



Fig 1 Images from the Fair Figure Reference Library

The Fair Figure Reference Library:

Can teaching with a more representative range of body reference images help students cultivate an open minded and diverse approach to character creation while fostering a greater sense of inclusion for all students in the classroom?

“in diversity there is beauty and there is strength.” – **Maya Angelou**

Context and positionality



Fig 2 Self portrait (Curtis 2018)

Hello! My name is Jess and I am a white, cis-gendered, non-disabled 53-year-old woman born in the United Kingdom.

I have been a freelance **designer** for 28 years in Europe and the United Kingdom and bring my professional experience to my work.

I also **teach** design practice (part-time) to first- and second-year BA Costume for Design and BA Hair, Make-up and Prosthetics for Performance students at the London College of Fashion, part of the University of the Arts, London.

I acknowledge these education systems and structures afford me unearned privilege. As such, I am committed to improving my understanding and practice, guided by people with lived experiences different than my own. I strive to be aware of my own biases and recognise how these may shape my research.



Fig 3 Students in Session (Curtis 2025)

“Stating your positionality is an action that demonstrates, publicly, that you are invested in the principles of decolonising research and knowledge production.” Homan (2025)

Rationale : Identifying the need in industry for diverse representation



Fig 4 – Axis Dance Company(De Silva)

"From embedding gender equity and anti-racism, to adopting the Social Model of Disability in everything we do, our hope is to achieve greater inclusion in the areas of age, disability, faith, gender, race and ethnicity, sexuality, and socio-economic background. We are the nation's theatre, and we believe our strength is in being together. This is why we are committed to a National Theatre that is equitable, diverse, and accessible."

The National Theatre : Equity, Diversity and Inclusion Statement (2025)

"Viewed together and in the context of funding challenges for UK arts, culture and heritage, as well as a cost-of-living crisis, this report shows that we still have a long way to go to address social inequalities in many parts of the sector."

The Creative Industries Policy & Evidence Centre's Arts, Culture and Heritage: Audiences and Workforce, Report (CPE 2024)

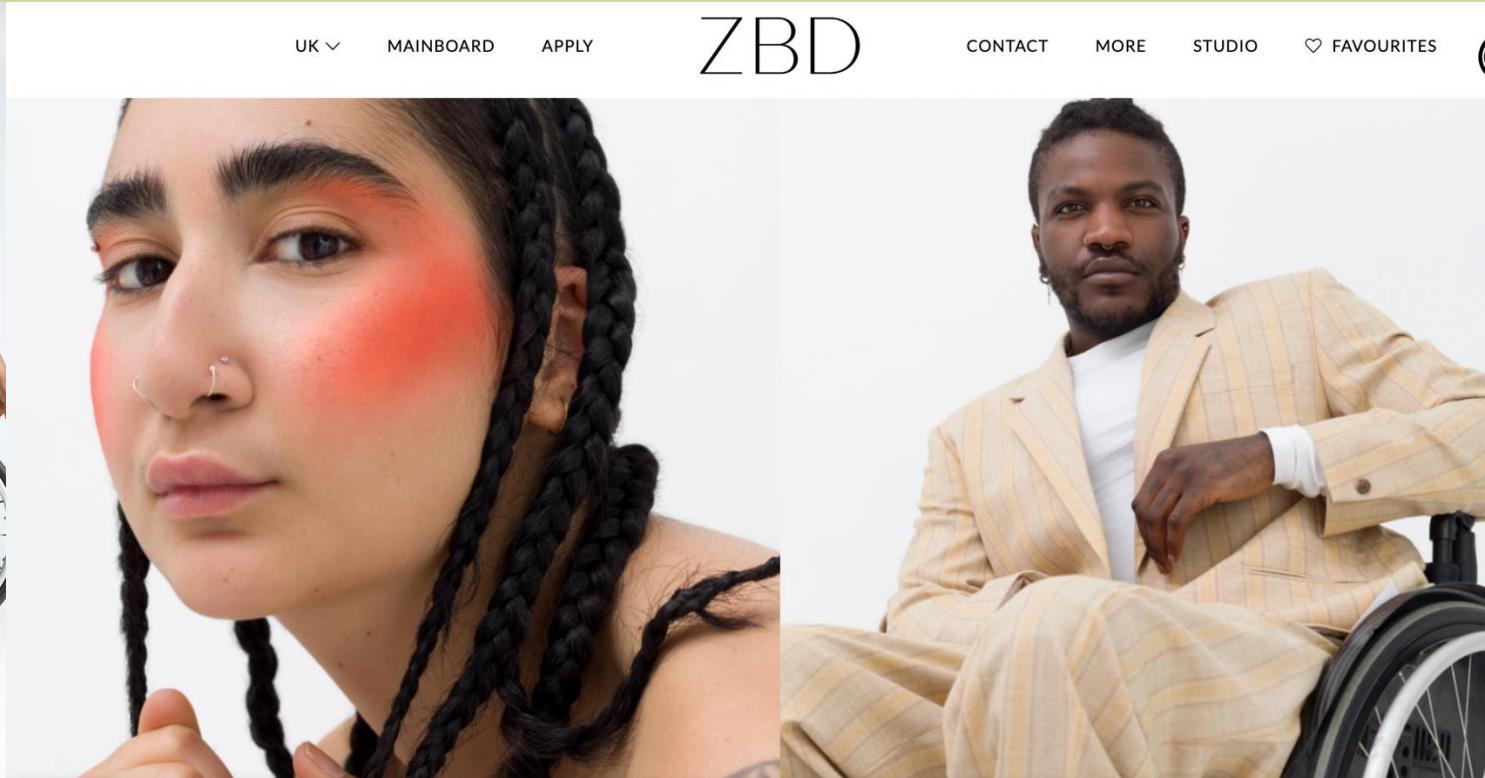


Fig 5 ZBD Talent agency



UK ▾ MAINBOARD APPLY

ZBD

CONTACT

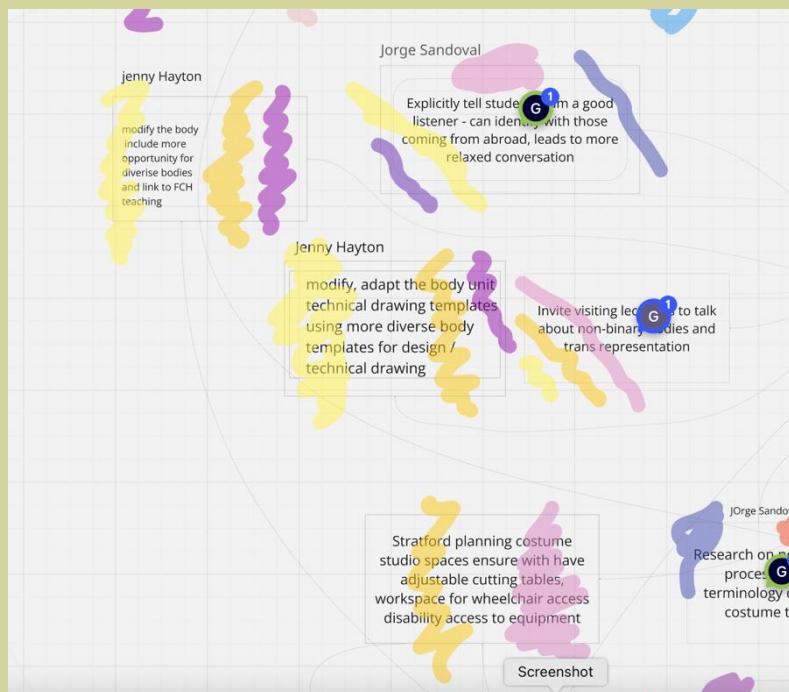
MORE

STUDIO

FAVOURITES

Rationale : Identifying the need on my course for diverse teaching resources

Fig 6 Performance Miro board – EDI (Curtis 2025)



Otherwise a diverse image reference bank could be great- I have always wanted to create an image reference bank for the HMUPP students! Although you probably will have to consider the implications of creating something as literal as that and how its used?- Just reflecting on my experience in that unit trying to create something which wasn't tokenistic or 'othering'.

I feel like as an academic member of staff you will have more success with this than me to embed it into your sessions 😊

Lauren Curran - email exchange Wednesday 5/7/2025

(Curtis 2025)

“Equality, diversity and inclusion are critical to everything we do at University of the Arts London.”
(UAL Equality, Diversity and Inclusion Report 2024)

Rationale : Identifying the need for less biased resources

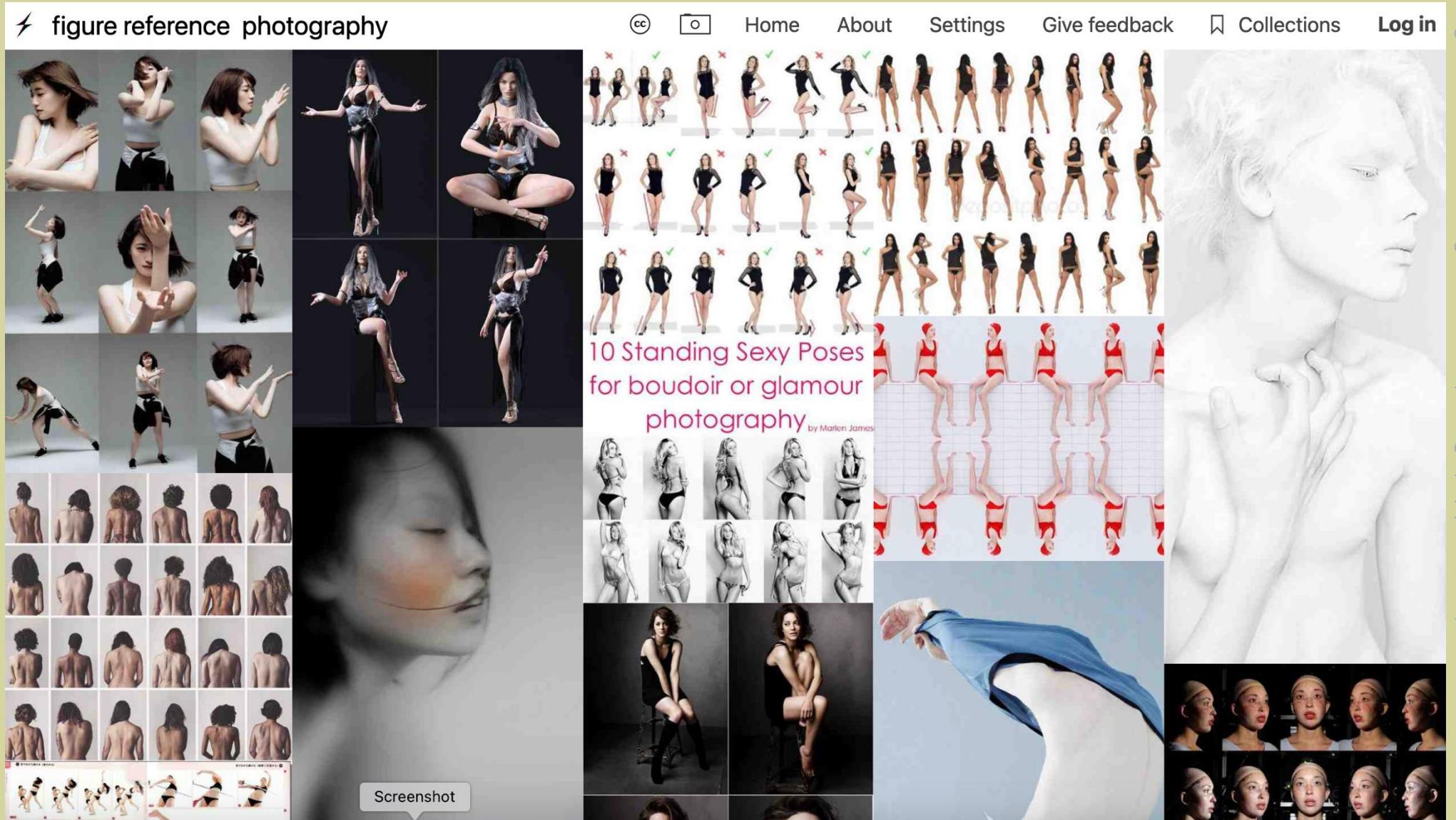


Fig 8 Results of search "Figure reference photography" (Curtis 2026)

"challenge the bias of the archives and platforms through which you collect images. This will also expand your own design knowledge and aesthetics" (**Misslin 2025**)

Making the resource (and remaking it..)

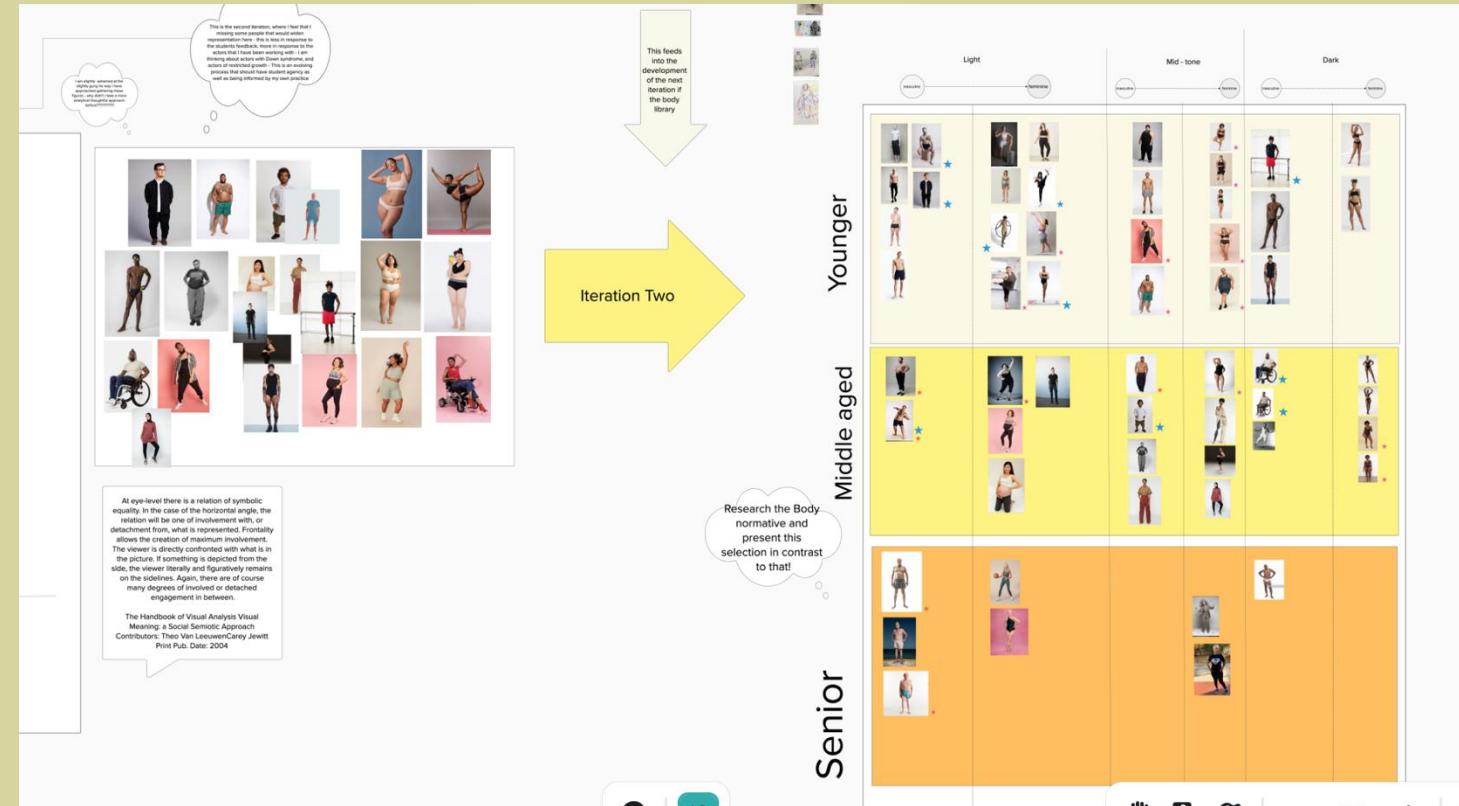
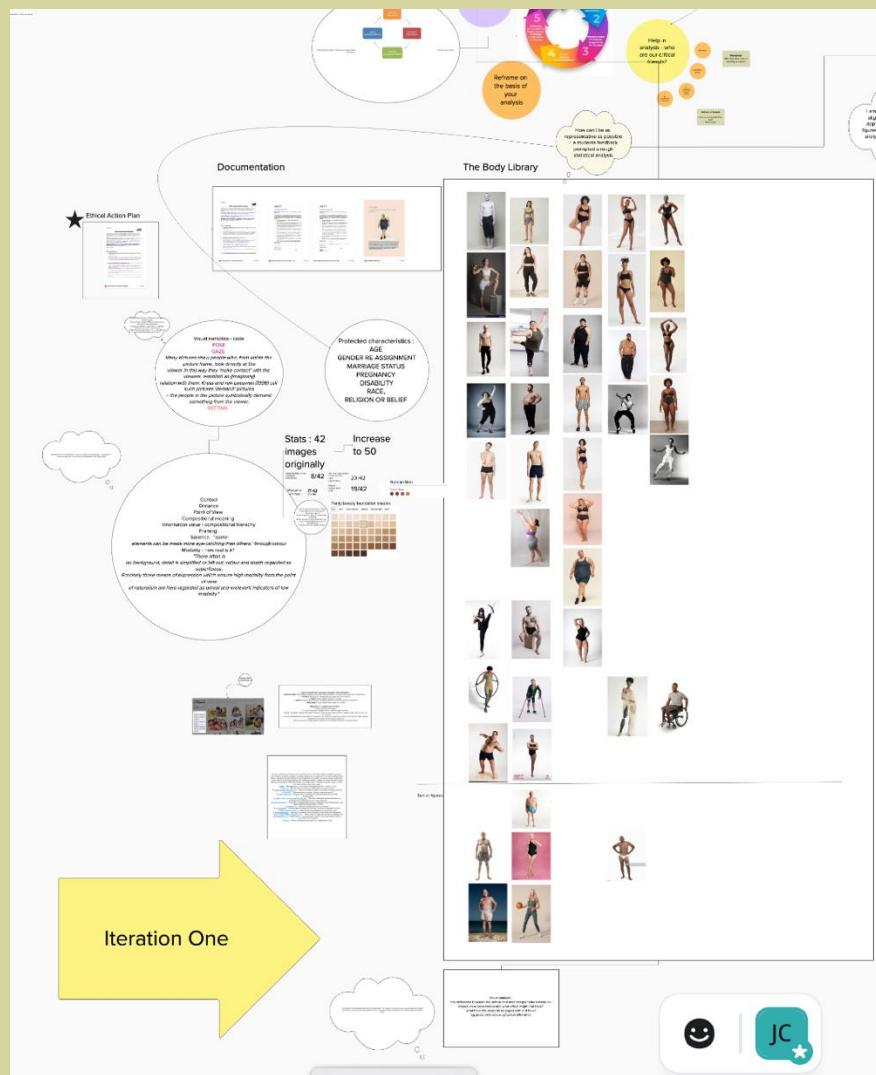


Fig 9 /10 Mural board – detail of resource development (Curtis 2025)

THE MURAL Board - My research toolbox

The Fair Figure Reference Library

- A resource that brings a diverse range of actors into the room
- A resource that reflects, supports and inspires open-minded character visualisation
- A resource that can inspire discussions on participants' practitioner identity
- A resource that can prompt discussion around representation in the industry
- A resource that can evolve, co-created by student and staff
- A resource that inspires critical analysis of visual norms
- A resource that evidences and re-enforces an underlying course culture that values all diverse communities

“Representation in the fictional world signifies social existence; absence means symbolic annihilation.” **(Gerbner, Gross 1976)**

Fig 11 Example from Fair figure reference library



Consulting with actor and activist Alex Bulmer



Fig 12 Alex Bulmer being interviewed on Zoom (Curtis 2025)

"yeah, the ..how hard it is to imagine yourself doing something in a role if you have never witnessed it, experienced it , you know, which is another reason why representation is so important..

It's much easier to imagine becoming something if you have seen it exist already"

(Bulmer 2025)

Workshop One : Participatory Action Research

14 students from 1st year BA Costume for Performance



Fig 13 Participation in session October 14th (Curtis 2025)

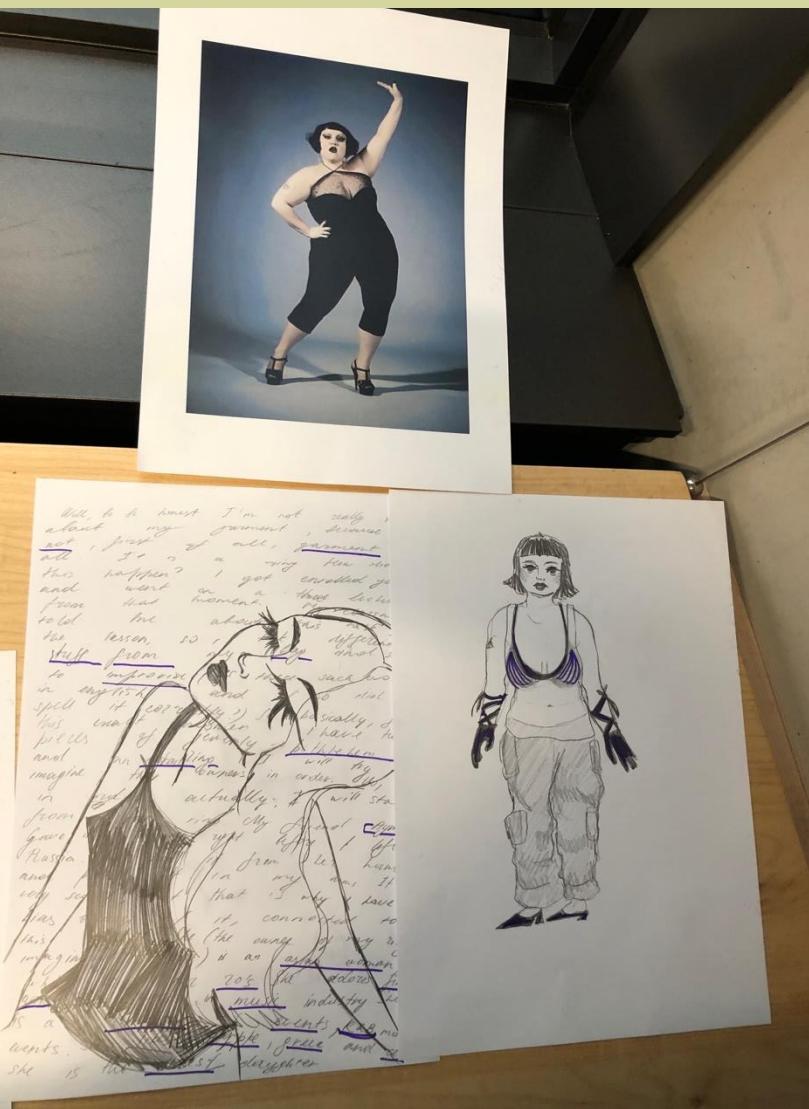


Fig 14 Example of record of Participant's work (Curtis 2025)

“but like it did help me to see them from a different perspective”

Participant D

Section of audio feedback transcribed

What difference it made having a body to work with if any ?

Student: A

I thought about how you change it for the body cast a little bit, likein my head I was drawing it for like how ..the what the mannequin looked like when I bought the dress but then when I got the person with a different body type and it was nice to sort of think oh maybe they would have worn the dress just exactly the same ...

Student: B

More gender neutral....I drew it on a female but then I got like a sixty year old man ...

Teacher

So instead of going toward the age of the model you thought of ways of sort of making it fit anybody – does that make sense in terms of what you are thinking...?

Teacher:

Anybody find it tricky? Because the person was very different to their character? Or took any other path in terms of drawing or re-drawing? Some people only had to make slight adjustments and for other people it prompted a big change

Embracing different types of bodies and casting

Is there anybody that you think is missing?

Student C:

“ I feel like it was quite inclusive – it looked like it was”

Reflection and iteration

INFORMATION SHEET -

The Body Library: a resource of diverse figure references



I am a part time lecturer in design on the Performance course at London College of Fashion. I am one of the few members of staff lucky enough to teach across both BA courses – Costume for Performance and Hair, Make-up and Prosthetics for Performance. I mainly work with the first year, so I am there right at the beginning of their university journey, part of establishing the first principles of their learning. I feel a privilege and responsibility in welcoming them. I want them to feel included, empowered and excited to learn.

Fig 15 Information sheet (Curtis 2025)

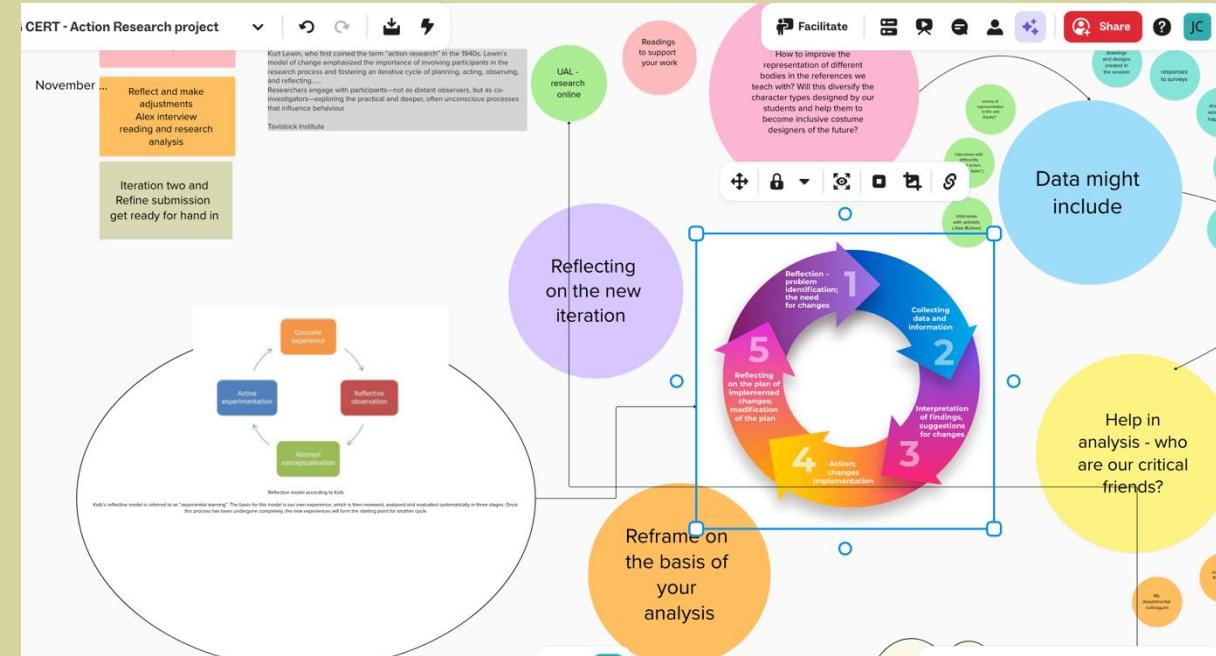


Fig 16 Detail of reflexive cycles on mural board (Curtis 2025)

- Drawings worked well, and it was interesting having a before and after drawing to look at, but I was interested in embedding the resource from the beginning
- Decided to develop a more formal information sheet and have this to refer to in the room as well as verbally explaining the project (also checking that it was accessible)
- Very difficult processing audio, so I decided to ask for written feedback
- Anxious to mitigate participant bias in terms of their relationship with me

'In a manner typical of action research, the research questions are reorientated and further specified after each research cycle' (Jokela, Huhmarniemi 2018)

Workshop two

36 students across three sessions 14 students from 1st year BA Costume for Performance



Fig 17 Participants in session November 4th 2025 (Curtis 2025)



Fig 18 Drawing of participants (Curtis 2025)

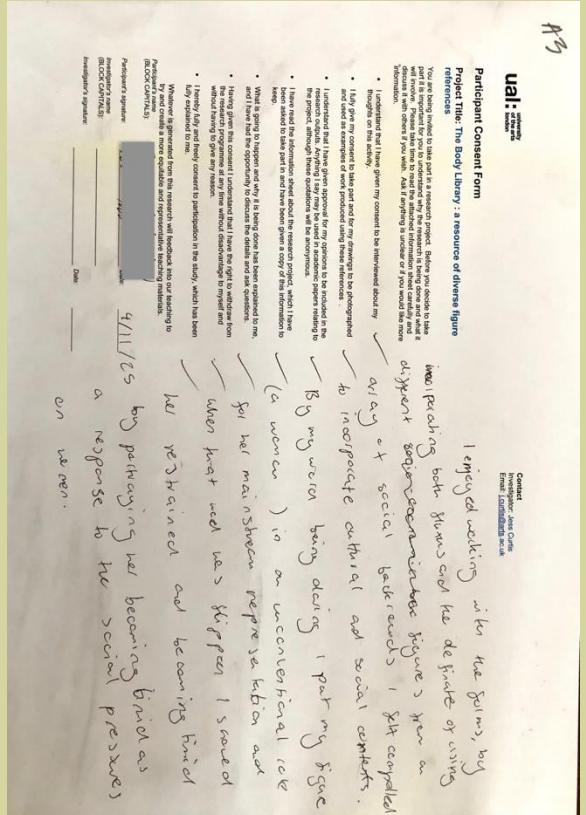


Fig 19 Participant consent sheet (Curris 2025)



Fig 20 Participants drawings (Curtis 2025)

"I liked having a reference to draw from and thought it expanded my drawing skills as I probably wouldn't immediately think to draw from different body types" **Participant A1**

Data : Reflexive thematic analysis

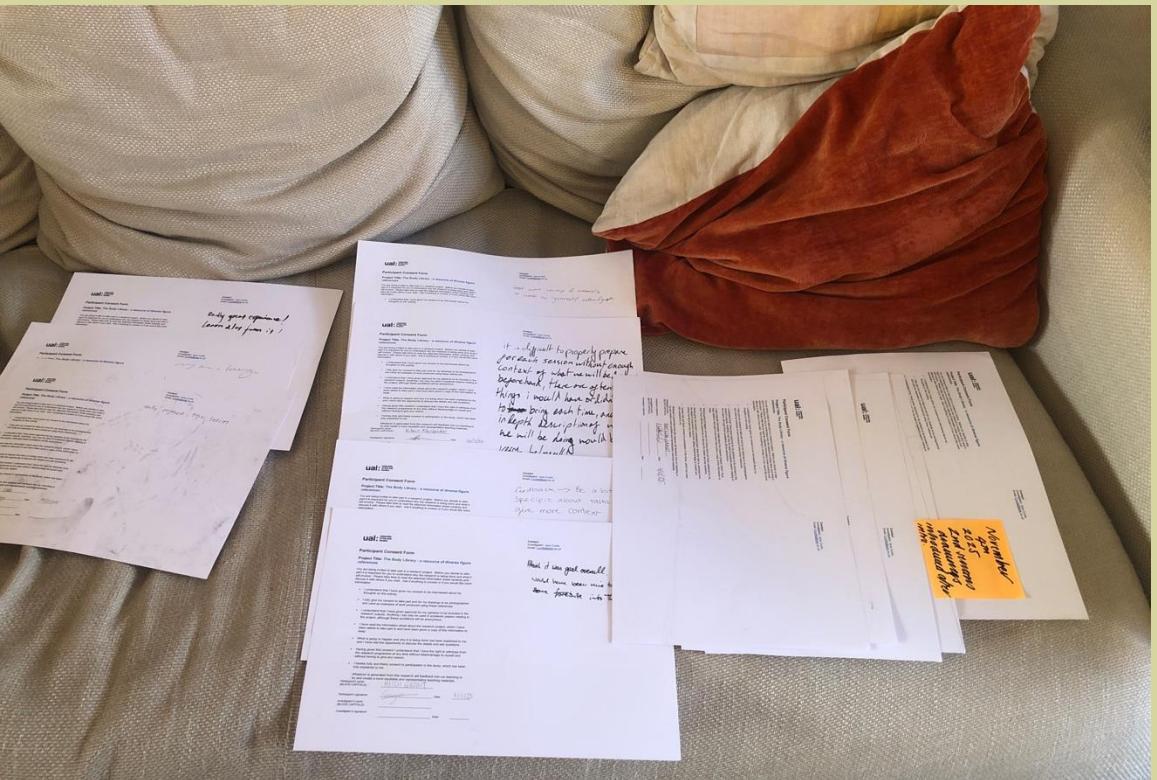


Fig 21 Curtis, J (2025) Sorting data on the sofa

PAUL PROPER LIBRARY - PILOT Version 2
Participant Feedback - November 2025

On this day, I taught three groups of 17 students (BA Hons First Year Costume for Performance) the same session on drawing character at East Bank in Room 614. In each session, the students were invited to sign a participant consent form. I then described the projects aim and the context and stressed that non-consent would have no impact on their learning from the unit or their grade and the student would still take part in the session alongside everyone else. I reassured them that any feedback would be anonymous and drew their attention to the informed sheet, which was displayed on the screen.

The workshop was used to introduce the session, to explain the task and although the content remained the same, I tailored the delivery between the groups in response to what I observed (which is quite normal for me when I teach these three session (carousel kinds of days) or the groups mood. Often this means that I get more active as the day goes on to compensate for the students mood as they go through the day.

1st Session: Pictures provided after 1st drawing randomly

They were invited to write feedback on the session, thinking specifically about the Body Library resource. I asked them whether they preferred choosing their figure, or being given an image or if the figures were given randomly in the session)

THEME: An unexpected way of thinking of the character inspired by a new body type

A1 "I liked having a reference to draw from and thought it expanded my drawing skills as I probably wouldn't immediately think to draw from different body types"
B1 "It was useful being able to choose an image and also have a reference of a different body type to the original idea of the character"

THEME: Preferred a random selection

C1 "good way of creative thinking, having creative freedom - diverse cast for reference"
D1 "The figures were all very diverse and inclusive. I liked being able to choose my own image to draw from "
E1 "Lots of diverse photos showing a wide range of body types"
H1 "Liked the choice of reference, good time given to tasks, thought the pattern warm up exercises not very beneficial "

THEME: Preferred a random selection

F1 "The bodies seemed worked well but I think it was more interesting when given them randomly"
G1 "More variety of models and maybe randomize it"
H1 "More diverse"

2nd Session: Body Library resource given out after introduction before drawing

13 students attended and participated, signing PC Forms. They were invited to write feedback on the session, thinking specifically about the Body Library resource.

THEME: The running of the session

A2 "I think it was good, would have been nice to have some foresight into the workshop "
B2 "It was nice to have specific about the tasks and give more context"
C2 "it is difficult to properly prepare for each session without enough content of what we will be doing beforehand, there are often many things I would have or didn't have to bring each time, and a more in depth description of what we will be doing would be very helpful"
D2 "get more variety of materials to make the garments on the figure"

THEME: Preferred a random selection

E2 "really enjoyed this session"
F2 "very fun and freeing"
D2 "Really great experience learn a lot from it"

3rd Session: Body Library resource given out after introduction before drawing

13 students attended and participated, signing PC Forms. They were invited to write feedback on the session, thinking specifically about the Body Library resource.

THEME: Preferred a random selection

C3 "I do feel like the samples steer towards white/Caucasian, but it might just be our class"
This has prompted me to do a quick count of my images in terms of skin colour
E3 "I found the references distracting. I was too worried about making sure the drawings looked like them to draw freely. I also felt discouraged when they didn't look the same"

THEME: Preferred a random selection

H3 "I really enjoyed experimenting conceptually with drawing and being able to keep an open mind. Everything was up to interpretation and it taught me about the importance of colour. Maybe you could expand on my just characters but how objects can represent emotions "
E3 "I think the model reference is really useful, it can help me to draw a person really quickly if I have the time. It really interesting class, that we visualise emotion"

THEME: Preferred a random selection

F3 "references were very diverse! It was really helpful to practice creating designs on different figures"
E3 "I enjoyed the playfulness of this task and the ability to be fully creative and experimental whilst thinking about adopting designs towards different body types and disabilities"

THEME: Preferred a random selection

D3 "I think the model reference is really useful, and it can help me to draw a person really quickly, it safe the time. It really interesting class, that we visualise emotion"
B3 "I really enjoyed this task, I don't usually draw men or motioned characters so this helped me experiment with that and the use of using drawing materials and trying out different techniques"

THEME: Preferred a random selection

A3 "I enjoyed working with the forms by incorporating both flux and the de finite of using different figures from an array of social backgrounds! I felt compelled to incorporate cultural and social contexts. By my word being doing I put my figure (a woman) in an unconventional role for her mainstream representation and when that was flipped I showed her restrained and becoming timid as a response to the social pressures on women"

"develop patterns of meaning" (Braun and Clarke 2023)

- Sorting out written and audio comments into themes, codes and then broader themes on the sofa and the mural : translating, stacking, reading, marking and sorting

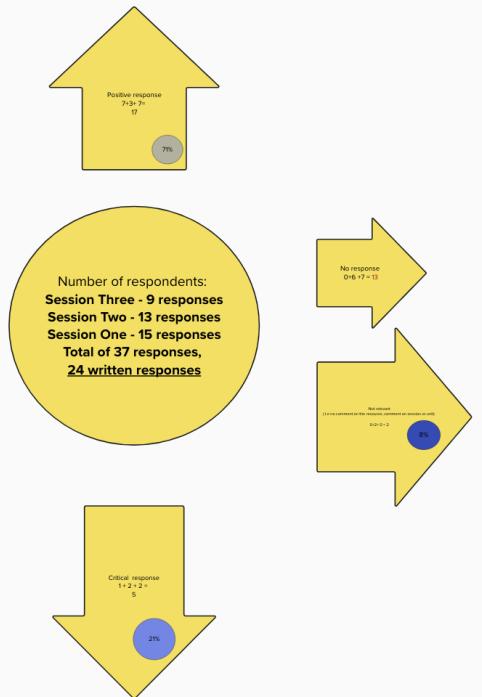


Fig 22 Curtis, J (2025) Mural board – detail of thematic analysis of text

Data – Visual Thematic analysis

This is the second iteration, where I feel that I am missing some people that would widen representation here - this is less in response to the students feedback, more in response to the action research that I have been doing, and starting about actors with Down syndrome, and actors of restricted growth - This is an evolving process that should have student agency as well as being informed by my own practice

Findings from Session two .

GUIDE TO THEMATIC ANALYSIS

Light

masculine

feminine

masculine

feminine

JC

Light

masculine

feminine

masculine

feminine

Hand

Fig 23/24 Mural board – analysis and sorting of imagery (Curtis 2025)

Findings

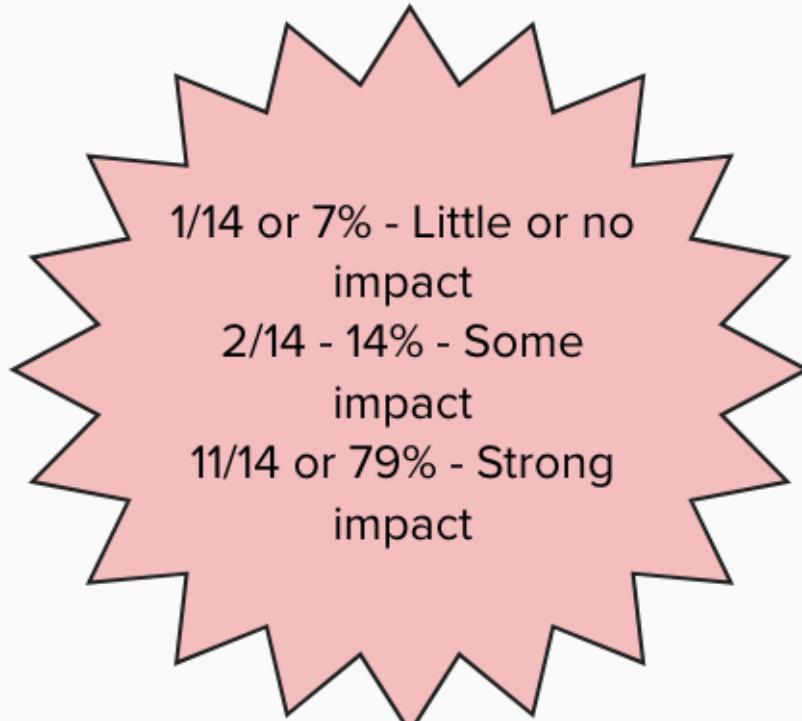
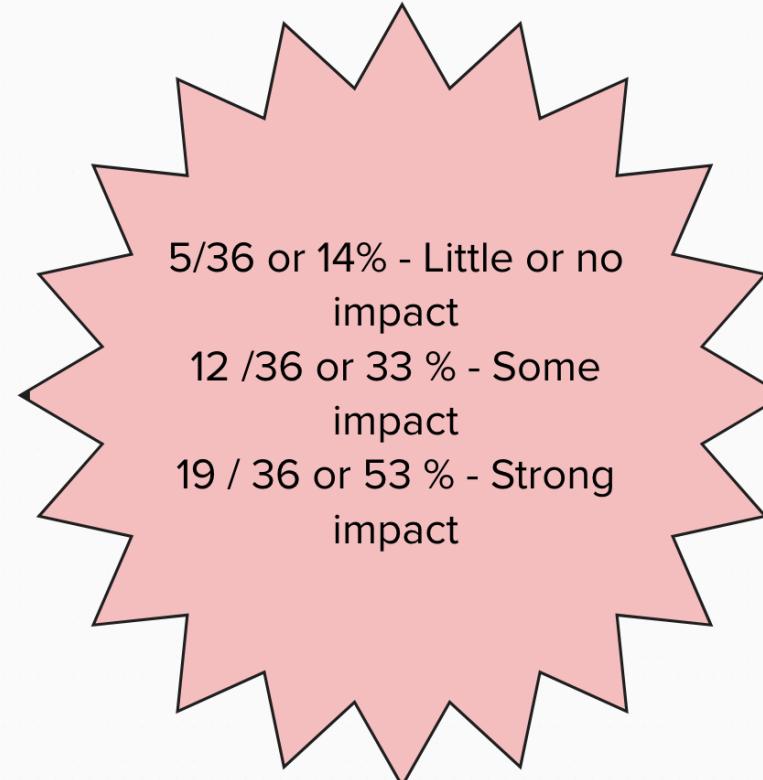
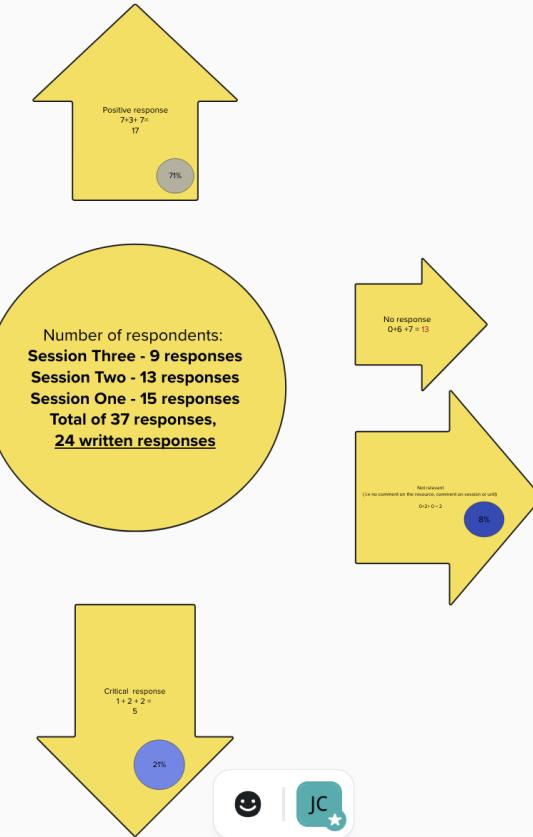


Fig 25 Mural – findings from text analysis session one (Curtis 2026)



Session Two – Drawings

Fig 26 Mural – findings from text analysis session two (Curtis 2026)



Session Two – Free text

For the majority, their drawings were influenced by diverse body types leading to innovations and adaptations of the clothes they designed, pointing to thought processes that considered the needs of different bodies.

Findings : there is more thinking to be done!

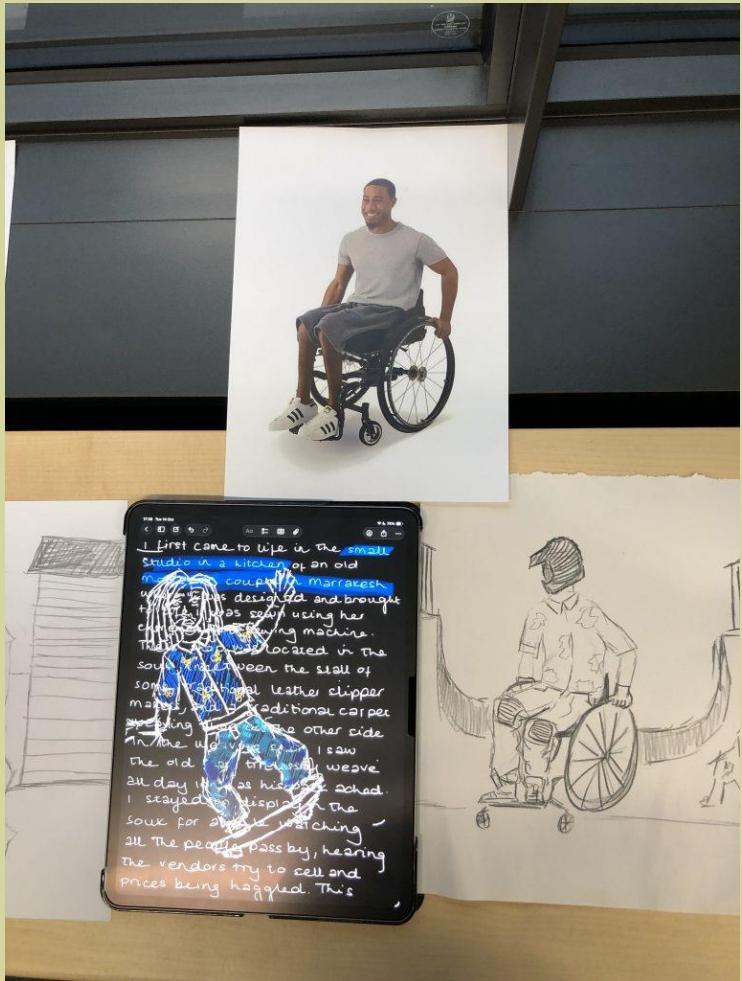


Fig 28 Participants work - 1 (Curtis 2025)

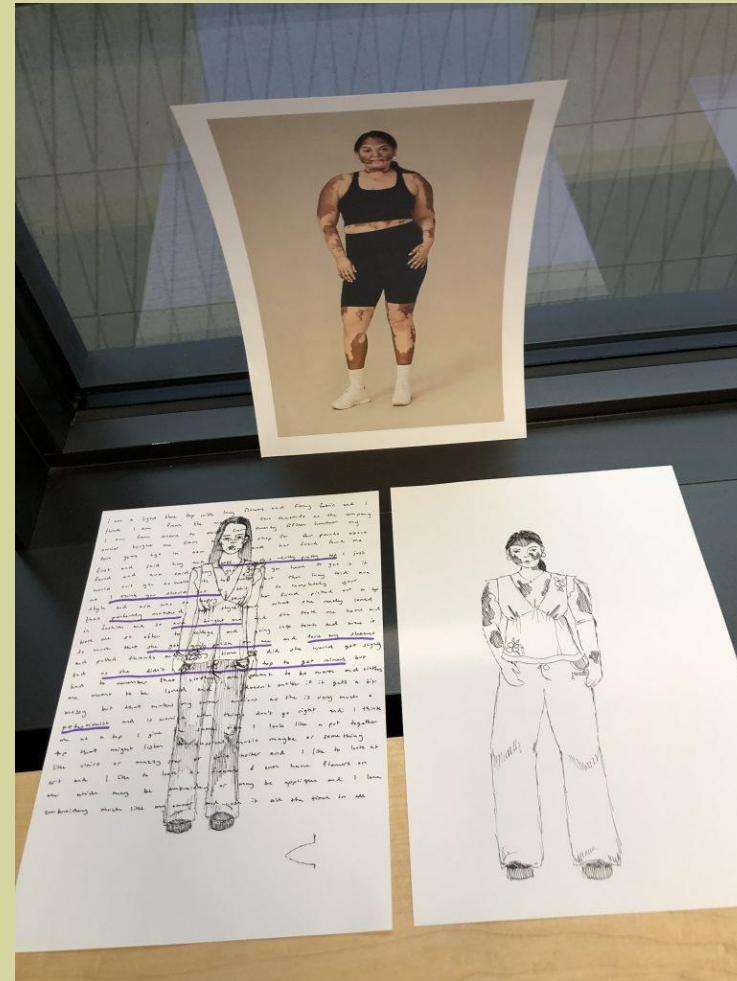
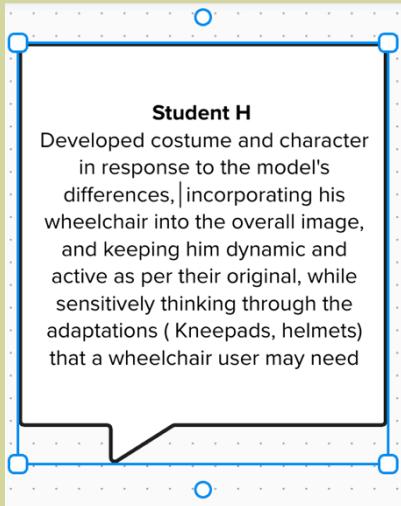
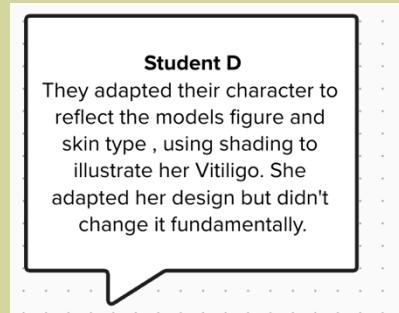


Fig 29 Participants work - 2 (Curtis 2025)



Findings : there is more thinking to be done!

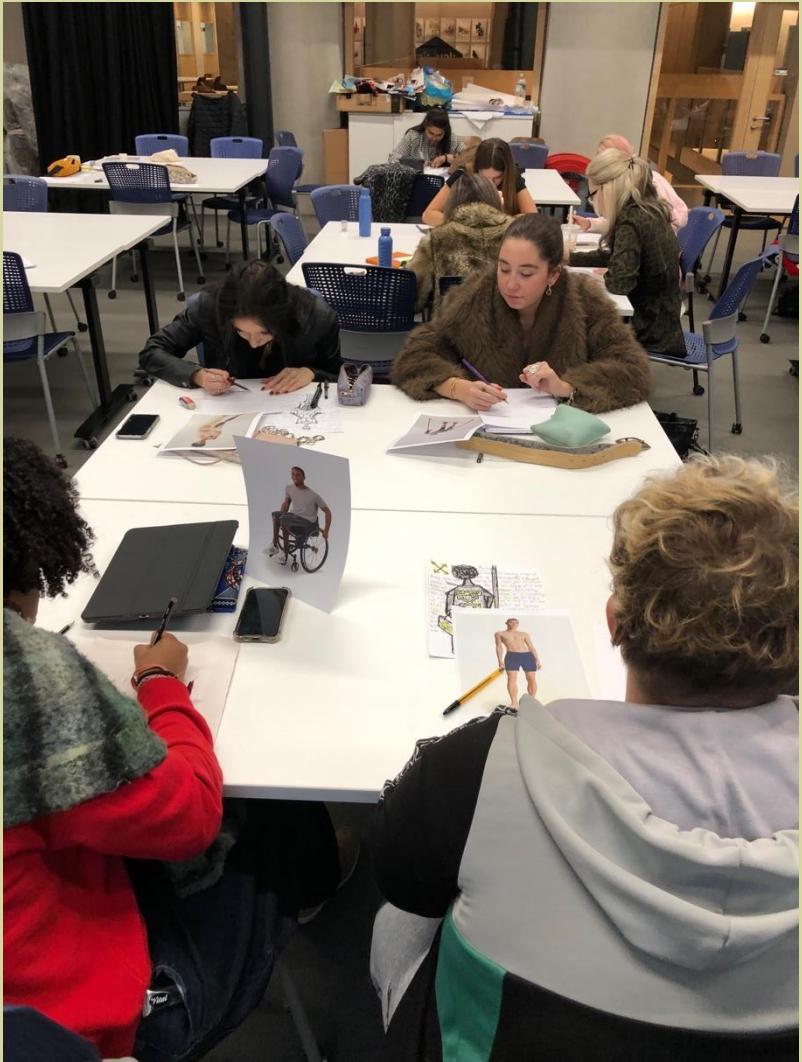


Fig 30/31 Participants drawing in session (Curtis 2025)

- Tactile relationship
- Positional relationship
- Is the right size?
- Is it robust enough?

Prompted by two of the participants comments ,

" I do feel like the samples steer towards white/Caucasian, but it might just be our class"

(Participant C3)

which arrived at the same time that I noted on my mural board that :

"I feel that I missing some people that would widen representation here .. I am thinking about actors with Down syndrome, and actors of restricted growth - This is an evolving process that should have student agency as well as being informed by my own practice" (Curtis 2025)

I spent time looking at the resource itself again and other examples of diverse reference collections

Fig 32 Example from Fair figure reference library



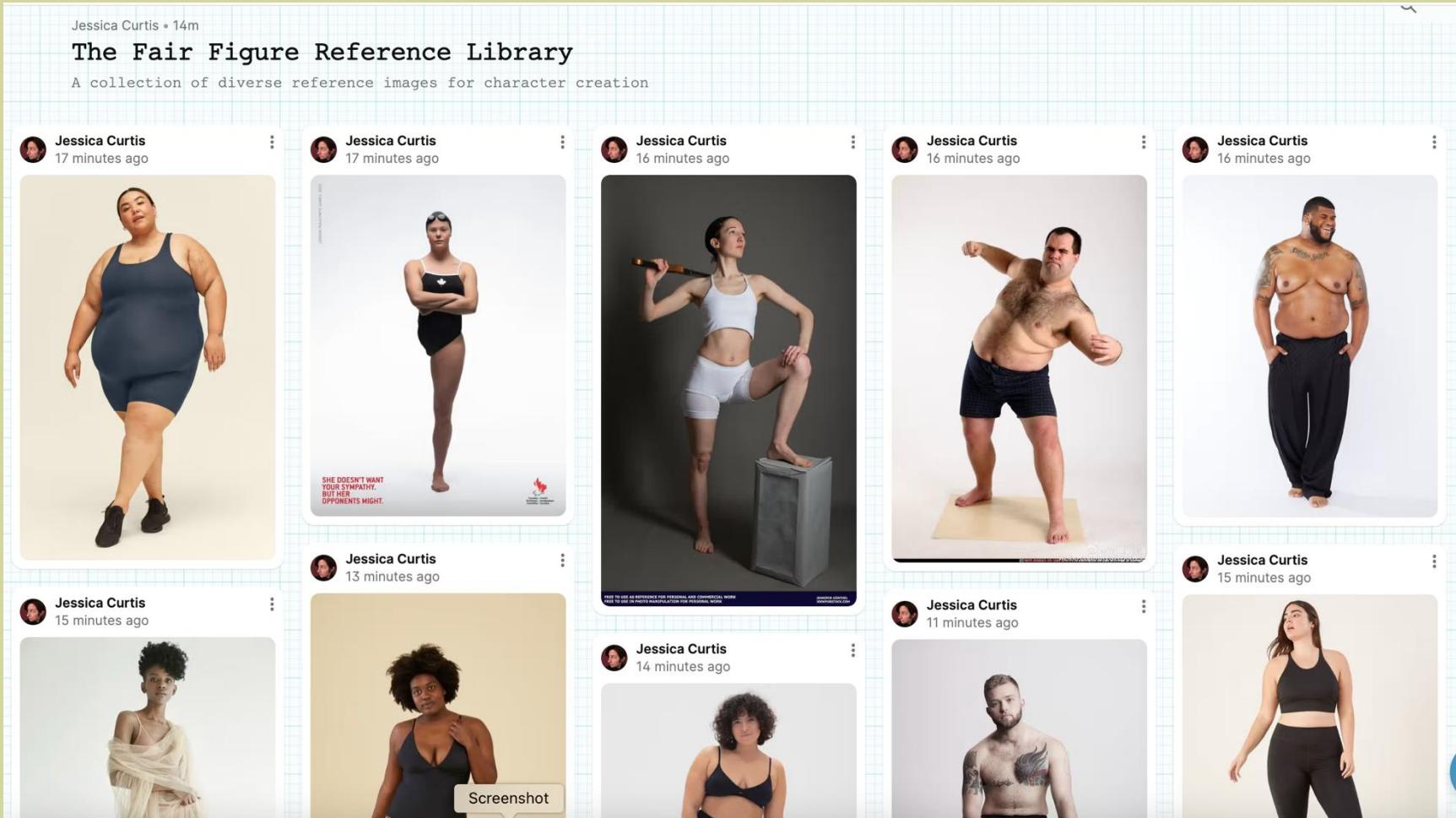
Next steps for the resource

- Reprint the resource
- Create a digital version that is easy to access and co-curate with students and colleagues
- Introduce the resource to colleagues in the next staff meeting
- Continue to scrutinise the resource to make sure it is as fair as possible : develop a criteria for the images
- Find a way to credit photographers and models
- Create other iterations – portraits for hair and make-up face charts, clothed references in context : these can be developed in conference with each course

Fig 33 Example from Fair figure reference library

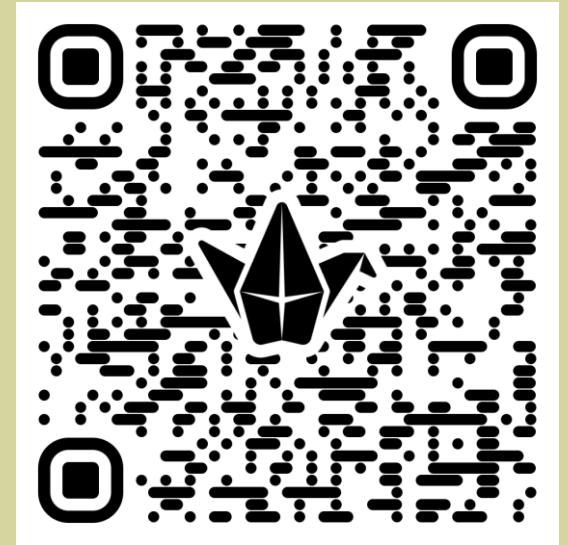


Fair Figure Reference Library Padlet



<https://padlet.com/jcurtis53/the-fair-figure-reference-library-7aieb0l03zhog1x3>

Fig 34 Screenshot of Padlet version of resource (Curtis 2026)



Next steps for Teaching sessions

- Develop key first session with Isher Dihman for 2026
- Explore visual ways of giving feedback on the resource and reframe my question to be more student focussed - guided by the co-creation model
- Design a focus group to enable participant consultation on the nature and use of the resource in teaching
- Provide colour media in sessions so that skin tones can be represented in student work

“there is no point in producing research that has no bearing whatsoever on the lives of people at the centre of the research, or that is not based on the perspectives and the needs that are identified by co-researchers, in my view.” (Linette 2024)

Fig 35 Example from Fair figure reference library



Thank you so much to my Tutor Group: Jade Gellard, Sarah Harkins, Antonella Nonnis and all my fellow Wednesday PG Cert colleagues.

Also to our brilliant tutors, Kwame Baah, Mallika Kanyal, Victor Guillen, Amberlee Green, Karen Mathewman, Linda Aloysius

For all their advice and guidance!

Fig 37 Example from Fair figure reference library



Bibliography

Ahmed, S. (2012) 'Introduction - On Arrival' in *On Being Included*. Introduction Available at:
<https://www.cmc.edu/sites/default/files/202203/Sara%20Ahmed%20On%20Being%20Included.pdf> (Accessed October 2025)

Ahmed, S Mohammed, R, Nashwan A et al (2025) *Using thematic analysis in qualitative research* Available at:
<https://www.sciencedirect.com/science/article/pii/S2949916X25000222#bibliog0005> (Accessed January 2026)

Accord *The Action Research Process* Available at : <https://www.accord.org.za/ajcr-issues/exploring-the-conflict-readiness-of-parties-the-dynamics-of-proclivity-towards-violence-and-or-conflict-in-madagascar/figure-1-the-action-research-process/> (Accessed November 2025)

Betancourt, A (2019) *How to Choose Diverse and Inclusive Photos* Available at: <https://www.forumone.com/insights/blog/how-to-choose-diverse-and-inclusive-photos/> (Accessed December 16th 2025)

Boboltz, S and Yam, K (2017) *Why On-Screen Representation Actually Matters* Available at: https://www.huffingtonpost.co.uk/entry/why-on-screen-representation-matters_n_58aeae96e4b01406012fe49d (Accessed December 16th 2025)

Braun, V and Clarke, V (2022) *Thematic analysis* Available at : <https://www.thematicanalysis.net/> (Accessed November 2025)

Breton, N and Cornish, F et al (2023) *Participatory Action Research* Available at : <https://www.nature.com/articles/s43586-023-00214-1#citeas> (Accessed 9th January 2026)

Brown, N *Reflective model according to Kolbe* Available at: <https://www.nicole-brown.co.uk/reflective-model-according-to-kolb/> (Accessed 10th January 2026)

British Education Research Association (2024) *Ethical Guidelines for Educational Research (Fifth Edition)* Available at: <https://www.bera.ac.uk/publication/ethical-guidelines-for-educational-research-fifth-edition-2024-online> (Accessed January 1st 2026)

Clay, S and Clifton, D *Reducing awarding gaps - BA Illustration*. Available at: <https://www.arts.ac.uk/about-ual/learning-and-teaching/resources/academic-enhancement-resources> : <https://vimeo.com/398879271> (Accessed December 30th 2025)

Copybyshazad (2020) *Why representation of Minorities in the media is important* Available at: <https://medium.com/@IamShazad/why-representation-of-minorities-in-the-media-is-important-61187542b8d9> (Accessed December 1st 2025)

Creative UK *New report shows clear lack of diversity and representation in creative and cultural industries leadership* (2025) Available at:
<https://www.wearecreative.uk/diversity-leaders-report/> (Accessed December 16th 2025)

Gerbner, G and Gross, L (1976) *Living With Television: The Violence Profile* Available at:
https://www.researchgate.net/publication/22223200_Living_With_Television_The_Violence_Profile (Accessed December 30th 2025)

Homan, S (2025) *How to Write a 'Positionality Statement' (and Why Positioning Identity Matters in Decolonising Research and Knowledge Production)* Available at:
<https://www.equalityinstitute.org/how-to-write-a-positionality-statement-and-why-positioning-identity-matters-in-decolonising-research-and-knowledge-production/> (Accessed December 28th 2025)

Jewett, C and Van Leeuwen, T (2004) *The Handbook of Visual Analysis - Visual Meaning: a Social Semiotic Approach* Available at: <https://methods.sagepub.com/hnbk/edvol/the-handbook-of-visual-analysis/chpt/visual-meaning-social-semiotic-approach> (Accessed 10th December 2025)

Jowett, P (2024) "Arts, culture and heritage workforce 90% white "Available at: <https://www.artsprofessional.co.uk/news/arts-culture-and-heritage-workforce-90-white> (Accessed January 2026)

Kane, N (2025) *Design and Disability* V&A Publishing

Kim, C. S. (2023) 'Christine Sun Kim in "Friends & Strangers" – Season 11 | Art21'. Interview with Christine Sun Kim. Interviewed for Art21, 1 November. Available at: <https://www.youtube.com/watch?v=2NpRaEDILsI&t=1s> (Accessed: 25 April 2025).

Lenette C (2024) *Participatory Action Research* (transcript of video) (Accessed January 2025)

Bibliography

Misslin F (2025) *Creating Feminist paths with Mood boards* Available at : <https://futuress.org/stories/feminist-paths-with-mood-boards/#:~:text=As%20Ahmed%20stresses%20in%20Living,to%20reproduce%20whiteness.%E2%80%9D%20In%20this> (Accessed January 2026)

National Theatre; Equity , Diversity and Inclusion statement "Making our organisation a place where everyone is Welcome" Available at : <https://www.nationaltheatre.org.uk/about-us/diversity/> (Accessed January 2026)

Nikolopoulou N (2022) *What Is the Hawthorne Effect? | Definition & Examples* Available at <https://www.scribbr.co.uk/bias-in-research/hawthorne-effect-definition/> - (Accessed 10th January 2026)

The Open University *Open Learn - Becoming a practitioner researcher* Available at : <https://www.open.edu/openlearn/money-business/using-data-aid-organisational-change/content-section-1> (Accessed January 9th 2026)

Participatory Action Research: A Toolkit (2023) Available at: <https://research.reading.ac.uk/community-basedresearch/wpcontent/uploads/sites/114/2023/06/PAR-Toolkit-v10.pdf> (Accessed January 9th)

Procter, J and Winson, L *ZBD Talent Agency Mission statement* Available at: <https://www.zbdtalent.com/uk/> (Accessed 1st December 2025)

Reimers, S and Smith, K (2025) *Casting and Identity*. Available at : <https://www.tandfonline.com/doi/full/10.1080/14682761.2025.2501387#d1e210> (Accessed December 16th 2025)

Ridgeway, S (2024) Spotlight “*The importance of positive representation in the acting industry*” Available at: <https://www.spotlight.com/news-and-advice/the-industry/why-positive-representation-is-important/#:~:text=Positive%20representation%20authentically%20portrays%20the,to%20make%20it%20the%20norm.> (Accessed July 2025)

Sabri, D (2017) *Students’ Experience of Identity and Attainment at UAL - Final year 4 report of a longitudinal study for the University of the Arts London*. Available at: <chrome-extension://efaidnbmnnibpcajpcglclefindmkaj/https://ualresearchonline.arts.ac.uk/id/eprint/14370/1/year%204%20report%20-%20final.pdf> (Accessed December 30th 2025)

The Tavistock Institute of Human Relations (2024) *What is action research?* Available at : <https://tavinstiute.org/news/what-is-action-research> (Accessed January 2026)

UAL Equality, Diversity and Inclusion Report 2024 Available at: https://www.arts.ac.uk/_data/assets/pdf_file/0022/480901/PS24559-EDI-annual-report-2024-20250731.pdf (Accessed May 2025/January 2026)

University of Bath *Research Data Archive Portfolio: Semi - Structured Interview schedule* Available at: <https://researchdata.bath.ac.uk/1079/40/Interview-Schedule.pdf> (Accessed December 2nd 2025)

University of Leicester *Interviewing for Research - Asking the Questions* Available at: <chrome-extension://efaidnbmnnibpcajpcglclefindmkaj/https://www.le.ac.uk/ur/emoha/howtointerview/wordpdf/questions.pdf> (Accessed January 10th 2026)

Walker, G (2021) *Fashion industry discrimination and lack of diversity exposed* Available at: <https://www.theindustry.fashion/fashion-industry-discrimination-and-lack-of-diversity-exposed-in-new-report/> (Accessed January 1st 2026)

West, T (2004) *Thinking Like Einstein: Returning To Our Visual Roots With The Emerging Revolution In Computer Information Visualization* Prometheus (Accessed January 2026)

Woman's hour : Cassa Pancho, founder of Ballet Black on Woman's Hour interviewed by Anita Rhani (2025) BBC Radio 4 (29th November, 10.00 am)

Wong, A (2020) *Disability Visibility : First Person stories from the Twenty first Century* Vintage

List of Illustrations (Power Point Presentation)

- Fig 1 Curtis , J (2025) *Images from the Fair Figure Reference Library* [photograph]
- Fig 2 Curtis, J (2018) *Self Portrait with Audrey* [photograph]
- Fig 3 Curtis, J (2025) *Students in session* [photograph]
- Fig 4 de Silva, D *Axis Dance Company* [photograph]
- Fig 5 Curtis, J (2025) *ZBD Talent agency home page* [screenshot]
- Fig 6 Curtis, J (2025) *Performance team Miro EDI* [screenshot]
- Fig 7 Curtis , J (2025) *Email exchange with Lauren Curran* [screenshot]
- Fig 8 Curtis, J (2026) *Results of search: Figure reference photography* [screenshot]
- Fig 9 Curtis, J (2026) *Mural board – detail of resource development* [screenshot]
- Fig 10 Curtis, J (2026) *Mural board – detail of resource development* [screenshot]
- Fig 11 Anon *Example from Fair figure reference library* [photograph]
- Fig 12 Curtis, J (2025) *Alex Bulmer being interviewed on Zoom* [screenshot]
- Fig 13 Curtis, J (2025) *Participation in session October 14th* [screenshot]
- Fig 14 Curtis, J (2025) *Example of record of Participant's work* [photograph]
- Fig 15 Curtis, J (2025) *Information sheet* [document]
- Fig 16 Curtis, J (2025) *Detail of reflexive cycles on mural board* [screenshot]
- Fig 17 Curtis, J (2025) *Participants in session November 4th2025* [photograph]
- Fig 18 Curtis, J (2025) *Drawing of participants (pen and ink)*
- Fig 19 Curtis, J (2025) *Participant consent sheet* [document]
- Fig 20 Curtis J (2025) *Participants drawings* (photograph)
- Fig 21 Curtis, J (2025) *Sorting data on the sofa* [photograph]
- Fig 22 Curtis, J (2025) *Mural board – detail of thematic analysis of text* [screenshot]
- Fig 23 Curtis, J (2025) *Mural board – analysis and sorting of imagery* [screenshot]
- Fig 24 Curtis, J (2025) *Mural board – analysis and sorting of imagery* [screenshot]
- Fig 25 Curtis, J (2025) *Mural – findings from image analysis session one* [screenshot]
- Fig 26 Curtis, J (2025) *Mural – findings from image analysis session two* [screenshot]
- Fig 27 Curtis, J (2025) *Mural - findings from text analysis* [screenshot]
- Fig 28 Curtis, J (2025) *Participants work 1* (photograph)
- Fig 29 Curtis, J (2025) *Participants work 2* (photograph)
- Fig 30 Curtis, J (2025) *Participants drawing in session 1* [photograph]
- Fig 31 Curtis, J (2025) *Participants drawing in session 2* [photograph]
- Fig 32 Anon *Example from Fair figure reference library* [photograph]
- Fig 33 Anon *Example from Fair figure reference library* [photograph]
- Fig 34 Curtis, J (2025) *Padlet resource* [screenshot]
- Fig 35 Anon *Example from Fair figure reference library* [photograph]
- Fig 36 Anon *Example from Fair figure reference library* [photograph]