DICO Toolkit
for Digital Career Stories

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Evaluating the DICO project: results and future prospects

Concetta Ferrara*, Mara Cerquetti**

Abstract

This chapter discusses the results of the evaluation activities carried out within the DICO project (*Digital Career Stories. Opening new career paths for arts and culture students*) under the Erasmus+ Programme. After analysing the role of measurement in management and the specific contribution of assessment practices in higher education, the paper presents the activities undertaken by the partner institutions during the project (2021-2022). The DICO project focused on the role of digital and self-reflection learning methodologies in boosting resilience and belief in the future among higher education students in cultural and creative fields. In addition to arts-based active learning methodologies as a tool for promoting motivation and skills, the project evaluation also examined assessment as a form of learning. Quantitative and qualitative research methods were adopted to investigate lecturers' and students' expectations, prior experience, satisfaction, and the impact of the project. More-

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over, a specific qualitative focus was applied with students enrolled in a master's degree course in Cultural Heritage Management (University of Macerata). The results provide valuable insights into teaching and learning methodologies and suggestions for higher education institutions (HEIs) in cultural and creative fields.

1. *Introduction*

Over the last decades, with the rise of the knowledge economy, higher education institutions (HEIs) have experienced a structural and functional transformation, and have become more proactive[1]. This new role consists in making a general contribution to society, through "fine-tuning" actions that meet the needs of the economic, social, and cultural contexts in which they operate[2].

With this approach and by getting involved in European projects, HEIs can act as intermediaries in preparing students to enter the labour market, by responding to the needs of governments and industry and the goals of the employability agenda[3]. This task is particularly challenging for universities training graduates in the cultural and creative sectors (CCSs), which are characterised by a tension between an oversupply of graduates and the need to develop specific employability skills[4].

In the context of a general reflection on teaching and learning aimed at improving the skills of culture workers, a key task for HEIs consists in supporting students through a process of career identity building[5]. In this perspective, active learning methodologies could increase students' involvement and motivation, encourage critical thinking, and offer stronger retention of information[6]. In order to succeed in this objective, it is necessary to measure and evaluate the capacity of these activities to achieve the set goals.

To this end, this chapter discusses the results of the evaluation activities carried out by the five European HEIs[7] participating in the Erasmus+ DICO project (*Digital Career Stories. Opening new career paths for arts and culture students*). The aim of the project was to support the professional growth of students using digital career story methods. Within this process, evaluation activities were considered a tool that could be used to manage a project and develop students' self-reflection and awareness regarding their career paths.

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[1] Etzkowitz, Leydesdorff 2000; Deiaco *et al.* 2012; Benneworth *et al.* 2016.
[2] Rubens *et al.* 2017.
[3] Saad *et al.* 2015; Harte *et al.* 2019.
[4] Bridgstock, Cunningham 2014; Harte *et al.* 2019.
[5] Bridgstock 2011.
[6] Auster *et al.* 2006; Inks *et al.* 2008.
[7] Turku University of Applied Sciences (FI), University of Macerata (IT), Staffordshire University (UK), Moholy-Nagy University of Art and Design (HU), Technological University Dublin (IE).

The remainder of the paper is structured as follows: after analysing the role of evaluation practices in management and higher education (section 2), we present the activities of the DICO project and the evaluation's objectives and methodology (section 3). Section 4 discusses the results of the evaluation. In this section, we also provide a specific qualitative focus on the experience of students enrolled in a master's degree course in Cultural Heritage Management (University of Macerata, Italy). Finally, conclusions are drawn for HEIs.

2. *Theoretical background*

2.1. *Measuring and monitoring in management*

"You can't manage what you don't measure"[8] is an old management adage that highlights the crucial role potentially played by value measurement practices in terms of improving performance and – more broadly – strategic management. Measurement is a crucial aspect of improving business results. Monitoring and evaluation activities are an aid to understanding how well a strategy (or a project) is working, recognising the conditions under which an action is likely to succeed or falter, identifying potential problems, and for sparking ideas for potential remedial actions[9].

As highlighted by Taticchi and colleagues[10], over the last two decades, interest in Performance Measurement and Management (PMM) has increased considerably, with a growing shift from a financial to a non-financial perspective. This change has also concerned culture within the framework of New Public Management (NPM) reforms. To get public funding, the culture sector has been asked to place emphasis on measurement, evaluation and transparency issues[11], and to consider cultural value in terms of value for money and accountability[12]. A performance measurement and management system[13] not only measures the effectiveness of processes, the system's efficiency at achiev-

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[8] Some attribute this maxim to Peter Drucker, one of the best-known thinkers in management studies, while others credit William Edwards Deming, the statistician and quality-control expert who launched the total quality management theories. Neither attribution is conclusive, since there is no evidence in the scientific literature. Regardless of its authorship, the statement has become a widely used motto in the field of management, emphasising the close link between management and evaluation. See: <http://www.odbms.org/2018/08/on-making-data-driven-decisions-qa-with-don-peppers/>; <https://www.drucker.institute/thedx/measurement-myopia/>, 3.12.2022.

[9] Hatry 1999; Robson 2004; Sharma *et al.* 2005.

[10] Taticchi 2009; Taticchi *et al.* 2010.

[11] Cerquetti 2017.

[12] Armstrong, Tomes 1996; Cerquetti 2017, 2019.

[13] Neely *et al.* 2002

ing results, and the cost-effectiveness of organisation, but also the ability to make strategic choices. From an accountability perspective[14], it also accounts for the use of resources (inputs), the resulting goods and services (outputs), and the multi-dimensional effects in the medium and long term (outcomes)[15]. Using this approach, UNESCO[16] has recently identified 22 thematic indicators to measure the value of culture and its contribution to the 2030 Agenda.

The same approach could be applied to Project Management (PM), which became a subject discipline alongside other management functions[17]. By directing its measurement practices towards Total Quality Management (TQM) models[18], PM is no longer restricted to measurable aspects (e.g. finance, results, etc.), but also considers formative ones, such as skills development and improvement[19]. Indeed, performance monitoring and measuring in PM can reveal deviations from expected results and can help find areas of improvement and build a more strategic approach[20].

2.2. *Assessment practices in higher education*

Assessment practices play a crucial role in the field of education, improving retention of information, increasing motivation and commitment, encouraging critical thinking[21] and acting as a tool for promoting active learning[22]. In this landscape, as intermediaries in the process of equipping students with specific skills for the labour market[23], HEIs are asked to consider their assessment practices as devices for encouraging and promoting learning[24].

In recent years, the scientific literature has shifted from the idea of assessment practices as mere «assessment of learning»[25] – namely, the evaluation of what students know – to a new approach of «assessment for learning»[26], aimed at informing teachers and students about how the learning process is progressing and how it can be improved. The ultimate step for this is «assessment as learning»[27], which

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[14] Bovens 2007; Marcon, Sibilio Parri 2016.
[15] Cerquetti 2019.
[16] UNESCO 2019.
[17] Kerzner 2003; Meredith, Mantel 2003; Thomas, Mullaly 2007; Mir, Pinnington 2014.
[18] Kaynak 2003.
[19] Mir, Pinnington 2014.
[20] Jung, Wang 2006.
[21] Bonwell, Eison 1991; Auster *et al.* 2006; Inks *et al.* 2008.
[22] Bonwell 2010; McGinnis 2018; Rawlusyk 2018.
[23] European Commission 2010; Harte *et al.* 2019.
[24] Ibarra-Sàiz *et al.* 2020.
[25] Dixson, Worrell 2012; Earl 2012.
[26] Stiggins 2002; Earl 2012.
[27] Rossi *et al.* 2021.

considers students to be connectors between assessment and learning processes. Therefore, this approach traces the shift from a formative[28] to a trans-formative assessment[29], stimulating learners' personal transformation, thus going in the direction of a «learning-oriented assessment» (LOA) approach, whereby all assessment processes support the progress of the student's learning[30].

This paradigm shift is particularly challenging for HEI graduates in the CCS. Indeed, in recent years with the rise of the digital and creative economy, the value production chain for the cultural and creative industries has experienced a radical transformation, leading to the definition of a new set of professional requirements, competencies and skills, oriented towards the integration of traditional sectoral-disciplinary skills with new transversal disciplinary skills (e.g. management, legal and digital) and soft skills[31].

Therefore, the definition of an LOA approach seems crucial for this sector to provide graduates with a specific set of skills and stimulate a process of personal transformation in which learners develop their critical thinking and reach transversal citizenship and sustainability goals[32]. Thus, in the context of a general reflection on the role of assessment in teaching and learning, a key task for HEI training in these sectors is supporting students through a process of professional identity building. Especially within the framework of Erasmus+ projects, assessment activities can help students reflect on their career objectives and become a self-evaluation tool for understanding their own weaknesses and need to improve in order to meet the changing requirements of the labour market[33].

3. *Research methodology*

The evaluation activity presented in this chapter explored the role of arts-based methodologies applied in the DICO project in boosting arts and culture students' belief in the future, supporting self-reflection on their career path, increasing their motivation and commitment and developing new skills.

As shown in table 1, the piloting process for implementing the digital career story method involved both lecturers and students and investigated their different perspectives by addressing specific research questions. Considering the staff members' perspective, the evaluation activity aimed to assess the impact of the DICO activities on teaching methodologies, by shedding light on what had been

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[28] OECD-CERI 2008.
[29] Popham 2008; Torrance 2012.
[30] Carless 2007; Carless *et al*. 2016; Zeng *et al*. 2018.
[31] Mercer 2011; Mietzner, Kamprath 2013.
[32] UNESCO 2017.
[33] Bridgstock 2010.

learnt and eventually applied to or featured in local teaching activities. As for students, the research investigated the role of methods and techniques experienced during the project as self-reflection and skills development tools.

A quali-quantitative approach was adopted to collect data and generalise the research results and, at the same time, to explore and get a better understanding of the reasons and boundaries of certain dynamics.

Accordingly, the research protocol included an online survey aimed at both staff members and students and focus groups or informal discussions in which students participated at the end of each activity, as well as a final focus group with the staff members who took part in different activities.

The survey and the focus group investigated four main dimensions:
– expectations before the activity, in terms of teaching needs (for lecturers) or learning needs (for students);
– prior experience with the methods, techniques and tools adopted during the activities;
– the impact of DICO activities, with an emphasis on the effectiveness of activities and methods experienced both in the teaching activity and in building students' career paths and development of new skills;
– the level of satisfaction with the workshops/pilots attended.

To this aim, the online survey was organised in four sections (general information, expectations before the workshops, prior experience, considerations after the workshops). The survey provided six 5-point Likert scale questions, exploring the level of agreement or disagreement with a set of items, and four open questions, exploring the most valuable and meaningful things experienced, and asking for other specific comments and suggestions. In the focus groups, the discussion was organised into three moments and supported by digital tools, namely Google platforms.

		Research questions	Dimensions	Approaches	
				Quantitative	Qualitative
Perspective	Lecturers	• To what extent did the DICO activities impact on teaching methodologies? – What did lecturers learn? – Will (or did) they apply new methods and tools in their teaching activities? How?	• Expectations • Prior experience • Impact • Satisfaction	Survey	Focus group
	Students	• To what extent did DICO activities stimulate students' self-reflection on their career path? • To what extent did DICO activities foster the development of new skills in students?		Survey	Focus group Informal discussion

Tab. 1. The research protocol (source: authors' elaboration)

Throughout the implementation of the DICO project, the five HEI partners co-developed innovative teaching approaches for CCS education. To this aim, they experimented with several arts-based active learning methodologies – digital storytelling, reflective diary, design thinking and performative arts – through workshops, pilots, and points of collaboration. This process first involved staff members (namely lecturers from each of the partner HEIs) and was then extended to CCS students and PhD students at each university. Lecturers participated in international training activities (workshops or points of sharing) and then transferred the knowledge gained to their students, and organised national or international activities (pilots or points of sharing) to explore the potential of these methodologies for enhancing students' professional identity and improving their skills. Thus, each university was committed to both a learning activity – by participating in international training activities – and a teaching activity – by bringing its specific expertise through organised workshops and/or points of sharing directed at other members of staff and pilots aimed at experimenting with the methods, techniques, and tools tested internationally with local students.

A total of 27 activities were organised from June 2021 to October 2022. Of these, five targeted staff members (workshops and points of sharing), two were for both staff members and students and twenty for students only (pilots), with a total of about 434 participants. Activities took place both online (11) and onsite (11); in some cases (5), hybrid workshops were also organised (Appendix, tab. 1).

DICO activities: an overview

Turku University of Applied Sciences (Finland)
The Turku University of Applied Sciences (TUAS) brought its broad experience with digital career stories to the project. It organised an international online workshop on digital storytelling and reflective diary methodologies aimed at staff members. TUAS also took part in the other workshops for staff members and transferred the acquired knowledge and techniques to local students, by organising 8 pilot activities addressed to BA and MA degree students, experimenting with design thinking methodology and integrating it with digital storytelling and reflective diary methodologies. Finally, TUAS organised an international online workshop for MA students and PhD students of each partner HEI, who applied digital storytelling and reflective diary methods on the topic of sustainability in arts and culture.

University of Macerata (Italy)
The University of Macerata (UniMC) took part in all training activities aimed at staff members and organised 2 local pilot activities on digital storytelling and design thinking, involving students enrolled in the MA degree programme in Cultural Heritage Management and PhD students in the field of cultural heritage. During the digital storytelling workshop, students were first introduced to the methodology and then guided in the creation of a digital story about their path in the field of cultural heritage. During the activity on design thinking, students were introduced to the methodology and then used the design thinking mindset and tools to reflect upon themselves. Finally, the canvas experimented during the workshop on design thinking was adapted for planning cultural activities in the heritage sector. Students were asked to work in groups to apply the canvas to a museum and analyse its current situation, resources and weaknesses, future objectives, and the actions required to achieve them.

Moholy-Nagy University of Art and Design (Hungary)
The Moholy-Nagy University of Art and Design (MOME) brought its interdisciplinary expertise in design thinking, organising an online international workshop aimed at staff members. MOME also attended the other staff members' workshops and organised a digital storytelling and reflective diary pilot activity for BA students. The activity adopted individual and group tools and invited participants to create a video diary to reflect on their path in terms of attitudes and skills developed.

Staffordshire University (United Kingdom)
The Staffordshire University (SU) brought its knowledge and expertise in performative arts and specifically in the embodied identity methodology, organising an onsite workshop for staff members, focused on the role of auto-ethnography for personal reflection and the identification of embodied lived experiences. SU also attended the other staff members' workshops and organised two pilot activities with local students focused on collective and individual identities in an era of co-creation.

Technological University Dublin (Ireland)
The Technological University Dublin (TU Dublin) participated in the piloting process through the design, planning and organisation of a series of five points of sharing sessions for staff members (2) and for both students and staff members (3). Points of sharing offered ways of implementing feminist and inclusive teaching methods and dealt with ethical and socially inclusive pedagogical methodologies in the context of online delivery and career story creation. TU Dublin also took part in the other staff members' activities and organised five pilot activities with local students, experimenting with digital storytelling, reflective diary, and design thinking methodologies.

4. *The evaluation activity: results*

Tables 2 and 3 in the Appendix provide an overview of the evaluation activities carried out during the DICO project with both students and staff members[34]. On the student side, 65 online survey answers (on 10 pilot activities) were collected and four focus groups involving 23 participants were organised. In some cases, specific evaluation methods and techniques were adopted, such as Google Jamboard feedback or informal discussions, in addition to (or instead of) the survey and/or the focus group discussion. On the staff member side, the five international workshops were evaluated by means of an online survey (18 answers from participants who attended the different activities) and one final focus group with staff members (9 participants).

4.1. *The online survey*

The online survey aimed to explore the impact of workshops and pilot activities on both students and lecturers' paths in terms of self-reflection and

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[34] The data and results presented and discussed in this and the following section are related to the evaluation activities carried out by all HEI partners under the coordination of UniMC until 15 December 2022. All data were processed and analysed manually.

skills development (in the case of students) and improvement/update of teaching methods (in the case of staff members), by investigating the expectations of participants before the activity and their prior experience with methods, tools and techniques. Level of satisfaction was also investigated.

The survey investigated general and specific aspects with *ad hoc* items. The items referred to specific workshops or pilot activities and methods and were analysed separately. The number of answers collected for each group of data is specified.

4.1.1. *Staff members' perspective*

The survey carried out with staff members involved all lecturers who attended the five training activities organised throughout the project. Eighteen answers were collected (tab. 3).

First, answers relating to general items about expectations, prior experience and impact are presented; then, the focus moves to items relating to specific pilot activities, and finally, data about satisfaction are presented.

HEI	*Answers (no.)*
TUAS	6
UniMC	8
MOME	2
SU	1
TU	1
Total	*18*
Field of expertise	*Answers (no.)*
Design and media	5
Cultural heritage	8
Visual arts	2
Applied linguistics	1
Autobiographical practices and communications	1
Music and performing arts	1
Total	*18*
Answers about specific methods and techniques	*Answers (no.)*
Reflective diary and digital storytelling	7
Design thinking	4
Performative embodied identities	5
Arts methods (points of sharing)	2
Total	*18*

Tab. 2. Overview of staff member survey answers (source: authors' elaboration)

With respect to the first dimension investigated (expectations before the workshop), most respondents focused on the opportunity to learn new methods they could use in their teaching practices. This aspect is underlined both in the first Likert scale question related to expectations (fig. 1) and in the question aimed at exploring the intention to adopt the methods and technique in local teaching activities (fig. 2). Participants also stressed this point in their answers to the open-ended question about expectations («[I expected to] refine my own learning tools for my educational toolbox»; «[I expected to] be inspired by methods that are pretty far from what I do in my profession»).

One of the expectations highlighted was the opportunity to create a dialogue and share ideas with international colleagues («[to] establish collaboration with a broader professional community»; «[to] develop a dialogue on the role of digital storytelling in teaching with colleagues from other European universities working in the field of culture and creativity»).

Additionally, as shown in figure 2, most respondents said their intention to try out the methods and techniques with their students. In doing so, they hope to stimulate students' self-reflection about their path and professional identity («I think my students can gain a stronger awareness of their identity»; «new approaches to reflecting on their career path and professional identity»; «I am sure that students will acquire useful methods and techniques to reflect on their career paths and express their opinions better») and their creativity and critical thinking («deeper understanding of […] the role that they, as creative professionals, play in society»; «learning how to have more impact as creative professionals, by using storytelling, embodied identity presentation, and collective identity concepts»; «I think my students can […] learn a lot from visual and critical thinking»). Some respondents also expect to provide students with useful skills for their professions («I also hope they can learn tools they can use in their profession»; «I hope they will be inspired by the methods and tools learnt during the workshop»).
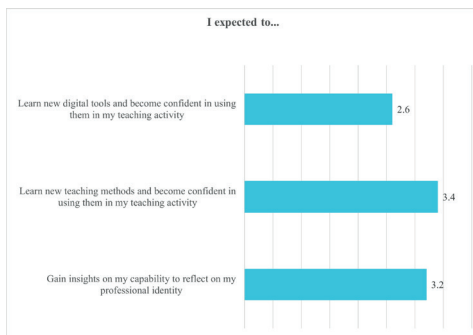
Fig. 1. Staff members' perspective. Expectations before attending the workshop. General items. 18 answers (source: authors' elaboration)
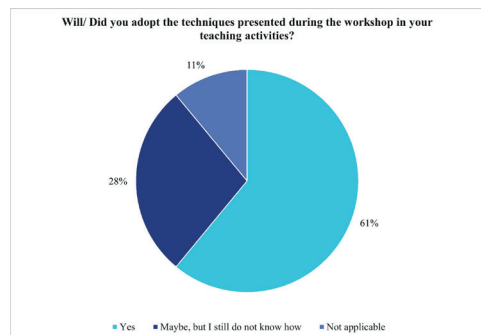
Fig. 2. Staff members' perspective. Intention to adopt DICO methods and techniques. 18 answers (source: authors' elaboration)

Concerning the prior experience with DICO methods and techniques, as shown in figure 3, in most cases, participants were not familiar with the methods experienced during the project. In their answers to the open-ended question investigating any other kind of previous experiences, some respondents said they had had some prior experiences, although not directly related to teaching or to the project goals («I was an actor for several years before being a university professor»; «I had some prior experience of drama and theatre methods, but they were not related to teaching nor reflecting on my career path»).
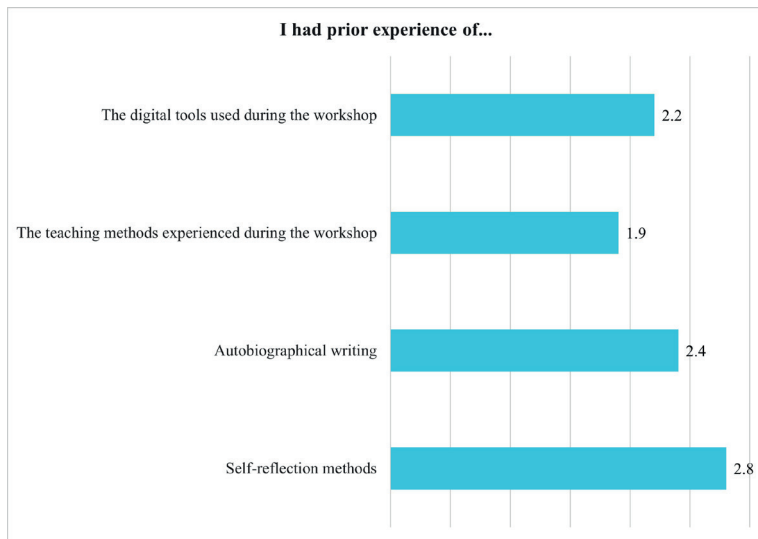
Fig. 3. Staff members' perspective. Prior experience. General items. 18 answers (source: authors' elaboration)

Regarding the impact of the workshop, the data collected highlight a good match between expectations and lived experience, with workshops meeting participants' expectations. This aspect can be mainly related to the opportunity to learn new teaching methods and improve the quality of teaching (fig. 4).
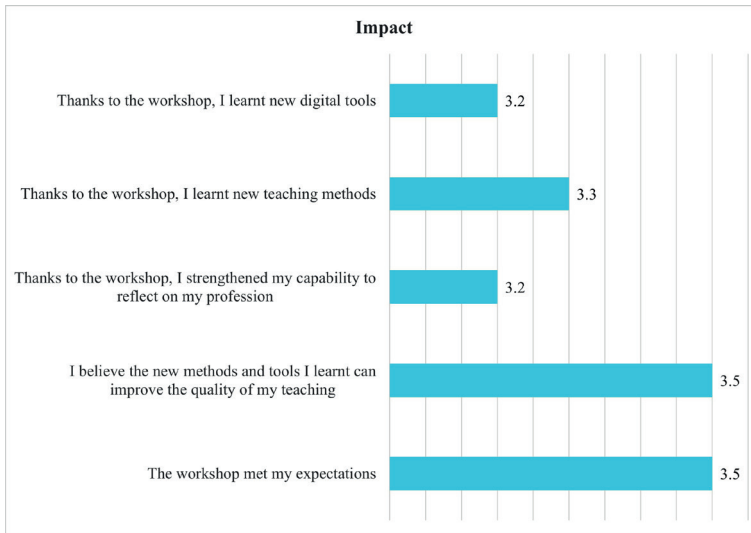
Fig. 4. Staff members' perspective. Impact. General items. 18 answers (source: authors' elaboration)

Considering items specifically related to each workshop and method, table 3 provides an overview of the mean values in terms of expectations, prior experience and impact resulting from the aggregation of data on the basis of the responses obtained for each workshop[35]. Prior experience was somewhat scant in both storytelling and design thinking methods (0.5). Regarding the correspondence between expectations and lived experience, the answers show that all workshops met participants' expectations, with a higher mean value for design thinking experience (4).

Specific methods and tools	Specific items	Mean
Reflective diary and digital storytelling (7 answers)	I expected to learn about storytelling methods and become confident using them in my teaching activity	4
	I had prior experience of the storytelling methods provided during the workshop	0.5
	Thanks to the workshop I have learnt new storytelling methods	3.5
Performative embodied identities (5 answers)	I expected to learn about drama and theatre methods and become confident using them in my teaching activity	3.4
	I had prior experience of drama and theatre methods	2.8
	Thanks to the workshop, I have learnt new drama and theatre methods	3.8

[35] Storytelling and art methods (points of sharing) are not included in this table, as the sample (2 answers) was not representative.

Design thinking (4 answers)	I expected to develop my skills in design thinking and service design and become confident using them in my teaching activity	4
	I had prior experience in design thinking and service design methods	0.5
	Thanks to the workshop, I have learnt new design thinking and service design methods	4

Tab. 3. Staff members' perspective. Expectations, prior experience, and impact. Specific items (source: authors' elaboration)

Regarding the final dimension (satisfaction), participants appreciated the quality of the entire learning experience, the materials and content presented, as well as the interaction among participants (fig. 5).

Satisfaction

- Interaction among participants — 3.6
- Quality of the whole learning experience — 3.6
- Materials and contents presented during the workshops — 3.6
- The online platform and technical infrastructure — 3.4
- Information and materials provided before the workshop — 2.8
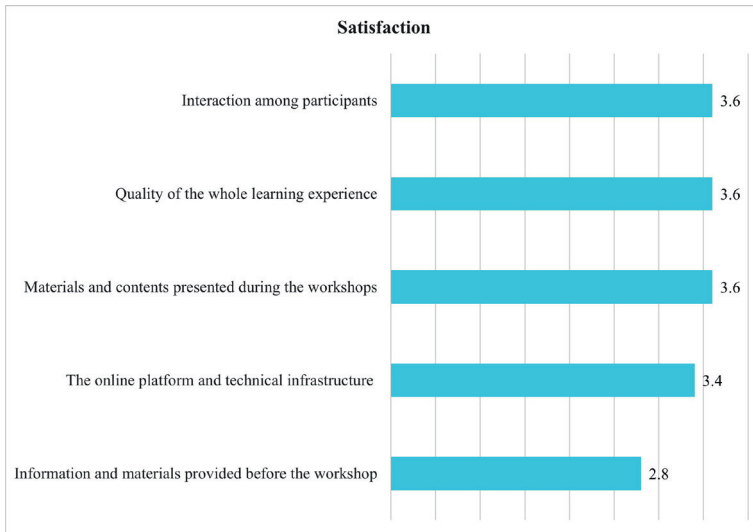
Fig. 5. Staff members' perspective. Satisfaction. General items. 18 answers (source: authors' elaboration)

These aspects are also confirmed by the answers to the open-ended questions aimed at investigating the most valuable things the participants had learnt[36] and their most meaningful experiences[37]. Indeed, most respondents focused on the topic of "interaction as learning" («the power of collective learning»; «sharing and discussing my digital story»), the practical approach («all new

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[36] Online survey for staff members, question no. 14: «What were the most valuable things you learnt during the workshop?».

[37] Online survey for staff members, question no. 15: «What was the most meaningful experience?».

things learnt were acquired "naturally" by doing, more than by listening»), as well as the experience of new tools they could use with their students («the most valuable thing I learnt was the opportunity to learn tools to help students to reflect on their career path in addition to the opportunity to reflect on my career path»; «thanks to my direct experience with new teaching methods, I hope to help students identify the main steps and goals in their studies»).

4.1.2. *Students' perspective*
The survey carried out with students involved participants in 10 of the 27 pilots organised throughout the project. Sixty-five answers were collected (tab. 4).

HEI	*Answers (no.)*
TUAS	21
UniMC	39
MOME	0
SU	3
TU	2
Total	65
Field of study	*Answers (no.)*
Performing arts	4
Visual arts	10
Cultural Heritage	39
Design	10
Music	2
Total	65
Answers referring to specific pilot activities	*Answers (no.)*
Collective and individual identities in an era of co-creation	2
My career path and my professional future[38]	8
My career path	7
Design thinking for cultural planning in museums	12
Haptic storytelling. Subject and identity with plaster	6
Sustainability in arts and culture	6
Creating a digital career story in the field of cultural heritage	18
My career story	6
Total	65

Tab. 4. Overview of students' survey answers (source: authors' elaboration)

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[38] This pilot activity had two editions. Answers were collected for both of them.

When analysing the answers to general items, the expectations of most students concerned the opportunity to gain knowledge of new methods, techniques and digital tools and to acquire practical skills to improve their capacity to reflect on motivations and goals and apply them to their specific field of study and future work. These aspects are underlined both in the Likert scale question related to expectations[39] (fig. 6) and in the answers to the open question in which they were asked to list any other expectations («I expected to get a better understanding of what digital storytelling means»; «I expected to comprehend or to learn how to use storytelling skills and relate them to tourism»; «I expected to learn how to write a narration»; «I expected to apply knowledge to practical activities»).
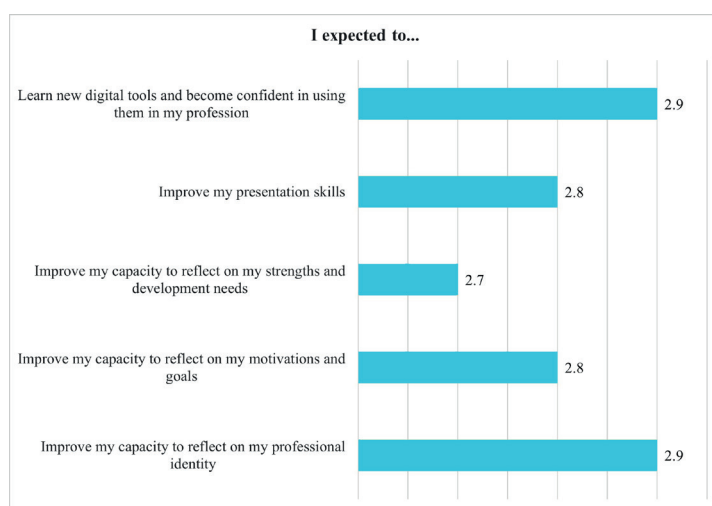
Fig. 6. Students' perspective. Expectations. General items. 65 answers (source: authors' elaboration)

Concerning prior experience of DICO methods and techniques, in most cases, especially in the cultural heritage field, participants were not familiar with the digital tools used during the workshops, or with autobiographical writing (fig. 7). In some cases, as stated in the answers to the open question on other prior experiences, some participants had some experience of video making and video editing («I had prior experience editing audios and videos»; «I have experience in video editing») acquired in a work context («I have done short videos before for work») or thanks to previous degree courses or classes («I have previously done a project involving storytelling to promote a place.

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[39] Item no. 1: «Learn new digital tools and become confident using them in my profession»; item no. 5; «Improve my capacity to reflect on my professional identity».

This work involved video editing»; «I already have a degree in the field of media, so editing was not a totally new thing»).

Fig. 7. Students' perspective. Prior experience. General items. 65 answers (source: authors' elaboration)

Regarding the impact of activities, the surveys on students also confirmed there was a good match between expectations and lived experience, with participants stating that the workshops had met their expectations. Thanks to their DICO experiences, students had an opportunity to strengthen their reflection skills and acquire new knowledge in terms of methods, tools, and skills (fig. 8).
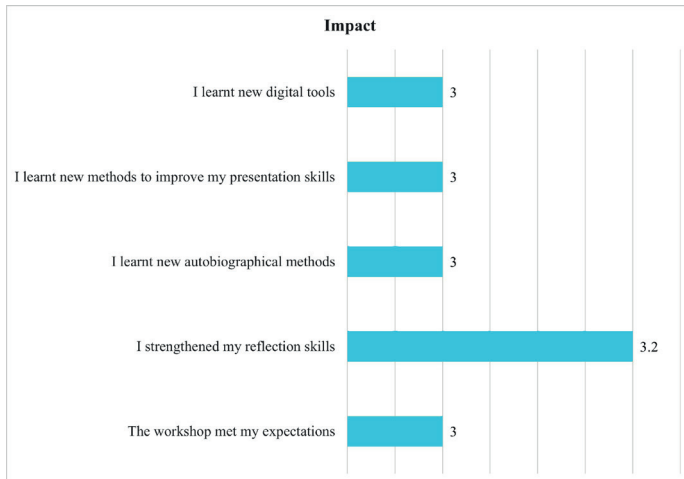
Fig. 8. Students' perspective. Impact. General items. 65 answers (source: authors' elaboration)

Considering the items specifically related to each pilot, table 5 provides an overview of the average values for expectations, prior experience and impact resulting from the aggregation of data according to the methods and techniques experienced during each pilot[40].

Specific methods and techniques	Specific items	Average value
Reflective diary and digital storytelling (37 answers)	I expected to learn about storytelling methods and become confident using them in my profession	3.2
	I had prior experience of the storytelling methods provided during the workshop	1.8
	Thanks to the workshop I learnt new storytelling methods	3.3
Design thinking (12 answers)	I expected to develop my skills in design thinking and service design and become confident using them in my profession	3
	I had prior experience in design thinking and service design methods	2
	Thanks to the workshop I have learnt new design thinking and service design methods	3
Storytelling and art methods (6 answers)	I expected to develop new skills in arts methods	2.5
	I've had prior experience of arts methods	2.3
	Thanks to the workshop I learnt new arts methods	3

Tab. 5. Students' perspective. Expectations, prior experience, and impact. Specific items (source: authors' elaboration)

For the last dimension, the overall satisfaction rate of students is 4.3 (on a 1-to-5 point scale). Of the main factors contributing to their learning experience, respondents highlighted the quality of the learning experience (3.4) and the interaction among participants (3.3) (fig. 9).

[40] Performative embodied identities pilot is not considered in this table, as the sample (2 answers) was not significant. My career path and my professional future pilot (8 answers) is not included in the table as it merged different methods and techniques (reflective diary, digital storytelling and design thinking).

How have the following elements contributed to your learning experience?

Interaction among participants — 3.3

Quality of the whole learning experience — 3.4

Materials and contents presented during the workshop — 3.2

The online platform and/or technical infrastructure (e.g. software) used in the workshop — 3

Information and materials provided before the workshop — 2.9
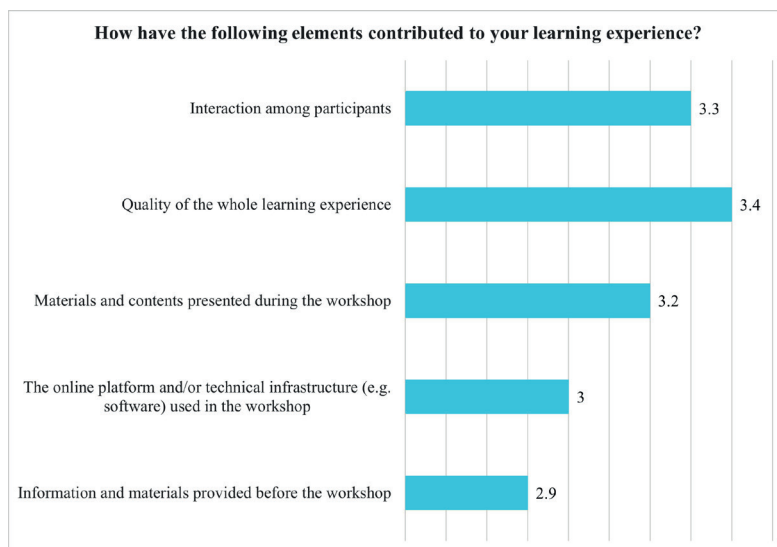
Fig. 9. Students' perspective. Satisfaction. General items. 65 answers (source: authors' elaboration)

Interaction with colleagues was also named among the most valuable things and the most meaningful experiences by most respondents («I really enjoyed interacting with my colleagues»). This aspect was considered significant both in terms of collaboration on a shared goal and team work («I learnt how important it is to communicate when working with my colleagues») and in terms of dialogue for personal growth and self-reflection («the most meaningful experience was to understand something about the lives of "strangers" in just a few minutes»; «I think that the most meaningful experience has been comparing our texts with those of other (new) colleagues. This has been a challenge. The fact of speaking about my path out loud in front of unknown people made me nervous, but at the same time, it has been an important and significant moment (along with the video sharing)»; «I strongly think that the most meaningful experience was the impact our different experiences made on me and how powerful is to ask for a help when I was in difficulty, especially when I lacked the knowledge»).

4.2. *An in-depth analysis: focus groups with UniMC students*

As a follow-up to its participation in international training activities on reflective diary and digital storytelling and design thinking, UniMC organised two local pilot activities, involving students enrolled in the MA degree programme in Cultural Heritage Management. Accordingly, content, methods

and tools were defined to meet specific aspects of students' profiles, particularly as they relate to cultural heritage management.

At the end of the pilot activities, students were asked to fill in the online survey and to participate in focus groups aimed at evaluating the impact of the activities on their career path, in terms of self-reflection, motivations, and skills development. Each focus group was guided by a moderator in the presence of an observer and a qualitative approach was employed to investigate the same dimensions explored in the online survey. Regarding expectations, students were asked to join a Google Jamboard and write down three things they expected to learn and/or explore by attending the workshop. The prior experience dimension focused on students' familiarity (both theoretical and practical) with the tools and methods provided during the pilot activities. The impact dimension investigated the usefulness of the activities in terms of learning of new methods and tools, skills development, self-reflection on career path and professional future goals, and the applicability of the methods and tools to the heritage sector. To this aim, students were asked to use the Google Jamboard and write down three skills/tools/methods they had learnt. Satisfaction was explored by asking for further comments and suggestions as to how to improve the workshops in terms of organisation, content, and methods/tools.

4.2.1. *Creating a digital career story in the field of cultural heritage*

The *Creating a digital career story in the field of cultural heritage* pilot activity was organised in person in December 2021. During this three-day activity, students were first introduced to digital storytelling and its use as an educational tool. They were then guided in the creation of a digital story about their path in the field of cultural heritage, using the online video-editing platform *WeVideo*. The final step involved presenting each video to other colleagues. Three focus groups were organised at the end of the activities involving 17 students.

Regarding familiarity with storytelling methods, most participants stated that they had already heard about storytelling, but none had ever applied it in a process of self-reflection. Some participants had explored the topic for university courses and exams, but only from a theoretical perspective («I knew about storytelling from a pedagogy exam, but my experience of it was only theory-based»; «I studied storytelling theory for a university exam»; «I studied storytelling theory because I'm going to write several pages on this topic for my thesis, but I had not had any practical experience»). Thus, they highlighted that the main difference with their previous experiences was having an opportunity to gain practical experience («thanks to this experience, I think I can put it into practice»). In some cases, experience of storytelling was for other purposes, such as promotion and communication («although I had had prior experiences during my bachelor's degree, I never used it for narrative purposes, more for promotional purposes and with a stronger focus on graphics»; «I

had previous experience of video editing this summer, during an internship at an art gallery, but I used it for promotional purposes»). In the tools category, no one knew or had used the *WeVideo* platform before. Some had knowledge of other non-professional video-editing tools, but they had never used them for self-reflection purposes. Instead, some participants stated that they had used video-editing tools for ludic purposes («I had never made a video about myself. I had used it mostly for fun and entertainment»; «I have edited some videos for friends and relatives' birthdays and graduations»). Similarly, participants stated that they were familiar with autobiographical writing. Some said they kept (or had kept) a personal diary and thus were used to writing about themselves. Nevertheless, they said that the workshop experience was different, since they had no experience of writing to tell their story to others («I kept a journal until recently, but I found this experience very different […]. Although I had had some experience of journalling, it was an activity I did following models, rather than following my heart and emotions. Now, after this interaction, I have been able to improve my copy»).

The Google Jamboard discussion about expectations highlighted the opportunity to gain knowledge and develop new skills in technologies and digital tools, storytelling methods and techniques, and communication and self-presentation («to gain greater communication and narration skills»; «being able to talk about and narrate myself in an interesting way that makes those listening curious»). Also, some students focused on the opportunity to reflect on their personal and professional path («shaping what storytelling is and how to best apply it to my course of study but also in general in everyday life»; «understand how to relate storytelling to my university career») and to interact with others («to relate to new people without dwelling on being judged»; «learning to work in a team»). Generally, participants expected to experience something that was practical («to learn how to put storytelling theories into practice»; «to learn how to tell stories»; «to get clarity on my path, to move from the random to the concrete and finally realise what my goals are»).

Regarding the usefulness of workshop activities, participants said they had acquired (or improved) presentation skills which they can use for both personal and professional (or study) purposes («I think I will use it in the professional context: talking about ourselves is important for those who want to choose us as professionals»; «maybe I will use the video to share something about myself, maybe even on social media»; «I might use this for my thesis. I have to do a storytelling project for an artist's catalogue»). For some participants, the workshop was also an opportunity to self-reflect and identify the most significant experiences in their path («I saw these three days as an opportunity to stop, think about my path and reflect on what led me to be the person I am»; «I never take time to think about me. […] Thanks to this workshop, I was able to focus on breakthrough moments and become more aware of me»). Along this self-reflection process, a crucial role was played by the autobiographical writ-

ing technique and the structured free writing exercise («I had never thought about all the past experiences and the most significant ones. Thanks to the structured free writing, I did personal research on the experiences I had»; «I realised that I have something to say, but I can't do it alone because I don't know what to talk about. If I don't get input, I don't write»). Some participants also stated that workshop activities increased their awareness about their path and goals («I have become more aware of the turning points in my life. Today, I am more aware, and I have understood what to work on»; «it did not clarify my goals. I already knew that, but I had never thought about the why of everything»; «I have drawn my path, I have it in my mind, and I am looking for other stimuli and horizons»). In other cases, the activity was an opportunity to better identify new future goals and plans («rather than realising what I have done, I realised what I want to do, for example, improve my English and communication skills»; «I could learn another language. It helped me focus on what more I can do»).

As for the applicability of digital storytelling to the education and heritage sectors, some participants highlighted the great potential the videos they had made could have for guiding high school students choosing which university to attend («It could be used as a tool for university open days»; «if I had seen a video like this at university orientation, it would have intrigued and stimulated me»; «[These videos] are different from institutional ones, because they are more personal. Usually, orientation activities are more focused on teaching rather than on the future»; «the emotional component comes across better than traditional information or an institutional video. Someone might recognise themselves as being on the same journey»).

The emotional component was also considered crucial for the adoption of these methods and techniques in the museum sector and for the enhancement of cultural heritage («I think it is important to create a connection between theory and the emotional component in museums and cultural communication. Information alone is not enough. My aim is to link information to emotional intelligence»; «what we did [during this workshop] could be useful for an art exhibition, to create a digital story about an artist or even for promoting and communicating about the exhibition»). Digital storytelling could also be adopted for social media communications («some museums could also use it in an ironic way, for example on TikTok»; «it could be useful for social media pages promoting the different social pages that have sprung up to promote small villages»).

Regarding general satisfaction, the Google Jamboard discussion highlighted that participants mainly appreciated the opportunity to put theoretical prompts into practice («putting theories into practice»), as well as their interaction with colleagues whom, in some cases, they did not know before the workshop («it was interesting to get to know people through a video»; «I enjoyed listening to other people's stories and recognising myself in some of

them»; «I really enjoyed the discussion with my colleagues, the sharing of our careers and experiences»). Participants also appreciated the emotional component of each video and the «non-judgmental atmosphere», which allowed them to «step out of their comfort zone» and «feel equal to everyone».

4.2.2. *Design thinking for cultural planning in museums*

The *Design thinking for cultural planning in museums* pilot activity was a hybrid (held online and onsite) activity taking place from March to May 2022 with MA students on the Management and Organisation of Cultural Institutions module. Students were first introduced to design thinking as a human-centred approach to innovation. Then, they used the design thinking mindset and tools to think about themselves, using a digital canvas provided by MOME on the *Miro* platform. Finally, the original canvas was adapted for planning cultural activities in the heritage sector. Students were asked to work in groups and to apply the canvas to a museum, in order to analyse its current situation, resources and weaknesses, future objectives, and the actions needed to achieve them. Field and desk research was combined to collect information about the selected museum and visually design its present and future path. After the presentation of each group's work, a focus group of six students was organised.

From the group discussion it emerged that some respondents had never heard of design thinking before attending the workshop. Some had had previous experience with this method from other courses, but stated that they never used it in practice («I heard about design thinking during my bachelor's degree in communication and specifically during sociology classes. We saw several platforms, but we never put it into practice»; «I am familiar with design thinking thanks to some courses in digital subjects, but I've never used it in practice»). In the tools category, no one knew or had used the *Miro* platform, but they said they were confident using other shared workspace tools, such as Google platforms. Some stated they were familiar with post-its, maps, and canvas tools for organising ideas and building a narrative («the way it uses a step-by-step approach helps rationalise thinking and organise ideas»; «I've used maps for study in the past to create a cohesive narrative»).

Expectations before the workshop were mainly related to an incorrect idea of what design thinking really is («I thought it was about a purely economic and uncreative project»; «I thought it was a project limited to putting theoretical ideas into writing. Actually, it was mostly based on doing, creating and reflecting»; «I thought it was a much more complex and intricate project; instead, it turned out to be enjoyable and fun, especially since it was done in groups»).

According to their considerations on the self-reflection activity, respondents found the pathway through the canvas useful both in terms of awareness and motivation («It was helpful because it made me realise what I would like to do and what I could do»; «from a personal point of view, it helped to reflect on

who we are now and who we might be in the future»; «I found it useful, so much so that I hung the drawing we did in my studio to always have it in front of me and keep my motivation up»), even if in some cases they found it difficult to have clear ideas and identify future goals («It was helpful but difficult especially for me because I was confused»; «I was stuck when we were asked to think about future goals»). Thus, some stated they had had less difficulty working on the museum case («It was easier to reflect on the museum»; «I had less difficulty filling out the museum canvas»). As for the applicability of design thinking to the heritage sector, the project work on using this method for cultural planning made participants understand its potentials, especially in the analysis stage («in my opinion it is useful because it helps analyse the strengths and weaknesses of the cultural institution»; «it is a great tool to look at the cultural institute from the outside to see what the critical issues are and what strategies to implement») as well as in the project design stages («I think you will use it to design an activity»; «it is a useful tool in the planning phase because it gives an overview of the work done»). Organisational potential was also highlighted in terms of management and the organisation of work («the opportunity to use pictures, symbols and concise language helps establish the concept and work in a more precise and orderly manner»; «in my opinion, it can also be a useful tool for the internal organisation of a museum, because everyone can be informed in real time about everything»). Participants also identified some critical issues related to using this method for cultural planning, by highlighting how «it may seem at first glance as a trivial and simplistic tool» and stressing how important it is to «go into detail on individual aspects, dissecting all critical issues to avoid the risk of simplification».

Regarding general satisfaction, some participants had some difficulty completing their personal canvas in a space shared with everyone («I found it difficult sharing my path with others in the same template. If I had the ability to update the template to my own, I would have felt freer») and carrying out the *Why? Why? Why?* task («when reflecting on the "whys", I did not quite understand the perspective we should take»).

From the work on museums, students mainly appreciated the opportunity to collaborate in groups in a shared workspace, an additional benefit of the design thinking method («all the group works I was previously involved in were always poorly coordinated. In this case, all team members worked with the same commitment and involvement, and everyone saw everyone else's changes»; «we could collaborate in real time on the same template»).

4.2.3. *Arts-based methods for students in the heritage field: some insights*

Focus groups at UniMC also allowed us to identify and explore some attitudes, expectations and perceptions specific to students in the heritage field, as compared to students in the arts field, such as media, design, performing arts and fine arts.

The focus groups revealed UniMC students were not very familiar with the methods used in the DICO project, but there was general satisfaction, mainly related to the practical and social dimension of the activity and its potential application in the heritage sector for other purposes.

This result is clearly corroborated by the survey. Comparing the answers from UniMC students in the heritage sector (39) with those of students in the arts field (from TUAS, TU Dublin and SU) (26), we found UniMC students were less familiar with the methods and techniques presented during DICO activities compared to students in the arts field (0.4 to 1 point difference) (fig. 10). However, UniMC students revealed higher expectations from the creative methods experimented with during the project (0 to 0.5 point difference) (fig. 11).

Fig. 10. Comparing students' perspectives: arts and heritage fields. Prior experience. General items. 65 answers (source: authors' elaboration)
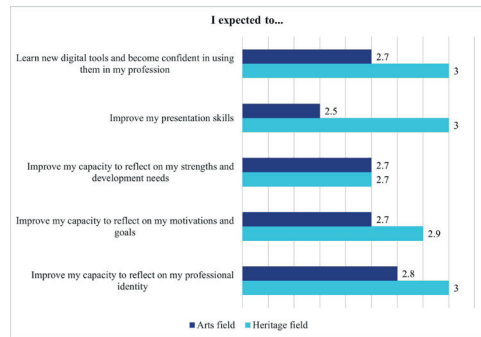
Fig. 11. Comparing students' perspectives: arts and heritage fields. Expectations. General items. 65 answers (source: authors' elaboration)

Regarding impact (fig. 12), except for answers to the question on autobiographical methods, these differences are less clear (difference below 0.2 point). Nevertheless, it can be observed that the impact of DICO activities is greater in students who were already familiar with certain methods and thus were able to see their application more immediately. It is more difficult for students in the heritage field, attending degree courses and classes with a more theoretical approach, to see their potential.
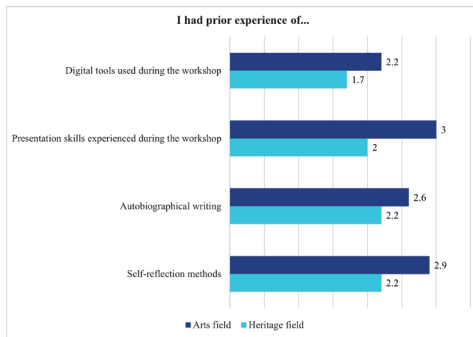
Fig. 12. Comparing students' perspectives: arts and heritage fields. Impact. General items. 65 answers (source: authors' elaboration)
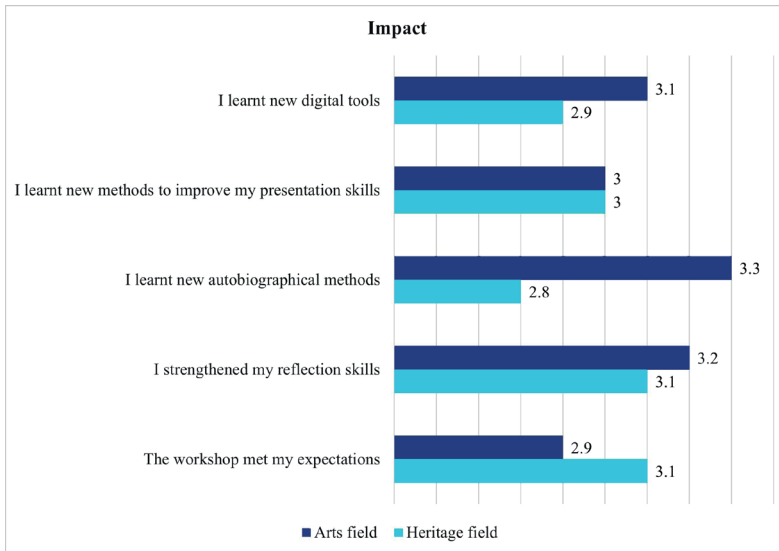
These differences are also reflected in the answers to some of the open-ended questions, from which we found a greater tendency among students in the heritage field to reflect on the application of the methods and tools they had tried to other fields, such as communication, tourism and local development («I expected to understand or to learn how to use storytelling skills and connect them to tourism»; «I expected the workshop to be a bit more focused on the use of storytelling methods to promote […] the cultural heritage of a place»). Students in the arts field, on the other hand, seem to be more aware of the creative process itself and what they have learnt about themselves and for themselves («Understanding my professional identity better»; «the reflective conversations with participants were valuable, one in particular was specific to my area of practice and interest»).

5 *Conclusive remarks, implications and future prospects*

This chapter presented the main results of the evaluation activity carried out by the University of Macerata within the framework of the European-funded DICO project, *Digital Career Stories. Opening new career paths for arts and culture students.*

This 18-month activity aimed to evaluate the impact of learning activities taking place throughout the project on both lecturers' and students' knowl-

edge, motivations, and future paths, in order to measure project performances and actively support the professional growth of CCS students. Accordingly, evaluation activities were designed to be way to manage a project and a device for stimulating students' commitment and critical thinking. To this aim, quantitative and qualitative research methods were used to investigate four aspects from the perspectives of both students and lecturers: expectations, prior experience, impact and satisfaction.

The research findings provided valuable insights into the potential of both arts-based active learning methodologies and assessment practices to improve the quality of higher education in CCSs.

Indeed, the workshops and their evaluation were an opportunity for lecturers to reflect on their teaching activities and on the replicability in their own programmes and classes of the methods encountered. Additionally, the application and adaptation of experienced methods to local didactic contexts allowed lecturers to support students in identifying their main goals and milestones and reflecting on their future career paths as well as on their needs in terms of knowledge and skills.

Considering the students' perspective, the evaluation activity demonstrated that incorporating active learning methodologies into CCS curricula can positively influence students' motivation and improve their attitudes to learning. Specifically, the pilot activities allowed students to apply theory and experience (and sometimes acquire) practical skills, thus making them more confident about their knowledge and, in some cases, future goals. In addition, workshops were useful for getting in touch, sharing ideas and collaborating with (often) unknown companions (fig. 13).
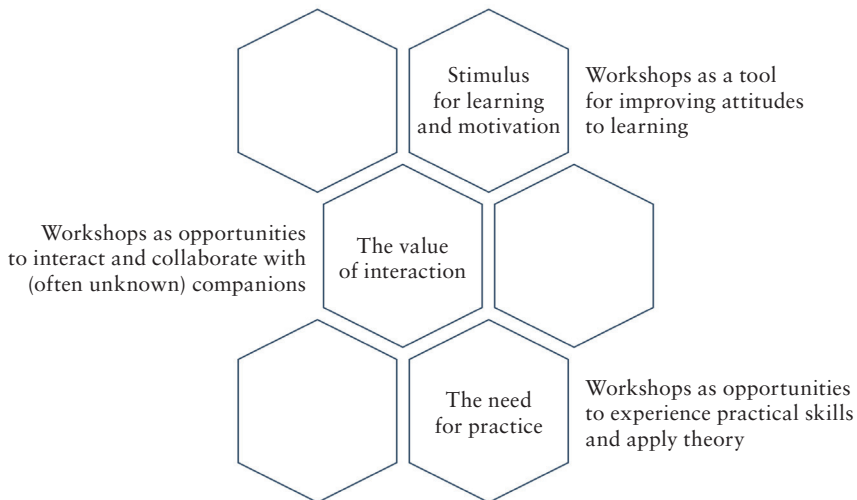

Fig. 13. Evaluating the incorporation of active learning methodologies into arts and culture curricula (source: authors' elaboration)

Moreover, reflecting on workshops – in the online survey, focus groups and informal discussions – encouraged the personal transformations of lecturers and students alike towards the above-mentioned «learning-oriented assessment» (LOA) approach (Section 2.2)[41], thus confirming the potential of evaluation activities as learning tools («assessment as learning»[42]).

In conclusion, thanks to the DICO project experience, arts-based active learning methodologies have been proved to play a crucial role in the education of future professionals in arts and culture. Throughout this process, practice and interaction were identified as key elements that should be given more focus in arts and culture academic curricula, in addition to self-reflection and self-awareness. This is particularly true at the University of Macerata, where students in the heritage field have a more theoretical background compared to students in the other institutions involved in the project, whose studies are more creativity-oriented.

When it comes to the managerial implications for HEIs, the research highlighted a set of skills that should be emphasised in the design of new degree courses in the fields of culture and creativity. These are more widely related to soft skills, since they mainly involve being familiar with digital technologies, learning-by-doing, teamwork, critical thinking and self-awareness. The ability to share ideas and emotions, needs and expectations on the career path should also be tackled as a valuable resource.

Further research and future projects could focus on defining a strategy to meet the need for new skills and capitalise on them, by designing and experiencing university programmes that can integrate them with the new professional requirements, competencies and skills demanded by the CCS labour market.

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[41] Carless 2007; Carless *et al*. 2016; Zeng *et al*. 2018.
[42] Rossi *et al*. 2021.

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Appendix

HEI	Date	Activity	Method(s)	Type	Participants	Target	Mode
TUAS	Jun 21	*My professional future*	Creative writing	Pilot	28	Students	Online
TUAS	Jun 21	*My career path*	Reflective Diary; Digital Storytelling	Pilot	12	Staff	Online
TUAS	Aug 21-May 22	*My career path and my professional future*	Reflective Diary; Digital Storytelling; Design thinking	Pilot	20	Students	Online
TUAS	Aug 21-Jun 22	*My career path and my professional future*	Reflective Diary; Digital Storytelling; Design thinking	Pilot + PoS	43	Students	Hybrid
TUAS	Oct 21	*My career path and my professional future*	Reflective Diary; Digital Storytelling; Design thinking	Pilot	20	Students	In-person
TUAS	Mar-Apr 22	*Sustainability in Arts and Culture*	Reflective Diary; Digital Storytelling	Pilot	7	Students	Online
TUAS	Aug 22	*My career path*	Reflective Diary; Digital Storytelling	Pilot	15	Students	In-person
TUAS	Sep 22	*My career story*	Reflective Diary; Digital Storytelling	Pilot	22	Students	Online
TUAS	Sep 22	*My career story*	Reflective Diary; Digital Storytelling	Pilot	26	Students	Online
TUAS	Nov 22	*My career path*	Reflective Diary; Digital Storytelling	Pilot	28	Students	In-person
UniMC	Dec 2021	*Creating a digital career story in the field of cultural heritage*	Reflective Diary; Digital Storytelling	Pilot	18	Students	In-person
UniMC	Mar-Apr 22	*The design thinking for cultural projects in museums*	Design thinking	Pilot	29	Students	Hybrid
MOME	Jan 22	*My career path*	Reflective Diary; Digital Storytelling	Pilot	19	Students	In-person
MOME	Mar 22	*I as a professional*	Design Thinking	Pilot	10	Staff	Online
SU	Oct 21	*Performative Embodied Identities*	Performative arts	Pilot	8	Staff	Hybrid
SU	May 22	*Collective and Individual Identities in an era of Co-Creation*	Performative arts	Pilot	7	Students	In-person

HEI	Date	Activity	Method(s)	Type	Participants	Target	Mode
SU	Jun 22	*Collective and Individual Identities in an era of Co-Creation*	Performative arts	Pilot	5	Students	Hybrid
TU	Aug-Sep 21	*Art lives: video careers*	Reflective Diary; Digital Storytelling	Pilot	12	Students	In-person
TU	Sep 21	*My career path*	Reflective Diary; Digital Storytelling	Pilot	14	Students	In-person
TU	Jan 22	*Equity and Inclusion, Oral histories*	Storytelling and art methods	PoS	8	Staff	Online
TU	Feb 22	*Haptic Storytelling: Subject and Identity with plaster*	Storytelling and art methods	PoS	25	Staff+ students	Hybrid
TU	May 22	*Protest, text, wearables*	Storytelling and arts methods	PoS	8	Staff+ students	In-person
TU	Oct 22	*Zines: Recomposing spaces of Authority*	Storytelling and art methods	PoS	6	Staff	In-person
TU	Oct 22	*Green Screen: Imaging and reimagining*	Storytelling and art methods	PoS	7	Staff+ students	In-person
TU	Feb 22	*Art lives: phone call*	Digital Storytelling	Pilot	12	Students	Online
TU	May 22	*My grad exhibition*	Design thinking	Pilot	15	Students	Online
TU	May 22	*My grad exhibition*	Design thinking	Pilot	10	Students	Online

Tab. 1. Overview of activities implemented within the DICO project (source: authors' elaboration)

HEI	Date	Activity	Online survey (answers)	Focus group (participants)	Other evaluation methods/techniques
TUAS	Jun 21	*My professional future*	No evaluation	No evaluation	---
TUAS	Jun 21	*My career path*	No evaluation	No evaluation	---
TUAS	Aug 21-May 22	*My career path and my professional future*	7	Not available	Online/ Google Jamboard feedback
TUAS	Aug 21-Jun 22	*My career path and my professional future*	1	Not available	Online/ Google Jamboard feedback
TUAS	Oct 21	*My career path and my professional future*	0	Not available	Online/ Google Jamboard feedback
TUAS	Mar-Apr 22	*Sustainability in Arts and Culture*	6	Not available	Online/ Google Jamboard feedback
TUAS	Aug 22	*My career path*	7	Not available	Online/ Google Jamboard feedback
TUAS	Sep 22	*My career story*	4	Not available	Online/ Google Jamboard feedback
TUAS	Sep 22	*My career story*	2	Not available	Online/ Google Jamboard feedback
TUAS	Nov 22	*My career path*	0	Not available	Online/ Google Jamboard feedback
UniMC	Dec 21	*Creating a digital career story in the field of cultural heritage*	18	17	Online/ Google Jamboard feedback
UniMC	Mar-Apr 22	*The design thinking for cultural projects in museums*	12	6	Informal discussion
MOME	Jan 22	*My career path*	0	Not available	Informal discussion
MOME	Mar 22	*I as a professional*	0	Not available	---
SU	Oct 21	*Performative Embodied Identities*	0	Not available	Informal discussion
SU	May 22	*Collective and Individual Identities in an era of Co-Creation*	2	Not available	Informal discussion
SU	Jun 22	*Collective and Individual Identities in an era of Co-Creation*	0	Not available	Informal discussion
TU	Aug-Sep 21	*Art lives: video careers*	0	Not available	Informal discussion
TU	Sep 21	*My career path*	0	Not available	Informal discussion
TU	Jan 22	*Equity and Inclusion, Oral histories*	0	Not available	Informal discussion
TU	Feb 22	*Haptic Storytelling: Subject and Identity with plaster*	6	Not available	Informal discussion
TU	May 22	*Protest, text, wearables*	0	Not available	Online/ Google Jamboard feedback

Tab. 2. Overview of evaluation activities with students (source: authors' elaboration)

HEI	Date	Activity	Online survey (answers)	Focus group (participants)	Other evaluation methods/techniques
TUAS	Jun 21	*My career path*	5		Online/ Google Jamboard feedback
MOME	Mar 22	*I as a professional*	4		Online/ Google Jamboard feedback
SU	Oct 21	*Performative Embodied Identities*	5	9	Online/ Google Jamboard feedback
TU	Jan 22	*Green Screen: Imaging and reimagining futures*	0		Online/ Google Jamboard feedback
TU	Oct 22	*Zines: Recomposing spaces of Authority*	4		Online/ Google Jamboard feedback

Tab 3. Overview of evaluation activities with staff members (source: authors' elaboration)

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