the exhibition concepts and themes. Three participants assume the exhibition has scientific content or is related to the physical human body because of the word “anatomy” and further explain that it is about “scientific analysis between humans and science.” On the other hand, some people also focused on “humanity”, thinking the content in terms of social and cultural aspects. Participants raise questions such as “Why do patterns happen?”, “How are patterns made of?” and “How do people create patterns?” to describe their expectations of the exhibition. Most questions are aligned with the exhibition’s communication message

Although this title aligns with the communication message, most people would prefer title 3 to title 2 because title 2 is less eye-catching and intriguing. Three participants suggested that title 2 could be combined with title 3, which will be discussed later.

### **11.3.3 Title three: Patterns Within Us, Patterns Around Us**

Title 3 is the most popular, with nine participants voting for it or a combination of titles 2 and 3. Seven participants found this title to be more engaging and relatable. However, one participant struggled to understand it and was unsure of what to expect from this title; another remarked that “this title could incite more thought and curiosity about the exhibition,” adding, “less is more.” Additionally, participants noted that title 3 would surprise them at first glance; for instance, one mentioned that “patterns around us” seems to explore what these little patterns might be, which could be something unexpected.

Most participants' expectations align with the exhibition content; assumptions such as “how people and the environment interact,” a combination of “social aspects” and “physical bodies,” as well as cultural identity, corresponded with the exhibition concept. However, the title “Patterns Around Us” sometimes might not precisely communicate with the audience. Some audiences assumed that “Patterns Around Us” referred to our natural environment and that the exhibition would be related to ecology. Also, a participant thought that this title gave a sense of contemporary and expected something about the youth, graffiti and snapshot of present society in an artsy approach. Although title 3 is the most preferred one, adjustment of this title is required to make it more precise.

### *11.4 Recommendations*

- Use title 3 as a base for further adjustment since title 3 is the most preferred title, and most participants agreed that this title is engaging and relatable.
- A combination of title 2 and title 3 could be considered. For example, title 3 could be a subtitle and create a new title such as “Anatomy of a Pattern: Patterns Within Us, Patterns Around Us”, while refining the title to avoid repetition.

## **12. Limitations of the Baseline Front-end Evaluations**

Although the evaluation provided valuable insights into participants' perceptions of the Culture lab and exhibition titles, several limitations should be acknowledged. Firstly, the sample size across the evaluations was relatively small, with each focus group or interview session involving no more than five to ten participants. This meant that the findings may not fully reflect the diversity of opinions within the wider UCL community. Secondly, there was an overrepresentation of UCL East students compared to UCL Bloomsbury participants, which may have influenced the feedback. Finally, a limit in UCL staff meant that only UCL students were interviewed making our data biased to student opinions overall. With these limitations in mind, more representation audience testing in future UCL Exhibition Projects at UCL East campus should take these limitations into consideration.

## **13. Formative Evaluation Summary Report**

### *13.1 Introduction*

The first and second formative evaluation was carried out on 4<sup>th</sup> April. All evaluations were completed in the UCL East Campus. The formative evaluations aim to collect data from the target audience based on these aspects:

- Title: The proposed title is “Patterns & People: Giving Meaning to Our Lives”
- The exhibition space and layout



- Text panel, including the exhibition introduction
- Object List
- Digital resource

We compiled all relevant information into a visitor booklet. Audience researchers showed the visitor booklet to the participants in the focus groups and semi-structured interviews. By using the booklet to introduce our exhibition to the audience, we hope participants will have a comprehensive understanding of our project, and provide effective evaluations and suggestions to the whole team to make final adjustments to the exhibition.

### *13.2 Methods*

The formative evaluation I were conducted by using focus groups. Each participant was contacted via social media inviting them to join the Audience Research Team to engage in a focus group that would help develop and improve the Exhibition Project.

The formative evaluation II consisted of 3 semi-structured interviews. The audience researcher directly approached participants on the UCL East campus. During the interviews, the audience researcher will introduce the background of the project, the exhibition concept and content, then go through each exhibition case, including the text panels, objects and layout of the case. Audience researchers also facilitate the discussion by asking questions about how the participants think about when they reviewed the text panels, objects, etc. Before the interview, we also communicated with the content team to collect questions that they wanted to know from the audience. We compiled the questions and asked the audience in the interview as well.



### 13.3 Participants

There are 6 participants in total, with 2 participants from STEM and 4 from the social sciences.

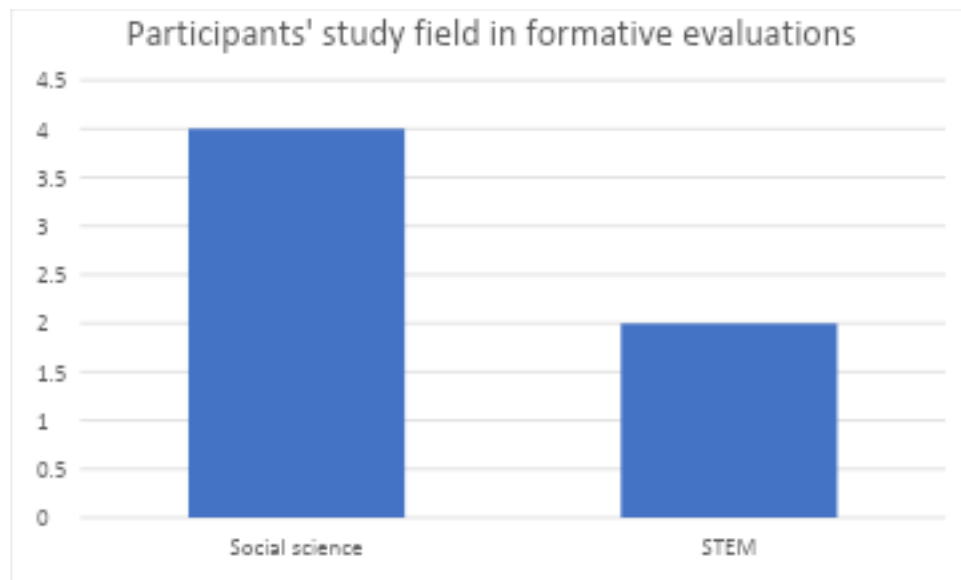


Figure 21: Participants' study field in formative evaluations

In terms of their demographics, there are 4 female and 2 male participating in the formative evaluations.

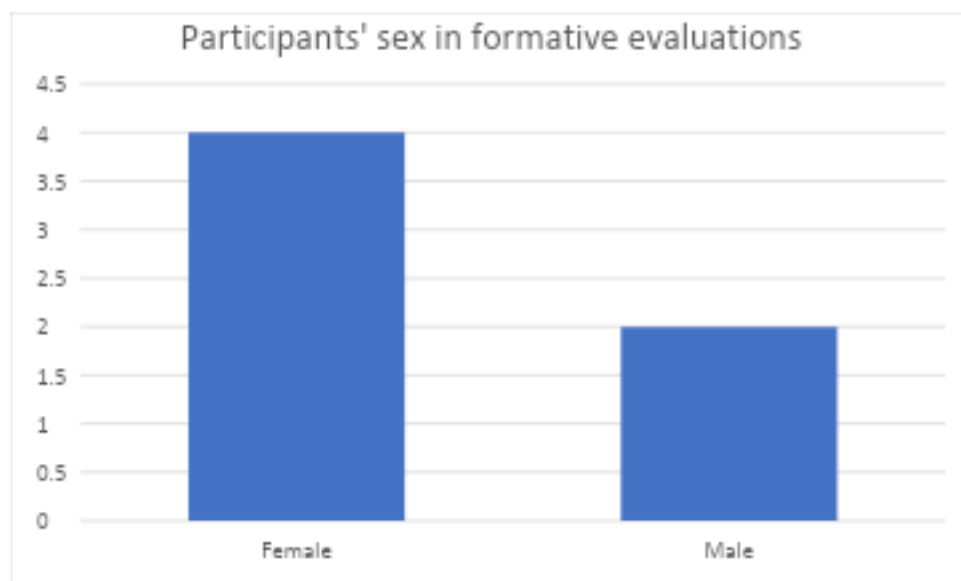


Figure 22: Participants' sex in formative evaluations

### 13.4 Key findings

- Unclear terminology of exhibition themes and texts requires improvement in clarity.

- Cultural and historical context: Participants highlighted the importance of including the cultural significance of patterns to better reflect their historical and social meaning
- Contextual gap: Participants wanted clearer context for objects shown in the exhibition and their relevance to both traditional and modern patterns
- Exhibition text panel: Exhibition text panel tones are inconsistent. Case 6 was written in an academic tone that participants found a bit difficult to follow.
- Improvement in digital resource: the quiz is engaging, but participants found that it was too long.

### *13.5 Recommendations*

- Avoid Technical Terms
- Refine Headings and exhibition text panel to ensure the consistency of the writing style
- Introduce subheadings under each main section to help guide readers through complex ideas
- Shorten the quiz in case 7

## **14. Formative Evaluation I Summary Report**

### *14.1 Introduction*

This formative evaluation was conducted with a small focus group of three UCL East students to gather feedback on the exhibition booklet (see Appendix.). The purpose was to assess how effectively the booklet communicates key themes and ideas of the exhibition, and to identify areas for improvement.

### *14.2 Methods*

Participants were all UCL East students who lived in the local area of Stratford. Each participant was contacted via social media inviting them to join the Audience Research Team to engage in a focus group that would help develop and improve the Exhibition Project.

Two participants had been involved in previous front-end evaluations and were familiar with the exhibition, while one was new to the material.

Each participant was shown the exhibition booklet and commented on the text used for the display cases, the design of these texts and the digital resources offered through the exhibition.

### *14.3 Participants*

The focus group consisted of 3 participants in total:

- 2 participants from STEM; 1 from Social Sciences
- 1 Male and 2 Female
- All aged between 22-25

## *14.4 Key Findings*

### **14.4.1 Unclear Terminology**

1. The term “Production” was considered too broad and vague, particularly in the context of textiles
2. Participants recommended more precise alternatives, such as “patterns of movement in textiles.”
3. There was a call for clearer explanations of specific pattern types (e.g. animal patterns), to ensure all terms are easily understood

### **14.4.2 Clarity**

- Headings were seen as too general and in need of clarification
- Participants suggested the addition of subheadings under each main heading to better structure the content and make complex sections easier to navigate
- They felt headings should be clear, self-explanatory, and guide readers toward the intended message of each section

### **14.4.3 Cultural and Historical Context**

- Participants highlighted the importance of including the cultural significance of patterns, to better reflect their historical and social meaning
- They emphasised that patterns should be framed as culturally specific and historically rooted
- Additionally, they suggested that the link between traditional and modern patterns should be made more explicit to enhance relevance for contemporary audiences.

### **14.4.4 Tone**

- Language such as “intricate” was seen as potentially alienating or overlay academic
- Participants advised simplifying the language to ensure accessibility, particularly for audiences unfamiliar with the topic
- They suggested a tone that was inclusive, and engaging

#### **14.4.5 Contextual Gaps**

- Participants wanted clearer context for objects shown in the exhibition and their relevance to both traditional and modern patterns
- They suggested using subheading or one-liners to explain the connection between objects and exhibition themes
- An additional recommendation was to explore the human's response of pattern recognition, as this could add a thought-provoking and relatable layer to the exhibition

### *14.5 Recommendations*

#### **14.5.1 Avoid Technical Terms**

- Use simple, accessible language throughout the booklet
- Avoid overly academic or niche terminology that could limit understanding for non-expert audiences

#### **14.5.2 Refine Headings**

- Ensure all headings are clear, and aligned with the content
- Clarify vague titles like “Production” by specifying the type of context being discussed

#### **14.5.3 Subtitles**

- Introduce subheadings under each main section to help guide readers through complex ideas
- Use these to provide additional context, connections, and explanations, particularly around the objects and their relevance to the theme of patterns

## **15. Formative Evaluation II Summary Report**

### *15.1 Introduction*

The formative evaluation II took place on 4<sup>th</sup> April, aiming to test the effectiveness of the exhibition communication in terms of the exhibition space, introduction text panel, exhibition case text panel, digital resources and object label. The evaluation was completed at the UCL East Campus and UCL Bloomsbury Campus.

### *15.2 Methods*

We used semi-structured interviews for the formative evaluation II. The interview provided insight for the participants on what the exhibition will look like. We showed the exhibition project booklet to the participants. This booklet is a blueprint of the exhibition, illustrating the cultural lab space, introduction text panel, exhibition case layout, case text panel, objects and digital resource. The audience researcher will explain the exhibition setting, demonstrate how the digital resources work, and prompt conversation to see how participants interact the exhibition.

Participants were randomly approached by our audience researchers at the UCL East Campus and UCL Bloomsbury Campus, including the UCL East Marshgate Entrance, UCL East Library UCL Bloomsbury Student Centre. Although the formative evaluation II only involved 3 participants, we tried to include a wider range of voices within the UCL academic community, including the students based on different campuses, as well as UCL staff.

### *15.3 Participants*

All the participants were from the UCL academic community, including staff from the UCL East library, and two UCL students from Bloomsbury Campus and East Campus. The two students included one master's student in education and one master's student in public history. As for ethnicity, there is 1 white and 2 Asian Chinese. All three participants belong to the age group of 25-29, with 1 male and 2 females.

### *15.4 Key Findings*

#### **15.4.1 Title**

After the front-end evaluation, the revised title is “**Patterns & People: Giving Meaning to Our Live**”. Generally, the updated title communicates well with the audience. Audiences' assumption aligns with the exhibition content. Audiences assume that the exhibition is about the “impression of cultural patterns from different countries”, patterns and living styles and how “people create meaning for different patterns, and how people communicate and understand each other through patterns”.

#### **15.4.2 Space**

Participants were confused about the setting since there were other exhibitions in the same space. One of the participants mentioned that if the exhibition did not have a specific sequential order, she might assume that she would start from the objects that struck her the most.

#### **15.4.3 Text Panel Writing Tone**

The exhibition text communicates well in general. All participants agreed that case 7 is the most engaging in terms of its writing tone, especially for non-native English speakers. Cases 8 and 9 also communicated well with the participants. However, the communication style of case 6 was considered by the participants as “too academic”, and the tone is inconsistent with the other three cases.

##### **15.4.3.1 Introduction Text Panel**

The participants could understand what they see in the exhibition and think the text panel clearly shows the exhibition's themes. The participants rephrased their understanding of the exhibition, such as “Cultural context”, “live experience” and “how it determines how people make meaning through patterns”. One participant claims she prefers something more visual and thinks the current text panel could be a bit shorter. Another participant, who is a non-native English speaker, does not feel confident in understanding the themes of the exhibition and suggests

slightly mentioning the exhibition structure and things that the audience could gain or reflect on during their visit.

#### 15.4.3.2 Exhibition Case 6 Text Panel

All three participants felt that case 6 is the least engaging case; the problems suggested by them were listed below:

**The case 6 introduction text panel could be refined.** A participant suggested that it might be better to move the sentence “*Physical traits and behaviours have been distorted to justify harmful socio-political agendas*” from the second paragraph to the beginning of the text panel and mention it after the first sentence “*Recognising patterns in the human body helps us understand how our bodies function.*” It is because the audience might not be patient enough to read the whole thing. In such a case, the audience could at least have a quick overview of case 6 by only reading the first paragraph. Also, the text should avoid giving too many definitions like “Characteristics like eye colour, freckles, and height are shaped by both genetics and the environment, and it is these combinations of patterns that make each person unique.”

**The writing style of case 6 is too academic.** Participants felt like having a “biology class” when they looked at this case. Also, it is quite academic with many complicated concepts, such as Phenology. Although they could understand the key message about “patterns are not neutral and could be something distorted”, all of them suggested that the case could be more interactive and simpler.

**The writing style and tone of case 6 are inconsistent with other cases.** After reviewing the whole exhibition, one participant pointed out that the writing style of case 6 is inconsistent with the exhibition. The other three cases are interactive with questions, while this case is informative and academic.

**The content of the overall exhibition:** Two participants found a bit of struggle when they first went through this case because they did not expect to start from patterns on the human body, instead, they were thinking about something related to visual and cultural patterns at the beginning. Nevertheless, they could still link case 6 with the whole storyline.

#### 15.4.3.3 Exhibition Case 7 Text Panel

**Case 7 has a clear and lively introduction panel text.** All three participants felt case 7 was the most engaging. They found the introduction text panel of case 7 provided an overview of the content and was comprehensive and lively. Some mentioned that the tone of this text panel opens a conversation with the audience. Additionally, using questions occasionally could engage the audience and link the content to their everyday life.

#### 15.4.4 Objects

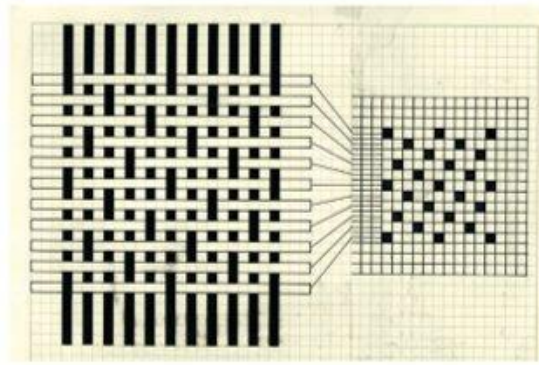
During the semi-structured interviews, participants also reviewed the objects in each case. The following results highlight objects that prompt interesting conversation in the interview, which could provide insight for the content developers to choose the key object of the case.

The art hand model (see Figure 20) in case 7 was discussed. All participants felt surprised when they saw the art hand model and said that it made them think about the experience of visiting Ikea, with customers creating different gestures from the hand model.



Figure 23: Art hand model with different gestures

In case 8, we received a concern from the content development team about whether they should include a Loom next to the draft notion (see Figure 21) in case 8, so the audience could have a clearer understanding of how the draft notion works. Therefore, we also mentioned this question in the interview. One participant thinks that the draft notion is “self-explanatory” enough, and the black and white in the draft has already demonstrated clearly how patterns were produced. Two participants agreed to add a loom to present the idea of weaving, and one of them provided a good reason: *It would be great to include the loom because it can connect to human life experiences, understand what weaving means to people, and how the action of weaving itself creates meaning.* One participant also wondered if it is possible to place some paper slips next to the case, providing the audience with a hands-on experience of weaving.



*Figure 24: One of the draft notions in case 8*

As for case 9, there was an interesting conversation about the Mexican Gourd Bowl (see Figure 22) and the Huichol Art Cap (see Figure 23). A participant interpreted the Huichol Art Cap as a symbol of consumerism and tourism, and the hat was just like the “I love London” t-shirts. She also reflected on issues about fast fashion and recalled her memory of purchasing unnecessary clothes because of peer pressure.



*Figure 25: The Mexican Gourd Bowl*





Figure 26: The Huichol Art Cap

#### 15.4.5 Digital Resource

The digital resource is an interactive quiz created by the digital content developers. This quiz will be placed in case 7, providing a fun experience related to the meanings of emoticons and body gestures in different cultures. The quiz with 20 questions was divided into two parts, the first part was about guessing the meaning of the emoticon, while the second part went in depth into the meaning of body gestures in different cultures. Since the interface of the interactive quiz is developing, the formative evaluation mainly focused on the content of the quiz, such as how participants interact with the questions. One participant quite enjoyed the interactive quiz as well, the questions about the meaning of emoji made him think about the recent Netflix TV drama “Adolescence”. Overall, the questions are interesting and fun, with lots of unexpected answers, and participants found the quiz enjoyable.

However, participants also found that the quiz with 20 questions is too long; most participants consider the quiz a taster to explore the meanings of emoticons and body gestures. Also, participants who are non-native English users found that Part 1 is more interactive because they don’t have to read as many words as Part 2 and just have to guess the meaning by referring to the emojis.

Two participants hoped the quiz would be more interactive, like Menti, for example, knowing which option is the most popular among the audience. They felt it would be interesting to know what other people chose and why people had a different answer. It would also respond to the sub-theme of how the meaning of emoji varies across different cultures.

### 15.5 Recommendations

#### 15.5.1 Space

Solutions concerning the issue of the indication of the exhibition area are listed below:

- Designing a route and direction might be better, but it might be ideal for some audiences who prefer more flexibility.
- The design of the introduction panel has to be more eye-catching.
- If the exhibition did not have a specific sequential order, the participant assumed that she might start from the objects that struck her the most.

### **15.5.2 Exhibition Text Panel**

- Introduction text panel: The text panel could provide a clearer overview of the exhibition structure.
- Case 6 text panel: Ensure the writing style and tones align with other cases. The text panels could be less academic and avoid giving too many definitions.
- Case 7 would be a good example of effective communication in the exhibition, while other cases could refer to this case for further editing.

### **15.5.3 Digital Resource**

- The number of questions could be reduced to 8 to 10 questions, with 5 from part 1 and the other 5 from part 2, which would be enough.
- Participants suggested that we add the number of questions next to the QR code, so the audience could decide whether they have time to do it.

## **16. Limitations of the Formative Evaluations**

Due to time constraints, the formative evaluation involved a limited number of participants, with only six individuals taking part in total. This small sample size restricts the generalizability of the findings. Furthermore, only one staff member from UCL East was able to participate in the evaluation, leading to a disproportionate representation within the UCL community. While the research team intended to include more UCL East staff, logistical challenges limited participation. We contacted the UCL East communication team in mid-March, however, most staff members were unavailable for in-depth sessions and were only able to engage via a questionnaire. As the formative evaluations typically required at least 45 minutes, involving either focus group discussions or semi-structured interviews, we were only able to accommodate one staff member from the UCL East Library in the process.

## **17. Audience Development**

### *17.1 Introduction*

As part of the broader effort to evaluate and improve the impact of the UCL Culture Lab's Exhibition Project, the Audience Research Team focused on audience development as a key area of study. This section highlights the team's approach to understanding and engaging with both academic and local audiences, while addressing the specific needs of the surrounding

community. The aim was to foster a deeper connection between the Culture Lab and its diverse audiences, particularly those in Newham and the surrounding area.

By considering the local area and its cultural dynamics, the team aimed to connect with potential audiences for the Culture Lab. This included exploring how the exhibition could resonate with local residents, many of whom may not traditionally engage with museum or academic spaces. While time constraints limited the scope of these efforts, the team's work provides valuable insights for future initiatives aimed at strengthening community connections and ensuring the lab's relevance to a wide audience.

The report begins by exploring the demographic context of Newham and the area's regeneration efforts, stressing the importance of understanding the community beyond simple demographic data. It then moves on to outline the audience development strategy, emphasising the key priorities for engaging potential audiences. The report continues by discussing key public events, including a fundraising initiative and a community café, which provided valuable insights into audience interactions. Finally, it reflects on the outcomes of these activities, noting challenges in engaging students, the strong local interest observed, and offering recommendations for improving future engagement efforts.

## *17.2 Newham and the Olympic Park*

As the Culture Lab sought to expand its reach and engage with a wider range of audiences, it became essential to consider the broader context in which the Audience Research Team was operating. There was a need to look beyond academic communities and develop a deeper understanding of the local environment. The borough of Newham and the Olympic Park present a complex social, cultural, and economic landscape, which must be taken into account when planning effective public engagement. The following sections outlines key contextual insights – drawing on demographic data, policy frameworks, and local practices – that informed the Team's audience development strategy.

### **17.2.1 Demographics: Diversity and Change**

Newham is one of the most diverse boroughs in London, with over 70% of residents identifying as non-White (LBN, 2021). This level of diversity presents both significant opportunities and notable challenges. Cultural institutions operating in the area must be prepared to recognise and respond to the complex nuances of local identity, culture, and history.

The borough has experienced sustained population growth since the 1990s, resulting in a young and dynamic demographic profile (GLA, 2019). However, this growth has occurred alongside substantial social transformation – much of it accelerated by the 2012 Olympics and associated legacy plans. While these regeneration efforts attracted investment and national attention, they also disrupted established community networks and led to the dismantling of key cultural and social infrastructures that had long supported local life (Melhuish and Campkin, 2017).

Despite the promise of regeneration, Newham continues to grapple with significant inequalities. The borough ranks highly on the Index of Multiple Deprivation (IMD), and while this was one of the factors that helped justify hosting the Olympics in the area, many of the deep-rooted challenges remain (LBN, 2020).

Income and housing deprivation are persistent issues, with major disparities across the borough (LBN, 2019). When housing costs are considered, almost half of Newham's residents live in poverty, and more than 40% of children under the age of 16 are growing up in low-income households (GLA, 2019). These issues are not spread evenly: residents from Black and Asian backgrounds are more likely to experience low wages and poor access to high-quality employment (LBN, 2022). This is, in part, because many of the jobs created through regeneration efforts were not designed with local people in mind.

### 17.2.2 A New Policy Context

In response to the limitations of earlier regeneration strategies, Newham Council introduced the Community Wealth Building agenda in 2018. The aim was to move away from a focus on attracting external investment and instead strengthen the borough from within, supporting local economic and social resilience (LBN, 2020).

A key part of this approach involves 'anchor institutions', large, place-based organisations like universities and hospitals that have the power to invest in and support their surrounding communities. UCL is considered one such anchor, and the Culture Lab, as part of the university, is expected to contribute to this wider agenda through its public engagement and audience development work.

Nevertheless, it's worth acknowledging that anchor institutions alone can't meet all the needs of the community. In many cases, voluntary and grassroots organisations are better positioned to provide responsive and meaningful support (LBN, 2022). They often have deeper relationships with local people, and a more flexible, embedded way of working.

### 17.2.3 Rethinking "Community": Beyond the Data

While demographic data and policy frameworks are valuable, they do not provide a complete understanding of community dynamics. For the Culture Lab to effectively engage with local audiences, it is necessary to broaden the concept of community and explore how it can be framed in ways that are both inclusive and relevant to the lived experiences of residents.

Several promising examples in Newham offer valuable insights:

1. **People Powered Places**, a programme introduced by the Borough in 2018, serves as a strong example of neighbourhood-level engagement. Many of the initiatives launched through this programme remain active and continue to foster local participation and decision-making (LBN, 2023a; 2023b).
2. **UCL's past experiences**, particularly through initiatives like *Navigating the System* (2023) at UCL's Urban Room, provide a valuable reference. The Urban Room integrates

principles such as co-creation, embedded research, and community dialogue, which align with the Culture Lab's objectives for public-facing engagement.

3. **Voluntary and community work already in place**, with a focus on providing free, community services. Existing spaces and grassroots organisations continue to play a vital role in community building, despite facing significant funding challenges. Understanding the role of these grassroots efforts is essential for shaping audience development strategies (Crockett, 2020).

### *17.3 Audience Development Strategy*

In response to the initial contextual analysis, the Audience Research Team developed an audience development strategy to guide activities throughout the Exhibition Project. However, due to significant time constraints – stemming from the project's four-month duration – It was not possible to implement a comprehensive, long-term strategy. Audience development is inherently a gradual process, and the limitations of the project timeline significantly shaped what could realistically be achieved.

Despite these constraints, the Team identified a number of potential future audiences (as outlined in section 1.2 *Target Audiences*) and pursued a short-term strategy focused primarily on public engagement. This included activities aimed at local residents as well as potential visitors with an interest in UCL East and its programmes. Time limitations meant that no targeted initiatives could be developed for students at other nearby universities, although this group was recognised as a key audience for future educational outreach and programming. The implications and potential of this will be discussed further in the *Conclusions*.

The short-term strategy focused on the following core elements:

1. **Public engagement activity analysis** – Prioritising reflective analysis of the public engagement work led by the Team during the project, with the aim of understanding its effectiveness and potential for audience growth.
2. **Centralising student work** – Positioning student-led contributions as a key part of the strategy, both as a means to develop new audiences and as a way to bring the academic community more closely into the Culture Lab's public-facing initiatives.
3. **Building on existing partnerships** – Drawing on UCL's existing relationships and local knowledge in the area, and beginning to establish connections with grassroots organisations to lay the groundwork for long-term, sustainable partnerships.

### *17.4 Public engagement activities*

In alignment with the short-term audience development strategy, the Audience Research Team helped deliver two public-facing events designed to explore how different audiences engage with UCL East and the Culture Lab. These activities reflected the strategy's focus on reflective practice, the integration of student work, and the development of long-term community

partnerships. The events also served as valuable moments for collecting feedback to inform future public engagement efforts – most immediately, the Opening Event of the exhibition – ensuring these activities resonate with local audiences and address key expectations.

Both events were held in early April 2025, after the front-end and baseline evaluation stages of the project had already been completed. While this timing did limit the ability to integrate the insights directly into the ongoing exhibition development, the findings still carry significant relevance. A qualitative and informal approach was used to observe audience engagement during the events. The Team engaged in participant observation, taking part in casual conversations and observing how visitors interacted with the space and each other. This process was intentionally kept informal and flexible, allowing team members to remain approachable and responsive to the natural flow of the events. Attention was paid to verbal and non-verbal behaviours, levels of comfort, and patterns of movement through the space, offering insights into how visitors perceived and engaged with the Culture Lab environment.

The events allowed for a closer look at how participants navigated the physical space of the Culture Lab and the wider UCL East building. Observations ranged from initial impressions to post-event comments, providing a window into how the space was perceived and used. While limited in scale, these insights contribute to a growing understanding of how to support more inclusive and engaging visitor experiences. They also offer a starting point for developing future public engagement strategies that are grounded in local realities and responsive to community needs.

#### **17.4.1 Public Engagement Activity I: Fundraising event**

The first of the two public engagement activities was a fundraising talk held on April 1st, 2025. This event, which ran from 5:30 to 7:00 PM, was designed not only to raise funds for the exhibition but also to offer a thought-provoking conversation led by Professor Eva Krumhuber, a consultant for the Exhibition Project and an expert in the theory of facial communication. This dual-purpose event featured both an informal social element, through a buffet, and an educational component in the form of a one-hour lecture.

The event took place on the first floor of UCL East's Marshgate building, a space that is publicly accessible but still relatively new to many. The format was relatively simple: attendees enjoyed a buffet meal on the ground floor before moving upstairs for Dr. Krumhuber's lecture. The event was promoted through social media channels and was free to attend, with donations requested in lieu of an entry fee.

Despite being marketed as a fundraising event, the attendance was modest. The majority of those in attendance were either directly affiliated with the exhibition team or were personally invited by the professor. This included friends, colleagues, and students from her professional network. As a result, the number of external visitors was limited, which had a direct impact on the amount of donations raised directly after the event. Nevertheless, the crowdfunding link shared during the event – also promoted through team members' personal social media accounts – eventually



raised £XX in donations. Given that the total cost of organising the event was £123, the fundraising effort successfully met its financial target.

Both attendees and organisers found the event to be a valuable and enjoyable experience. The talk itself was engaging and well-received, providing attendees with an opportunity to learn about facial communication theory and its application to the exhibition's themes. Organisers also noted that the event was a positive step in raising the profile of the exhibition and the work being done at UCL East, even though it did not yield substantial financial support.

Looking beyond the fundraising aspect, the event served as an important learning experience regarding the type of public programming that attracts audiences and how spaces within UCL East function during these activities. It also provided useful insight into what adjustments might be needed to improve future events, both in terms of logistics and audience engagement.

#### 17.4.1.1 Key Findings

1. **Food Draws People In, But the Space Feels Empty.** The availability of food was a clear incentive for attendance, creating an informal and welcoming atmosphere. However, at least five attendees noted that the building felt eerily empty, contributing to a sense of disconnection or awkwardness upon arrival.
2. **First Impressions: Security and Emptiness Are Barriers.** For some attendees, this was their first visit to UCL East. The entry experience, marked by heightened security and a sparse environment, was described by two participants as uninviting and even disorienting. These factors may deter spontaneous or casual visitors.
3. **Adaptation to the Space is Possible and Positive.** A Bloomsbury student attending the event shared that after several visits to UCL East, they found the building's quiet atmosphere ideal for focused work or study. This individual pointed out that many central libraries lack truly quiet spaces, making UCL East a potential hub for students seeking solitude. This suggests that, once visitors get past initial entry challenges, there is strong potential for repeat engagement and positive experiences if access barriers are addressed.
4. **Distraction from the Windows.** While the large windows in the Culture Lab are architecturally striking, at least 3 attendees noted they were a visual distraction. People were often drawn to the outside view, which not only took attention away from the space's content but also created a sense of reciprocal gazes with passersby outside. This dynamic reinforced the feeling of being observed - an experience that mirrors previous feedback about the space's perception of being watched, as noted in earlier focus groups.
5. **Lack of Spatial Engagement Post-Talk.** After the lecture, most attendees left immediately without exploring the exhibition space or adjacent areas. The setting felt more like a standard lecture hall than an immersive or curated experience, limiting the potential for broader engagement.

#### 17.4.1.2 Recommendations

1. **Use Food Strategically.** Incorporate food and drink as a standard feature in public events to foster warmth and sociability. This will be essential for the opening event, as attendees clearly enjoyed the experience. Consider positioning drink stations further inside the Culture Lab to encourage movement and exploration.
2. **Create Opportunities for Spatial Discovery.** Design events that promote movement and exploration, drawing attendees into more than just the main activity or talk. This could involve presenting the existing exhibition in various areas or developing small workshops within the Culture Lab.
3. **Shift Away from a Classroom Setup.** Although the current layout of the Culture Lab may limit extensive changes, rethinking the space to move beyond a traditional lecture format could enhance prolonged engagement with the exhibition. Consider alternative seating arrangements, ambient design, or post-talk activities – such as guided exhibition walkthroughs – to deepen visitors' connection with the space.

#### 17.4.2 Public Engagement Activity II: Togetherness Café

The second public engagement activity took place on April 4th, from 12:00 to 2:00 PM, marking the inaugural appearance of the well-established community project, Togetherness Café, at the Culture Lab. Togetherness Café is a community initiative designed to reduce social isolation and enhance wellbeing among older adults and local residents. Traditionally hosted in Layton or Stratford, the café provides a warm environment where participants enjoy refreshments, engage in casual conversations, and access support services. It is an integral part of Blossom Place, a broader programme committed to fostering intergenerational connections, promoting inclusion, and supporting mental health through community-led activities.

Although the initiative was originally developed by Culture Lab staff for their own public engagement agenda, our team joined the event to facilitate discussions and gather insights for future exhibitions and improvements within the Culture Lab. The response was overwhelmingly positive, with over twenty participants attending – a turnout that exceeded expectations for Blossom Place's first visit to UCL East. The event successfully combined informal advisory services with thematic engagement in a relaxed, conversational setting.

During the session, tea and coffee were served around a central table while the Togetherness Café team provided their usual advisory support. A separate table featured an object-handling session, where locally excavated archaeological artefacts were presented by a representative from Archaeology South East. In addition, one member of our team hosted a workshop table that posed two general questions focused on what the Culture Lab should collect to represent East London, with an emphasis on local heritage. Participants were encouraged to share their ideas using post-it notes, and our team facilitated these discussions.

The workshop progressed in an informal manner, with 30 minutes of casual interaction, during which participants moved freely through the space, conversing over food and drinks. Following



this, the Culture Lab team introduced the attendees to the ongoing activities and discussed potential partnership objectives with Blossom Place, further cultivating community relationships. Finally, the key question – what should the Culture Lab collect to represent East London? – was posed to the group, inviting participants to express their opinions both in writing and verbally. The session concluded with the continuation of the object-handling activities and additional advisory support from the café team for another 45 minutes, until the participants went on to visit UCL Urban Room, the other public-facing gallery at UCL East, where they had another opportunity to engage with UCL's work.

### 17.4.2.1 Key Findings

1. **Accessibility Challenges.** Several participants found the location difficult to locate, describing it as a “labyrinth” and easily overlooked. Some noted that arriving required extra effort—calling for assistance or registering with security guards. One participant mentioned that the long walk from the nearest station resulted in a delayed arrival, highlighting the need for improved accessibility, especially for those with disabilities.
2. **Security Concerns.** A participant reported issues such as phone snatching, and some participants felt either controlled or unsafe, particularly when considering the area at night.
3. **Interest in Higher Education Opportunities.** Four participants expressed a keen interest in learning about university courses, bursaries, and other training or career opportunities related to higher education in the area. This indicates a valuable opportunity to provide more targeted educational information and support.
4. **Engaging Conversations on Colonial Power.** The diverse local group initiated reflective discussions on migration, heritage, and colonisation. One participant explicitly linked her personal migration story to the heritage of London East, while also underlining the colonial nature of this relationship. This conversation added significant value, especially within a predominantly white environment.
5. **Engagement through Archaeology.** The object-handling session was well received, with attendees actively sharing their own collections and insights. For instance, one participant displayed a coin collection, while another drew parallels between a mouth harp on display and a similar instrument from their own experience.
6. **Sustained Advisory Support.** Although less pronounced than in their usual sessions, the Togetherness Café team was still able to provide their usual advisory services effectively.
7. **Early-Stage Interest in Collection Focus.** While feedback on the proposed collection focus was minimal, some participants mentioned the importance of gathering local narratives. One highlighted the value of capturing diverse stories about music and fashion, while another emphasised collecting items from local communities.

### 17.4.2.2. Recommendations

1. **Enhance Accessibility Measures.** Improve wayfinding to ensure that the venue is easier to locate. Additionally, be sure to grant the presence of personnel in the Culture Lab to assist attendees as they arrive, thereby reducing entry-related frustrations.
2. **Address Security Concerns.** Given the reported security issues, particularly at night, it is advisable to schedule events during daytime hours when the area is perceived as safer and more accessible, especially for local communities.
3. **Integrate Educational and Career Support.** Consider incorporating training courses and career counselling into the Culture Lab’s public engagement program. By connecting

students, local residents, and student services, the Lab could address the evident demand for higher education and career development opportunities.

## *17.5 Conclusions*

The public engagement activities conducted as part of the Culture Lab project provided valuable insights into how the Lab is perceived by both students and local residents. Through discussions, informal conversations, and feedback, several key themes emerged that suggest pathways for future growth and improvement. These findings are particularly important as the Lab seeks to solidify its identity, build stronger community connections, and increase its relevance to both academic and local audiences. Below are some of the primary conclusions, followed by recommendations for how the Culture Lab can evolve to better meet the needs of its diverse constituencies.

### **17.5.1. Local Engagement**

The public engagement events confirmed what had already been partially evident during the focus groups: the UCL Culture Lab struggles to attract students living in central London, where similar educational and cultural opportunities are more readily available. This was highlighted by the low turnout at the fundraising event, which was mainly advertised to Bloomsbury academic community.

However, distance operates both ways. The second public engagement activity – the Togetherness Café – attracted a large number of local residents. saw unexpectedly high attendance from local residents supported by a grassroots organisation. The unexpectedly high attendance revealed a strong interest in the Culture Lab space and its activities among grassroots organisations and their members. Many attendees expressed a broader interest in the local area, sparked by the event’s content, and showed enthusiasm for more academic and cultural opportunities close to home.

Taken together, these findings suggest that the Culture Lab’s future may lie in developing its identity as a hyper-local East London hub. By prioritising engagement with nearby audiences – both academic and non-academic – the Culture Lab can provide valuable cultural and educational access in a city where long-distance travel remains a significant deterrent.

### **17.5.2 Building Educational Partnerships**

During the second public engagement activity, many participants appeared drawn to the event not only for its cultural value but also out of a practical interest in developing closer ties with higher education institutions. Informal conversations revealed that this interest was not limited to UCL East, but extended to the broader academic landscape now present in Stratford and the Queen Elizabeth Olympic Park area.

This area is home to 14,000 students across seven world-class universities, including UCL East, Loughborough University London, and the London College of Fashion (UAL) (Queen Elizabeth Olympic Park, 2023). While institutions like the University of East London have more established community ties, other newer entrants were formed under the Olympic legacy

development with governance models that often ostracised local residents and overlooked their needs (Bernstock et al., 2022).

As part of its audience development and public engagement strategy, the Culture Lab has a unique opportunity to address these identified needs by positioning itself as a community-informed space that connects local concerns with institutional expertise. By offering consultancy services, the Culture Lab could help bridge the gap between the academic institutions and the local community, providing tailored educational and academic support. Collaborating with other universities in the area would further enhance this role, enabling more coordinated responses to the community's needs. While overcoming institutional and logistical challenges will take time, initiatives such as future editions of the Exhibition Project could lay the foundation for creating a local academic network that goes beyond UCL East and includes other student-led projects in the area.

### **17.5.3. Overcoming Accessibility Barriers**

Accessibility continues to be a significant challenge for the Culture Lab; a concern already identified during the evaluation of the Exhibition Project and further confirmed by public engagement activities. These issues were already apparent among the Exhibition Project's primary audience – the UCL academic community – but were even more pronounced among local residents and other visitors unfamiliar with UCL's security protocols.

While some already viewed the surrounding area as uninviting, the perceived lack of safety compounded this, creating further reluctance to engage. When combined with the physical barriers – such as security checks and gates – that separate the Culture Lab from public space, the venue becomes one that feels accessible only by invitation.

This challenge must be central to any future public engagement or audience development strategies. Importantly, invitations – when extended with genuine care and intention – can foster productive and meaningful encounters, as demonstrated by the Togetherness Café.

## **18. Review and Reflection**

Throughout the whole period, the audience research team have conducted the 3-phase evaluation, ensuring that the exhibition is audience-centred and can communicate with the target audience effectively. The audience research team provide insight and suggestions to develop the exhibition, particularly in the new context of Cultural Lab. The strengths and recommendations of our work are listed below:

Successful strategies:

1. The audience research team has a clear workflow and evaluation plan, ensuring that we can provide feedback to other sub-teams during the different stages of the exhibition.
2. Good communication was maintained throughout the process. The audience research team organises different work tasks and reports progress within the team during the weekly meeting.

3. All data analysis was completed promptly and presented in the weekly team meeting after one week of the evaluation process, making sure that other sub-teams could receive feedback from the audience and adjust immediately.
4. We have applied different methodologies to engage participants in the focus group, such as observation and mind mapping.
5. Apart from data collection and analysis, the audience research team also participated in a local community event to think a step further about how Cultural Lab could engage with residents in the future.

Recommendations for future improvement:

1. Due to time restrictions, the sample size of the formative evaluations is small, which might reduce the statistical power, especially during the final stage of the exhibition. The team should recruit participants in more means to have a larger number of participants to join the formative evaluation.
2. Most of the participants were UCL students, there are only three staff involved in the audience research process. Since the target audience is the whole UCL academic community, the data were biased to student opinion. In the future, the audience research team could actively contact the UCL East campus communication team to recruit participants.
3. Although we have contacted the UCL East campus communication team, all staff were busy during March and April and were unable to be involved in our qualitative audience research, such as focus group. The team could adjust the research method, for instance, creating questionnaire to collect their opinion about the exhibition space in the baseline evaluation.

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