# DICO Toolkit
# for Digital Career Stories

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# DICO Toolkit
# for Digital Career Stories

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**DICO**
Digital Career Stories

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# Introduction

*Digital Career Stories – Opening new career paths for arts and culture students*, or *DICO* for short, has been a 2-year-long pedagogical development project. Its main objective was to develop innovative narrative and arts- and design-based methods that together form the Digital Career Story methodology introduced in this toolkit.

Through the methodology developed, the project aimed to encourage reflection and self-reflection skills in higher education students, along with their digital and creative skills, and to help them build professional identities and design career paths, as well as enhancing their resilience, self-efficacy and self-esteem. The specific target group of the project was students of arts and culture subjects, but the pedagogical methods can just as well be used with other higher education students.

The project was planned and launched just as the Covid-19 pandemic was dealing a drastic blow to Europe and its educational institutions. That is why one essential focus of the project was to develop methods that can be applied in online learning, using various digital platforms and tools, as well as in face-to-face learning in classroom settings.

The DICO project was the joint effort of a consortium of five European universities: Turku University of Applied Sciences (TUAS), Finland (as the applicant and coordinator of the project), University of Macerata (UniMC), Italy, Staffordshire University (SU), United Kingdom, Moholy-Nagy University of Art and Design (MOME), Hungary, and the Technological University of Dublin (TU Dublin), Ireland. The project was funded by the Erasmus+ programme and lasted from March 2021 to February 2023.

The project activities involved both lecturers and students of the participating universities. During the project, lecturers on arts and culture courses gathered together in five teacher training workshops to share their expertise and

experiences of narrative and arts- and design-based methods, to learn from each other, and to develop new teaching and learning practices and methods together.

The participating lecturers got first-hand experience of using various digital tools, since many of the project's activities, from teacher training workshops to network meetings, were organised online or in hybrid form. This was partly out of choice and partly out of necessity, due to travel restrictions during the Covid-19 pandemic and later because the Russian invasion of Ukraine caused an influx of refugees to neighbouring countries. The partners became accustomed to communicating and collaborating via Teams or Zoom, and using tools such as Google Jamboard, Padlet, Miro and WeVideo for various activities.

Arts and culture students at the partner universities participated in pilots in which new methods were applied and tested. Some of the pilots were short workshops, some were longer learning processes incorporated into study units on their courses. Most pilots were implemented locally – either online or on campus – for the students of the organising partner university, but some allowed students from all partner universities to participate and learn together.

During the project's pilots, students participated in various creative, expressive, narrative and reflective activities, making use of fine arts-based practices, theatre-based activities, design-based visualisation methods, and digital storytelling with digital media tools. Thus, storytelling took many forms in the project: teachers and students engaged in written storytelling, visual storytelling, audio-visual and multimodal storytelling, haptic storytelling and embodied storytelling. Through these creative activities, participants reflected on and constructed their career stories up to the present time, imagined their professional futures, and explored issues relevant to their personal and professional identities and to their professional field at large.

Feedback collected from participating students has played an important role in the development of the Digital Career Story methodology. Indeed, it has also given us good grounds to believe that our project has been on the right track: using creative narrative methods for reflecting on and building the students' identities and career stories is meaningful and serves the intended purposes.

The *DICO Toolkit* contains the project results in the form of a handbook intended for lecturers, counsellors and mentors in higher education institutions (HEIs), and for cultural and creative organisations and professionals. It aims to provide both theoretical frameworks and practical tools for developing art-based methodologies with HEI students in the arts and culture. The book is structured into three sections – *Theories and methodologies*, *Implementing creative methods*, and *Project evaluation and further resources* – and concludes with an *Appendix*.

As the first section, *Theories and methodologies* presents the theoretical and methodological foundations of the project.

In the first chapter (*Building skills for cultural and creative sectors in the digital era: current needs, trends and challenges*), Mara Cerquetti introduces the role of HEIs in training cultural and creative graduates and professionals and improving their skills. After analysing how culture and creativity can help innovation worldwide, the author examines the uniqueness of the cultural and creative sector (CCS), and its positive and negative aspects, such as high rates of precariousness, fluctuations in income, contract instability and difficulty accessing social protection, in addition to its sizeable contribution to the European economy. The chapter then focuses on the need to fill skills gaps through, for example, entrepreneurship and digital innovations, and how European policies and the scientific literature are addressing this issue. The paper also discusses the differences between CCSs and points out the need to reshape the debate focusing on students' awareness and critical thinking about their career path and supporting their resilience in uncertain times by improving co-creativity. In line with these achievements, the following chapters present the teaching theories and methodologies employed during the DICO project.

The second chapter (*Professional autobiographical process including identity work in creative writing practices*) focuses on the reflexive and reflective skills needed in the workplace today and in the future. Ilona Tanskanen argues that critical reflection and critical self-reflection are essential and, alongside rational, cognitive work, imagination, intuition and emotions, also have an important role to play. The author presents the transformative learning process adopted at the Arts Academy of the Turku University of Applied Sciences with master's students. The Professional Autobiographical Process is at the core of the process. Creative life writing, free writing, focused journaling, digital storytelling, and other art-based practices are applied and have proved to be fruitful in the professional autobiographical process.

The following chapter by Pirita Juppi (*Digital storytelling as a narrative approach to identity and career construction*) introduces Digital Storytelling (DST) as a participatory, narrative, and arts-based practice applied for various purposes and in various institutional contexts. The author explores how DST can be used in HEIs for career construction by developing reflexivity, increasing self-awareness and contributing to skills building. The method is discussed within the broader framework of narrative theory and practice, as well as career guidance and counselling. Creating and sharing multimodal career stories in a facilitated group-based process, using DST, can provide a useful tool for career counselling in HEIs, especially in the arts and culture.

In *Collective and individual identities in an era of cultural co-creation*, Carola Boehm continues the discussion on professional identity by considering the background and contexts of individual and collective identity formation as

part of a search for creating more powerful and holistic digital career stories that balance our individual nature with a more collective understanding of ourselves as human beings.

Next, the chapter by Dorottya Féja, Fanni Csernátony and Anna Pais (*Design thinking in career planning. Implementing tools and mindsets*) presents the main visual tools adopted in design thinking methodologies, exploring how they can support storytelling and career planning. Implementing a designer mindset allows students to look at their work with a critical eye, to be open to improvement, not to fear mistakes, and to learn from those mistakes. Identifying and using divergent and convergent mindsets and allocating the appropriate tools for designing a given career are the key components of a successful career plan.

The first part of the DICO Toolkit concludes with a chapter by Barbara Knežević and Michelle Malone. In *Equity, inclusion and feminist pedagogies*, the authors examine specific fine art research methods and technical and practical tools employed by TU Dublin as a unique way to open discussions around ethical teaching with regard to access, technology, gender, class, and ethnic and racial diversity. The chapter looks at some of the specific tools and methods common to fine art education and practice in the points-of-sharing sessions and asks how lecturing staff can deliver career learning in the creative arts that is considerate and sensitive to the unique challenges that are presented in terms of equity and inclusion in third level creative arts education and career story creation.

The second part of the DICO Toolkit (*Implementing creative methods*) focuses on how the creative methods experienced during the DICO project can be implemented in HEIs. Following the DICO Learning Teaching Training Activities (LTTA) pattern, this section provides planning and technical tools for organising workshops and other activities with students.

In her *Creative writing practices and autobiographical process enabling professional identity work*, Ilona Tanskanen provides the learning materials used in the professional autobiographical process through the example of professional autobiographical processes employed in the Contemporary Contexts of Arts Programme studies at TUAS. The chapter describes journaling practices, presenting the targets, pre-assignments, content and contact class activities and assignments for each of the ten phases identified.

In the next chapter (*Organising a Digital Storytelling workshop in an HEI setting*), Pirita Juppi provides instructions for planning a DST workshop with experienced facilitators, but without the need for specialised digital media labs or professional video-editing software. The author first guides lecturers in defining the purpose of the workshop and the topic of the digital stories that are to be created. After this, the workshop structure and schedule are defined, keeping in mind the learning facilities needed at various stages of the process.

In *Collective and individual identities in an era of co-creation: a workshop*, Carola Boehm describes how to develop a workshop that considers individual and collective identity formation for creating more powerful and holistic digital career stories that balance our individual nature with a more collective understanding of ourselves as human beings. As suggested by the author, artists have a long historic tradition of forming collectives and co-creative processes. However, in a world that has emphasised individual endeavours and individualism as the highest concept associated with freedom, they have not always received positive value judgements. Thus, the neoliberal tendency to elevate the individually identifiable creators has established a perceived meritocratic society of individual power and choice. But the current multiple crises of governance, society, the environment and the economy point to a dead-end on this trajectory. Perhaps, as a result, current discourse on more collective, cooperative and collaborative endeavours is on the rise in the arts sector as in others.

Following the structure of a workshop hosted and held by Staffordshire University Department of Media, Performance and Communication in October 2021, in their *Performative embodied identities: using acting and storytelling to explore identity and careers*, Nicola Herd, Robert Marsden, and Maria Buckley Whatton present how to use oral storytelling, narratology, acting and embodiment. These techniques are explored both as a process and as product vehicles in their own right. After introducing the critical framework, the authors present several key practices.

*Planning the future with visual tools*, by Dorottya Féja, Fanni Csernátony, Anna Pais, provides learning materials for a nine-hour course for university students that helps them to make conscious plans about their careers using the visual methods of design thinking and strategic planning. In their contribution, the authors provide a canvas with printed templates as an easy-to-understand framework for the entire process. The left side of the canvas analyses the present situation, the right side the future goals and the centre acts as a bridge between the two, identifying possible barriers and resources, listing and evaluating possible ideas for achieving future goals and establishing a realistic timeline from these ideas.

Finally, in *Equity, inclusion and feminist pedagogies. Workshop outlines*, Barbara Knežević and Michelle Malone describe the workshops delivered by the Technological University team on the DICO project as part of the points-of-sharing intellectual output. The paper is designed to provide a step-by-step guide for two of the sessions delivered.

The final section of the DICO Toolkit (*Project evaluation and further resources*) opens with a chapter by Concetta Ferrara and Mara Cerquetti (*Evaluating the DICO project: results and future prospects*). The authors discuss the results of the evaluation activities carried out within the DICO project. 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. Quantitative and qualitative research methods were adopted to investigate lecturers' and students' expectations, prior experience, satisfaction, and the impact of the project. A specific qualitative focus was applied with students enrolled in a master's degree course in Cultural Heritage Management at the University of Macerata. The results provide valuable insights into teaching and learning methodologies and suggestions for HEIs in cultural and creative fields.

In *A "Flood of images". Notes on the fate of the "figure seen from behind" in the Digital Career Stories by the UniMC team*, Giuseppe Capriotti analyses how UniMC students used personal photos to prepare their digital career stories during a workshop held in Macerata in January 2022. The phrase "flood of images" expresses the freedom with which students used many of the photographs they had taken during their free time and travels. In this "flood of images", we notice the predominance of one that is particularly powerful and recurs in almost all the stories: the theme is that of a human being seen from behind, with his or her back to the observer. In some images, the protagonist (or the protagonists) is looking at an amazing landscape, whereas in others, he or she is admiring a framed picture, a work of art in a museum. The recurrence of this figure could be an effect of the huge popularity of some of Friedrich's paintings (including in the European handbook of general history, literature and art history). Within the framework of "visual studies" (and applying the categories established by Mitchell, Freedberg, Lester and Belting), the paper looks at a singular case of the "power of images".

Closing the DICO Toolkit, *Creative production in the Net: sharing vs protecting* by Pierluigi Feliciati presents legal issues related to the use, reuse, modification and publication of creative digital content on the Internet, specifically within the European context. He offers a number of tools, tips for instructors and students, and a list of the best-known platforms offering multimedia resources adopting open licences. The paper tries to fill a general gap found in the cultural heritage and arts community relating to the legal ramifications of reusing online communications and content.

The *Appendix* closes the book with links to the DICO Digital Collection with videos, images and further resources created during the project.

*The DICO Team*

# Section 1
# Theories and methodologies

# Building skills for cultural and creative sectors in the digital era: current needs, trends and challenges

Mara Cerquetti*

*Abstract*

This chapter discusses the role of higher education institutions (HEIs) in training cultural and creative graduates and professionals and improving their skills in the digital era. After analysing how culture and creativity can help innovation worldwide, the paper examines the uniqueness of the cultural and creative sector (CCS) and its positive and negative aspects, such as high rates of precariousness, fluctuations in income, contract instability and difficulty accessing social protection, in addition to its sizeable contribution to the European economy. The discussion then turns to European policies and the scientific literature to understand how the current debate addresses these issues. Among them are the need to fill skills gaps, including entrepreneurship and digital innovation, and the scant consideration given to differences between cultural and creative sub-sectors. In the final part, the essay points out the need to reshape the role of HEIs by improving students' awareness of and critical thinking regarding their career path and supporting their resilience in uncertain times through co-creativity-based activities.

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> What is Enlightenment? It is man's emergence from his self-imposed immaturity. Immaturity is the inability to use one's own understanding without guidance from someone else. This immaturity is self-imposed if its cause lies not in any lack of understanding but in indecision and in the lack of courage to use one's own mind without the help of someone else. *Sapere aude!* Have the courage to use your own understanding is therefore the motto of the Enlightenment.
> *Immanuel Kant*

## 1. *Introduction*

In its 2019 *Impulse paper on the role of cultural and creative sectors in innovating European industry*, the European Commission recognised the contribution of the cultural and creative sectors (CCSs) in triggering innovation in the wider economy and society. On the one hand, CCSs account for 4.4 of the EU's GDP, 12 million full-time jobs, and €509 billion in value added to GDP, thus acting as one of Europe's strategic assets[1]. On the other, they contribute to revitalising economies and territories by generating significant broader impacts on other sectors. We can identify at least three different spill-over effects: 1) *knowledge spill-over effects*, referring to new ideas, innovations and processes developed within arts and creative organisations; 2) *industry spill-over effects*, including both the vertical value chain and horizontal cross-sector benefits to the economy and society in terms of productivity and innovation; and 3) *network spill-over effects*, that is, impacts and outcomes for the economy and society coming from a high density of arts and/or creative industries in a specific location[2].

More recently, the 2022 OECD report *The Culture Fix: Creative people, places and industries* suggested that CCSs can be a driver of a resilient recovery for cities and regions, despite workers, firms and organisations in these sectors being among the worst hit by the Covid-19 crisis and although the recovery will be uneven across cultural and creative sub-sectors[3]. The report provides evidence of how cultural and creative industries (CCIs) can generate skilled and qualified jobs, along with the knock-on effect of creating additional jobs in other traditional business sectors. Even though CCSs tend to be concentrated in cities and capital regions, where they stimulate urban regeneration

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[1] European Commission 2019, p. 10. See also: Boix Domenech *et al*. 2022.
[2] European Commission 2019, p. 12.
[3] Massi *et al*. 2020; Lazzeretti *et al*. 2022.

processes, they are even more important in industrial cities in decline and inland or peripheral areas. Developing linkages between CCSs and other economic sectors is fundamental to promoting sustainable growth and innovation in these areas. Universities can play a crucial role in this process by facilitating and enabling such networks.

In this challenging context, the present chapter analyses the role of higher education institutions (HEIs) in training cultural and creative graduates and professionals and improving their skills to meet the needs of the current labour market. After examining the uniqueness of the CCS, its strengths, weaknesses and internal variety[4] (Section 2), the discussion turns to European policies and the scientific literature to understand how the current debate addresses the need to fill skills gaps such as entrepreneurship and digital innovation (Section 3). In the final part, this opening essay points out the need to reshape the debate focusing on students' awareness and critical thinking about their career path and supporting their resilience in uncertain times by improving co-creativity (Section 4).

## 2. *The uniqueness of a sector: some reflections on required skills upon the 2022 OECD report*

According to the already mentioned 2022 OECD report, cultural and creative employment accounts for up to 5% of jobs in some OECD and EU countries, and up to 10% in some regions and cities, with 40% of cultural and creative professionals outside of CCSs as "embedded workers" who help to drive innovation throughout the economy[5]. Before Covid-19, cultural and creative employment also underwent constant growth[6], and CCIs also proved crucial to rebalancing the economy[7].

The digital transformation has had a disruptive effect on the CCS, in that it has initiated a dialectic dynamic of "integration/disintegration of activities" and "disintermediation/re-intermediation"[8]. Nevertheless, the sector is equally knowledge- and labour-intensive, driven by soft innovations, such as cultural,

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[4] The partner HEIs participating in the DICO project cover different arts and culture areas in their programmes, from visual and performing arts to cultural heritage, from media to design. Within the framework of the project, the paper aims to investigate differences between the needs of the arts sub-sectors and those of the heritage sub-sector.

[5] OECD 2022, p. 105.

[6] Between 2011 and 2019, cultural and creative employment grew to 13.4% compared to 9.1% for overall employment across OECD and EU countries (OECD 2022, p. 112).

[7] De Propris 2013.

[8] Massi *et al*. 2020, p. 2.

social and content innovations, new processes and business model innovation, and reliant on intangible and people-centred assets[9]. Its highly skilled and non-repetitive nature means that it is unlikely to be automated[10].

Women are well represented when it comes to the gender composition of the sector: «in 2020, the proportion of women in full-time cultural and creative employment across the OECD (50%) was slightly higher than the average share of women in employment across the whole of the economy (46%)»[11].

Regarding education, cultural and creative workers are highly educated and skilled and have higher literacy and numeracy skills than the overall average: «on average across OECD countries, 62% of cultural and creative employees hold a tertiary degree, compared to 40% of the workforce more generally»[12].

In addition to these aspects, a number of vulnerabilities need to be highlighted. First, the Covid-19 pandemic put a dent in longer-term growth in cultural and creative employment, despite the sector's resilience[13]. Most affected were venue-based businesses and institutions, like museums, theatres, live music venues and cinemas, due to the series of lockdowns which forced many businesses to close their doors to the public and the successive social distancing measures, which imposed restrictions on visitor numbers. This entailed loss of revenues, downsizing staff and suspending freelance/temporary contracts, besides accelerating the digitalisation of the sector to meet an increased demand for online content[14].

As argued by Banks, Covid-19 shone a light on the extreme fragility of the cultural and creative labour market:

When it comes to cultural workers (as for workers elsewhere) while C-19 might be regarded as an unprecedented event, a stochastic irruption in ordinary time, it could also be read as an expansion of an established trend, and, further, the exaggeration of an apocalyptic mood, since the virus has helped amplify some long-instituted feelings of precariousness as well as the inscribed social tendency to sacrifice labour to the prevailing demands of economic priority[15].

Compared to other sectors, the CCS is predominantly characterised by many SMEs, freelance work, and "external labour markets" (ELMs)[16]. Dur-

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[9] European Commission 2019, p. 11.
[10] OECD 2022, p. 119.
[11] OECD 2022, p. 112.
[12] OECD 2022, p. 123.
[13] UNESCO 2021.
[14] For the museum sector, see: ICOM 2020; NEMO 2020.
[15] Banks 2020, p. 650.
[16] «These markets [ELMs] are formed where the buying and selling of labour is not linked to jobs which form part of a FILM [firm-specific internal labour market] or a long standing and clearly defined OLM [occupational labour market]. Movement of labour in ELMs is determined by the price attached to the job and/or contract on offer and the requirements of the individual

ing the pandemic, high rates of precariousness and contract instability, fluctuations in income and lower access to social protection arose as the main issues to address. This was particularly true for artists ("starving artists") due to high levels of self-employment, part-time work and temporary contracts. Relief schemes adopted between 2020 and 2021 were not always well suited to providing income support and in many cases were only available in the short term. However, it should also be noted that, within CCSs, the impact of Covid-19 has been extremely diverse. While museums were forced to close, other sub-sectors benefited from increased demand, such as the home entertainment industry[17].

Analysis of inclusiveness in cultural and creative employment also provides some data that require better investigation. Even though ethnic minority numbers have been growing in the last decades, they remain underrepresented compared to the demographic characteristics of places where cultural and creative activities are concentrated[18]. Moreover, a lack of social mobility and a class divide persist, as in the case of the UK[19]. Inequalities also affect the geographical distribution of CCIs. Despite stimulating regeneration processes, even in marginal areas, they tend to be localised in large cities, where their concentration has increased in recent decades. The "success-breeds-success"[20] paradigm can be risky, if, say, it prevents the creation of positive externalities in all territories and intensifies territorial inequalities.

Finally, a number of significant ongoing skills gaps should be considered, such as technical and managerial/entrepreneurial skills. In a large-scale survey of cultural and creative businesses undertaken by CFR Research in 2017, 33.3% of businesses reported skills gaps in business marketing and communication (53.1%), problem-solving (47.5%), vocational skills relating to business support occupations (45%), fundraising skills (43.8%) and social media skills (40%)[21]. However, the skills mismatch between the current workforce and the skills needed is not the same in all cultural and creative sub-sectors. For example, a study carried out in the UK reported wider skills gaps for museums, galleries and libraries (10%), compared to music, performing and visual arts (5%)[22].

Among policy perspectives, the 2022 OECD report highlights the need to close skills gaps, by better integrating entrepreneurship-related curricula as part of arts and culture education and training programmes, in addition to

concerned and such jobs/contracts in the creative and cultural industries tend to run the gamut from high to low skill» (Guile 2010, p. 3).

[17] OECD 2022, p. 117.
[18] OECD 2022, p. 113.
[19] Brook *et al*. 2018; Carey *et al*. 2021.
[20] OECD 2022, p. 110.
[21] Bowes *et al*. 2018.
[22] Giles *et al*. 2020.

mentoring and coaching[23]. Strategies should also be built on a close analysis of current and future skills needs and gaps. Moreover, the need to support the sector's digital transition is highlighted, to be achieved by addressing divides in digital infrastructure, tools and skills across workers and firms.

Several remarks can be made regarding the implications for HEIs in the field of arts and culture.

First, the data summarised above suggest the need to support students' resilience in uncertain times, which also means strengthening their entrepreneurial skills. Second, digital skills need to be improved. Third, a distinction should be made between the different cultural sub-sectors vis-à-vis their different needs. As we have already said, the Covid-19 pandemic had different impacts on the museum and home entertainment industries. Moreover, the shortage of some skills is more pronounced in museums, galleries and libraries. Indeed, the difference between creative businesses and the core cultural sector, including heritage, archives, libraries and museums, should not be overlooked. As recently argued by Donato, culture is the nourishment of creativity, and the two fields are mutually interrelated to a very significant extent. However, in the European context, we can also clearly discern important differences in the sector's structural make-up. The cultural sector is typically made up of small- and medium-sized organisations that are scattered, fragmented and sometimes operate on a "prototypical" logic, according to which each cultural product or service is unique. Conversely, the creative sector, although counting many small organisations among its ranks, is flanked by large, often multinational groups with high levels of capitalisation, economic and financial investment capacity and organisational complexity[24]. On this matter, although it uses the terms CCS and CCI interchangeably, the European Commission's *Impulse paper* mentioned at the beginning of this chapter also recognised that a distinction exists between the core cultural sub-sectors largely relying on public funding and other sub-sectors with an industrial cultural and creative dimension[25].

## 3. *Emerging skills for the future of the CCS*

The second decade of the twenty-first century saw more intense international debate on the skills needed to develop the cultural sector in the context of the creative economy. However, as the creative industries generally receive

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[23] OECD 2022, p. 128.
[24] Donato 2021, p. 356. On the same topic, see also: Donato 2013.
[25] European Commission 2019, p. 8.

more attention[26], the debate has mostly been confined to the skills needed in those sectors[27]. In light of a focus on «those activities which have their origin in individual creativity, skill and talent, and have the potential to create wealth and jobs through the generation and exploitation of intellectual property»[28], less attention has been given to analysing differences between the CCSs and between the related sub-sectors[29].

Boosted by the creative economy, this debate has placed the spotlight on the role of universities and public policy in meeting the needs of an increasingly turbulent work environment[30]. Within the European context, a seminal and turning point in recognising the role of creativity in innovating European society and the economy was provided by *Decision no. 1350/2008/EC of the European Parliament and of the Council of 16 December 2008 concerning the European Year of Creativity and Innovation (2009)*[31]. That decision stressed the role of training and formal education in addition to non-formal and informal youth activities. The need to strengthen the synergies between culture and education was also highlighted by the Green Paper on *Unlocking the potential of cultural and creative industries* (2010)[32], which defined cultural diversity, globalisation and digitisation as key drivers for the development of CCIs. In the same year, *A Digital Agenda for Europe*[33] was released. In this climate, Mercer prepared the EENC Paper titled *Which skills for culture in a globalised and digitised world?* The document tackled the urgent need for new skills, including business management, marketing, social network development, and event and venue management, and a whole new "tool kit" for digital cultural management skills[34]. The paper brought to the fore the need to develop hybrid skills related to understanding and developing new business models, team- and project-based management styles, as well as new forms of creative leadership[35].

One of the priorities is the need to hybridise very different skills that have long been kept separate, such as those related not only to know-what (declarative knowledge) and know-how (procedural knowledge), but also to the objec-

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[26] Lazzeretti *et al.* 2018.

[27] In this debate, the creative industries sometimes include certain cultural sub-sectors, such as the visual and performing arts (Bridgstock 2011) or museums, galleries and libraries (DCMS 2016).

[28] Brisgstock 2011, p. 123.

[29] For example, few studies to date have dealt with specific skills for the heritage sector. See: Wickens, Norris 2018.

[30] Ashton, Noonan 2013; Mietzner, Kamprath 2013; Nanoon 2015; Gilmore, Comunian 2016; Harte *et al.* 2019.

[31] European Parliament, Council of the European Union 2008.

[32] European Commission 2010a.

[33] European Commission 2010b.

[34] Mercer 2011, p. 8.

[35] Mercer 2011, p. 7.

tives that are to be achieved (imaginative knowledge)[36]. In this context, when focusing on cultural organisations, scholars also talk about the need to acquire "mestizo professionals" or "mixed figures"[37]. Mietzner and Kamprath, for example, suggest combining professional, methodological, and personal and social competences[38]. In line with this approach, in Italy, the 18th Federculture Report recently pointed out that the skills of cultural professionals should not only meet technical standards, but should also be relevant to communities and social ties. Thus, cultural work is identified as a society builder[39].

The technical skills needed for improving competitiveness among arts and culture graduates include continuing development of digital skills throughout life[40]. Given the gaps highlighted in the previous section, several contributions have focused on digital skills for museums[41]. As already argued, the Covid-19 pandemic accelerated the ongoing process of digitalisation of the cultural offer (products and services), accentuating the need for skills, including IT skills, for designing and managing digital platforms and producing suitable content for distribution through social media. Moreover, there is now an increased need for digital skills for interacting with institutional players and cultural markets.

More broadly, in order to respond to uncertainty and to the rapid evolution of the external environment caused by digitisation, but also due to globalisation and socio-demographic changes – i.e. ageing population, urbanisation, multiculturalism, migration and mobility[42] – cultural management studies cannot neglect the following key ingredients: *internationalisation*, for acquiring the intercultural communication skills needed to work in global and international contexts; *strategic marketing*, for expanding and strengthening relationships with diversified audiences; *leadership*, meaning the ability to manage and guide processes and personnel; and *entrepreneurship*, not necessarily in the sense of starting and managing a self-owned business, but also, in behavioural terms, the ability to integrate different economic opportunities[43]. As argued by Bridgstock, there are three different types of arts and cultural entrepreneurship: 1) new venture creation, according to a more traditional approach; 2) "being enterprising" in a broader sense, with less focus on tangible capabilities such as opportunity recognition, entrepreneurial behaviour and resilience; 3) employability, that is, «the artist's ability to build a sustainable

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[36] Argano 2016, p. 69
[37] Quaglia 2020, p. 266.
[38] Mietzner, Kamprath 2013, pp. 289-290.
[39] Federculture 2022.
[40] Poce 2019; van Laar *et al.* 2020; Pilege *et al.* 2021.
[41] Marty 2006; Gainon-Court, Vuillaume 2016; Silvaggi 2017; Sturabotti, Surace 2017; Carvalho, Matos 2018; Parry *et al.* 2018; Jensen 2019; Zardini Lacedelli *et al.* 2019.
[42] Van Lakerveld *et al.* 2017.
[43] Schramme 2016.

career through recurrently obtaining or creating arts employment, and the skills relating to career self-management»[44].

With regard to that, in recent years, there has been growing demand for entrepreneurial skills, alongside managerial skills[45], supported by the European Union under the aegis of the *Entrepreneurship Action Plan 2020*[46], aimed at encouraging creativity and innovation, including an entrepreneurial attitude, at all levels of education and training[47]. On the one hand, the shift from the rhetoric of management to the rhetoric of entrepreneurship highlights the need for proactive behaviour, capable of responding effectively and innovatively to the uncertainties of the context in all fields; on the other, it cannot but be interpreted from a neoliberal perspective. Especially in sectors such as the core cultural field, where the role of the public is central, this rhetoric could hide a defensive attitude aimed at shifting to the market not only the difficulty of public policies in promoting and supporting effective and innovative interventions, but also public responsibilities. More generally, some scholars consider the acquisition of multiple skills to be the product of the neoliberalisation of the creative industries resulting from the values of entrepreneurship, individualism and the search for private resources[48]. Over the last decade, the same rhetoric has assailed creativity, annexing its concept «in the service of a neoliberal economic programme and discourse»[49].

## 4. *Reshaping the role of HEIs*

According to Argano, cultural organisations face five challenges within the global context. The first, which encompasses all the others, is about *strategies* and relates to the need for a prospective vision capable of reading and interpreting the reference environment, seizing its opportunities and facing its threats. The second is about *relationships*, also known as "friend-raising"; recognising the need for multi-scale governance, it views the cultural organisation as a network of networks capable of building relationships with external actors, exchanging and sharing resources and enhancing its reputation. The third focuses on *planning*, highlighting the need for a results-oriented and project-based approach to innovation management. The fourth is about *re-*

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[44] Bridgstock 2013, p. 127.
[45] Beckman 2007; Kooyman 2009; Bridgstock 2013; Pardo-Garcia, Barac 2020; Naudin, Agusita 2021.
[46] European Commission 2013.
[47] Cerquetti *et al*. 2021.
[48] McRobbie 2002; Mietzner, Kamprath 2013, p. 290.
[49] Banaji *et al*. 2010, p. 70.

*sources* and references the need to diversify sources and ways of funding and to contain costs. Finally, there is the *organisational challenge*, which requires flexibility and adaptive self-organisation. Each challenge demands specialist knowledge and specific skills, both technical (economics, management, law, planning, etc.) and transversal (analysis, interpretation and evaluation, relating and negotiating, problem-setting and problem-solving, leadership, etc.)[50].

In order to meet these needs, HEIs are required to rethink their role, programmes and teaching activities. Indeed, the way they currently respond to the demand from the labour market shows some room for improvement. In a recent international survey on businesses' satisfaction with the preparation of graduates and the development of their soft skills, 60.2% of respondents stated that students are not sufficiently prepared, that they lack self-awareness and are unable to identify their own strengths and weaknesses[51]. In this context, the concept of entrepreneurial skills should be broad and transversal, not merely in terms of new venture creation, but also as regards the necessary awareness and critical thinking, proactiveness and desire to learn, strategic and innovative thinking, capacity for judgement, and decision-making. To improve students' resilience in increasingly uncertain times, arts and culture courses should support «students through an iterative process of adaptive career identity building, whereby students reflect upon their own core career needs and values, and in turn, learn about, and experience first-hand where possible, various aspects of their intended occupations»[52].

Alongside this, creativity should be tackled as co-creativity without underestimating the role of team-working and it should be promoted through interdisciplinary, international and interactive activities[53].

Digital skills should be developed using a social approach in HEIs, by balancing technical skills with humanitarian and social ones to avoid a skill gap in social, emotional and cultural competencies in the future[54]. The focus on digital competencies cannot neglect the need to develop empathy and the ability to listen to others and understand their behaviours and moods[55]. This would also include scope for understanding and satisfying the specific needs of the contexts in which digital technologies are to be applied.

Finally, in providing these skills, the different structural characteristics and needs of cultural and creative sub-sectors and their labour markets should be understood, while overcoming the neoliberal rhetoric of creativity focused only on the creative industries.

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[50]  Argano 2016.
[51]  Succi, Canovi 2020, p. 1841.
[52]  Bridgstock 2011, p. 21.
[53]  Robinson, Stubberud 2014.
[54]  Pilege *et al*. 2021.
[55]  Pardo-Garcia, Barac 2020, p. 7.

In this scenario, the challenge for HEIs is to understand how to incorporate soft skills into the teaching of hard skills[56] and in study plans.

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[56] Schulz 2008; Cimatti 2016.

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# Professional autobiographical process including identity work in creative writing practices

Ilona Tanskanen*

*Abstract*

Reflexive and reflective skills are needed in workplaces today and in the future, in contexts that we are not able foresee. The transformative learning theory is focusing on self-reflection and previous experiences of adult students. The practices based on transformative learning theory strive to elaborate on new and existing knowledge and skills, and revision of meaning schemes and perspectives. The target of learning is a change in the meanings given and in the frames of reference, signifying change in the identity of the learner. In making such a big change, critical reflection and critical self-reflection are essential, and alongside rational, cognitive work, imagination, intuition, and emotion also have important roles to play. The transformative learning process includes ten phases, which are also present in MA students' studies at the Arts Academy of the Turku University of Applied Sciences. One course, Professional Autobiographical Process is at the core of the process, and other courses are integrated with it. Art-based and creative methods combine different perspectives, also emotions, imagination and intuition, and provide a platform for identity work. Creative Life Writing, Free Writing, Focused Journaling, Digital Storytelling, and other art-based practices are applied and have proved to be fruitful in the professional autobiograph-

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ical process. The role of the tutor is to facilitate and coach, as transformative learning and professional identity work are highly personal processes. The practices bring out the growth and development, and the material produced documents the progress and makes achievements tangible. This serves the student as well as the tutor.

## 1. *Introduction*

Education directs us to (work)life in the future. However, we cannot exactly define what that future will be like, but we can already see the kinds of trends and phenomena we have ahead, and some of the workplace skills needed to overcome the challenges of the future. One of the most widespread visions of the future workplace skills is the list of twelve 21st-century skills: critical thinking, creativity, collaboration, communication, flexibility, leadership, initiative, productivity, social skills, information, and media and technology literacy[1].

Reflexivity with reference to questioning one's own personal attitudes, thinking, values, assumptions, prejudices, and actions is inherently present in many of the 21st-century skills. Many of the 21st-century skills, as well as reflexivity, are requirements for continuous learning, and are based on the ability to reflect on actions, and to consciously analyse practices and decision making. Although reflective and reflexive practices are difficult to learn, they are essential in lifelong learning, in learning from experience.

Experiences are the focus of transformative learning theory. Transformative learning theory has received significant position among the different learning theories, being today almost a synonym for andragogy[2]. Personal experiences are fundamental, especially in the biographical approach to transformational learning and identity[3].

This chapter examines the theoretical and methodological foundations of the autobiographical process as part of university studies, including professional identity work. The review is illustrated by opening up the Professional Autobiographical Process course and its elements in the Turku University of Applied Sciences' Master's Degree Programme in the Contemporary Contexts of Arts.

[1] Koening 2011, pp. 1-2; Stauffer 2022.
[2] Illeris 2014, pp. 12-14; Kroth, Cranton 2014, pp. xiii, 4-6.
[3] Illeris 2014, pp. 66-67.

## 2. *Transformative learning theory as the theoretical framework for learning reflective skills*

### 2.1. *Aim in individual change*

At Turku University of Applied Sciences' Arts Academy, the aims and especially the contents of the courses incorporating the professional autobiographical process vary between programmes, but at the core of them all is the development of reflective skills. At the end of the course, the students should be able to analyse their strengths and development needs as a professional in their field, develop their competencies in a goal-oriented manner, apply creative autobiographical art-based methods for reflecting their own evolving expertise identity and professional skillset, compare different forms of professionalism in a changing work life, assess their suitability to their own personal professional identity, and create and maintain partnerships and networks to support personal professional development[4].

Goal setting is founded on the transformative learning theory made famous by Jack Mezirow[5] and developed further by many other scholars[6]. The target of learning according to the transformative learning theory is a deep shift in perspective, resulting in more open, more permeable, more discriminating, and better justified habits of mind[7].

Similar goal setting can be found in the description of the Creative Writing and Personal Programme (CWPD) at the University of Sussex (currently Creative and Critical Writing MA)[8]: studies claim to develop a more open, flexible, embodied, and agentic way of being, a more critical stance, and the ability to act with integrity – the transformation of professional identity[9]. These qualities are widely applicable and needed, for example, in lifelong learning as well as in versatile workplace contexts. The challenge, however, is how to teach and learn them, as they are not just particular knowledge areas or skills: informative learning to combine new information with already existing knowledge, but with extensive features, and transformative learning, actualised, for example, in the ability to ask critical questions about facts[10].

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[4] Turku University of Applied Sciences' Study Guide 2022, YTAUKS2022, Master's Degree Programme in Contemporary Contexts of Art, <https://opinto-opas.turkuamk.fi/index.php/en/YTAUKS22/course_unit/21626>, 29.9.2022.

[5] Mezirow 1978.

[6] Illeris 2014, pp. 5-6, 12-15.

[7] Kroth, Cranton 2014, pp. 2-3, 9.

[8] University of Sussex, Creative and Critical Writing MA, <https://www.sussex.ac.uk/study/masters/courses/creative-and-critical-writing-ma>, 29.09.2022.

[9] Hunt 2013, p. 65.

[10] Kegan 2000, 2018; Matikainen 2022, pp. 40-41.

## 2.2. *Holistic approach*

In making such a big change, critical reflection and critical self-reflection are significant factors, but so are imagination, intuition, and emotion. Cognitive/rational, extra rational and social change approaches, all dimensions of learning are integrated to produce a deep shift: «the acquisition of new knowledge and skills, the elaboration on existing knowledge and skills, the revision of meaning schemes (beliefs and values), and the revision of meaning perspectives»[11]. In transformative learning making meaning of one's experiences is essential, as the aim of the process is the change in what kinds of meanings are given, how the meanings are given and the premises on which the meanings are based[12]. This makes the learning process highly personal and unique.

Transformative learning as a holistic approach is closely attached to the concept of identity. Knud Illeris sees that

identity comprises both how one experiences one's self, one's qualities and properties, and how one is experienced by others, and therefore the concept of identity includes both the self and the personality and something more that is due to the connection between the internal and the external experience[13].

Illeris claims that «[t]he concept of transformative learning comprises all learning that implies change in the identity of the learner»[14].

Although the concept of identity has been used and defined in various ways among diverse disciplines and paradigms and is therefore somewhat slippery, it fits the holistic nature of learning as a deep personal change. The way Illeris defines the concept of identity implies that it is construed and related to the context. Identity is in permanent movement although the core of it remains to be identifiable. Learning is seen as smaller or bigger change in identity, which is related, being at the centre of learning, to content, incentive and interaction[15]. Interaction is actualised, i.e. in different forms of storytelling, narratives and other ways of construing meanings, and therefore is essential in identity work – in transformative learning.

In the context of art education, identity and previous personal experiences are present with specific importance. Perceptions and experiences are elementary in making art and art is an essential part of the artist's professional identity but usually even more so: it is a wide-ranging area of artist's identity[16]. For many artists art is a way of life requiring lifelong reflection, not

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[11]  Kroth, Cranton 2014, pp. 1-3, 7.
[12]  Merriam, Bierema 2013, p. 84.
[13]  Illeris 2014, p. 38.
[14]  Illeris 2014, p. 40.
[15]  See Illeris 2014, pp. 54, 59, 68-69, 144-146.
[16]  See Illeris 2014, pp. 74-79.

just a job[17]. Regardless of what importance the work identity (or professional identity) has in a person's life, the learning process including identity work can only be analysed and understood as part of an individual's development as a whole[18].

Alongside the extensive goals of the transformative learning, we should bear in mind that in mature adulthood, learning may often be very selective and transformations become less likely after that point in life at which one realises that remaining lifetime is limited. After finding one's own personal way to live with natural limitations, external changes or disruptions are often needed to push into the deep learning process, as defined in transformative learning theory. Such changes in life conditions do happen though, in the form of, for example, health issues, losing family members or other loved ones, unemployment or societal crises[19].

## 2.3. *The transformative learning process*

One of the most essential issues in learning design is the learning process. While the target of transformative learning is extensive and MA studies (at the Arts Academy) are to be achieved in a relatively short time (1.5 years), it is evident that the whole study plan must focus on the same goal, not just on one individual course. One of the courses, Professional Autobiographical Process in the MA Programme, Contemporary Contexts of Arts, forms the platform for self-reflection and for tutoring the learning process.

Transformative learning theory includes a ten-phase learning continuum[20], which is presented below. In another chapter in this publication, *Creative writing practices and autobiographical process enabling professional identity work*[21], which focuses on the practical implementation of the autobiographical process in MA studies, the emphasis is on how the phases are present in the Degree Programme Contemporary Contexts of Arts (MA) at the Turku University of Applied Sciences' Arts Academy. The phases of the transformative learning process are[22]:

1. Phase: A disorientating dilemma
2. Phase: Self-examination (questioning one's own personal beliefs)
3. Phase: Critical assessment
4. Phase: Recognition

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[17] Hirvi-Ijäs *et al*. 2020, pp. 124-126.
[18] Illeris 2014, pp. 76-78.
[19] Illeris 2014, pp. 90-91.
[20] Cranton 2000; MacKeracher 2012, p. 350.
[21] Tanskanen 2023.
[22] Cranton 2000; Kroth, Cranton 2014, p. 3; MacKeracher 2012, p. 350.

5.  Phase: Exploration
6.  Phase: Planning a course of action
7.  Phase: Acquisition of knowledge
8.  Phase: Provisional trying of roles
9.  Phase: Building self-confidence in skills
10.  Phase: Reintegration (to everyday life)

As mentioned earlier, the outcome of the transformative learning process is expected to be a change in meanings and meaning making[23]. But how can we observe the meaning making, the contents, and the habits of meaning making? How can we recognise that they have changed during studies?

In highly personal processes, the targets and outcomes of learning and meaning making must be specified individually and by the students themselves. However, some kind of framework is needed for tutoring.

Minni Matikainen has found it fruitful to use Kegan's five progressive categories of meaning[24], making them an evaluation tool in her PhD research[25]. According to Kegan's meaning-making model, levels 1-3 are connected with maturing in childhood and youth. In adult education, the most essential levels are therefore the fourth and fifth levels, which enable abstract thinking and self-reflection, revealing one's own personal needs and preferences, being aware of one's own personal feelings and inner processes, and committing oneself to other people and to personally meaningful issues. At the fourth level of meaning-making (the self-authoring mind), the ability to think individually and systematically is developed. Responsibility and ownership of inner authority, own personal values and ideologies as well as commitment to them are achieved. The goal in adult learning is usually to reach this level. The next, fifth level, which is the self-transforming mind, is also possible – although rarely before the 40th birthday. It requires the ability to monitor and take into account the systems to which individuals belong, awareness of how we and the systems are connected to each other, and our mutual dependency. At this level, the individual is steering their own system, capable of thinking and considering opposite views, ideologies, and abstract systems simultaneously, and being aware of the relativistic nature of knowledge. However, the levels are not strictly classifying; they represent the process of development in meaning-making, and there can be an exchange between levels, because the meaning-making is bound by context[26].

In assessment, as well as in the goal setting, students themselves are in the key position. Self-evaluation is a needed and essential part of the transformative learning process. Still the student is not to be left alone.

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[23]  Kroth, Cranton 2014, pp. 2-3, 9.
[24]  Kegan 1982, 2000.
[25]  Matikainen 2000.
[26]  Kegan 1982, pp. 28, 32, 76-110; Matikainen 2022, pp. 41-45.

The tutoring lecturer has the role of representing "the other" and opening for the student the view to study oneself as "the other" when reflecting and presenting findings and discussions in the Professional Autobiographical Process. In the context of the highly personal and wide-range transformative learning process, it is very difficult to define how one should or could actually teach – rather, the tutor can provide students with a safe, trusting and respectful environment, where the questions presented by the students are welcomed, with helpful materials, assignments and communication opportunities for themselves as well as within the student group, lowering barriers and helping to find motivation. The role of the tutor is on the one hand to facilitate and, on the other hand, to evaluate and accept the outcomes in the summative assessment[27].

Carol E. Kasworn and Tuere A. Bowles have found out that programmes focusing on transformative learning in higher education have some common features[28]:

– Student perspectives and assumptions are challenged;
– Critical thinking and creativity are promoted;
– Knowledge across the disciplines is integrated;
– Community-university partnerships and collaborations are engaged;
– Supportive and inclusive student communities are developed.
– Connections are enhanced between and among students and teachers.

These features have to be taken into account in learning design, in every course, assignment and practice. The lecturers and other educators should collaborate closely, aiming to integrate courses and enable the formation of learning community. Assignments, individual as well as group work, provide the instructor (tutor) with information, the way in which students' processes are going and how. This information directs the personalised support given by the tutor.

In educational settings, learning is directed forward to progress, to get further, and gain better competencies, and concerning identity, better understanding, better practices, and better modes of experience. However, there is also the possibility for regressive transformative learning, which may take place in a situation that is interpreted as being too overwhelming. Even the regressive transformation, in a sense that personal learning targets are not reached, can still offer a possibility to change for the better or for advancement – although it can be a hard course to pass[29].

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[27] See Illeris 2014, pp. 101-110; Kasworm, Bowles 2012, pp. 393-394; Weimer 2012, pp. 447-448, 451.
[28] Kasworm, Bowles 2012, pp. 396, 400.
[29] Illeris 2014, pp. 93-95.

## 3. *Creative life writing*

Celia Hunt calls Life Writing the method set used in the Creative Writing and Personal Development Programme (CWPD) at the University of Sussex, currently Creative and Critical Writing MA[30]. Fictional and poetic techniques, self-experience, including physical and emotional experience, personal memories, and relations with others are all present in the learning process. The most significant elements in the learning environment from the perspective of supporting students' reflexivity are creative writing exercises, student-led as well as tutor-led experiential groups, critical reflection on experience through course diaries, learning journals, and end-of-course essays and papers[31].

The Professional Autobiographical Process (the Process of Professional Growth) at Turku University of Applied Sciences' Arts Academy has benefited from the pioneering work of Celia Hunt, who founded the MA in Creative Writing and Personal Development Programme at the University of Sussex[32]. The Professional Autobiographical Process has been an important part of MA studies in Turku University of Applied Sciences' Arts Academy since 2015, and it applies many methods of CWPD at the University of Sussex.

The theoretical basis of applying creative writing methods is in the transformative learning theory, according to which, art-based methods, narrative learning and storytelling are very useful in the transformative learning process[33] because transformative learning as an internal process cannot actually be taught, only facilitated and fostered[34]. Art-based methods, especially creative writing and journaling, offer opportunities to look at oneself as another, with their own personal life, actions, emotions and such. Stories that are told or written to oneself or others give space to reconstruct the inner self[35]. Stories are seen and used as a way of understanding our experiences, as a means for identity work, and as a method for making sense of different kinds of issues from social and cultural viewpoints[36]. Habits of mind and frames of reference are present in our interpretations and in the meanings we give to our experiences and are in reflective movements in narrative work in the form of creative writing, for example[37].

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[30] Hunt 2013, p. ix; University of Sussex, Creative and Critical Writing MA, <https://www.sussex.ac.uk/study/masters/courses/creative-and-critical-writing-ma>, 29.09.2022.
[31] Hunt 2013, p. xvi.
[32] Hunt 2013, p. x.
[33] See Kroth, Cranton 2014, p. 10.
[34] See Illeris 2015, p. 46.
[35] Hänninen 2000, pp. 56-57.
[36] See Clark, Rossiter 2008, p. 65; Kroth, Cranton 2014, p. 14.
[37] See Kroth, Cranton 2014, pp. xiv, 10, 25.

### 4. *Freewriting*

One largely applied method in creative writing is freewriting. In freewriting the writer commits themself to write freely and associatively for a given or decided time without stopping, trying to reach language flow[38]. The aim of free associative writing is more open, truthful, and authentic expression.

One form of free writing is structured or controlled freewriting, which is aiming to produce raw material for drafts or has its value as a process when the produced material is not aimed to be used for any purpose later. In structured (or controlled) freewriting, the instructor gives initial words, but the writers are absolutely free to continue with them as they like, following where the pen or keyboard is taking them. The raw material produced – texts – remains private, but the writer can pick up words and phrases to be used in drafts or presented in discussions.

Freewriting and structured (controlled) freewriting have been applied by two worldwide known teachers of creative writing, Julia Cameron and Natalie Goldberg, in their methods. The methods are described in detail in their books: Natalie Goldberg's *Writing Down the Bones* (1986); *Wild Mind: Living the Writer's Life* (1990), and *Old Friend from Far Away: The Practice of Writing Memoir* (2007) as well as Julia Cameron's *The Artist's Way. A Spiritual Path to Higher Creativity* (1992) and *The Right to Write – An Invitation and Initiation into Writing Life* (1998).

The structured (controlled) freewriting facilitated by the instructor, as well as diary writing in form of focused journaling and group discussions, are key elements in Turku University of Applied Sciences' Arts Academy's MA students' Professional Autobiographical Process. These activities provide a place and space to retell inner narratives while side by side having opportunities to tell stories to others, communicating in professional context. Renewing the inner story is one of the targets, as well as finding new perspectives and discourses when telling and listening to stories in group sessions and learning teams. Nonetheless, the inner narrative remains private whilst the stories are told in various ways[39].

Creative activities, such as freewriting, can produce flow experiences, the feelings of fluent, effortless work. Aiming to flow experience presupposes that the practice should include such features as[40]:
  – option and opportunity to complete the task;
  – chance to concentrate on activities as a result of clear goals and immediate feedback;
  – sense of control over actions;

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[38] Hunt 2013, p. 6.
[39] See Hänninen 2000, pp. 56-57.
[40] Csikszentmihalyi 2022, p. 59.

- option for deep and effortless involvement which makes it possible to step out from everyday life and worries;
- altered sense of time where concern for the self disappears – although it comes back afterwards and is stronger than before.

The flow experiences with the moments of joy and pleasure are needed to support students' motivation and tenacity alongside the challenging and the demanding processes of questioning previous interpretations, meaning-making and its premises in transformative learning and identity work. Flow experiences are also experienced in the professional autobiographical process in MA studies at the Turku University of Applied Sciences' Arts Academy, for example in the digital storytelling workshop and other art-based activities that are designed and guided so that several of the common elements in flow experiences would be possible and probable. The implementation of digital storytelling and other art-based activities are described in detail in other chapters in this publication[41].

## 5. *Journaling*

Journaling in form of writing diary texts has been used as a method for various purposes and in diverse ways[42]. Many of us have experienced diary writing in some stages of life, usually in transitional or challenging times[43].

At the core of journaling practices is the option that journaling gives for self-reflection and the many positive impacts of that[44]. Strengthened self-awareness and personal growth as results are needed in many contexts, in educational as well as therapeutic[45]. The writers can steer their writing in personally meaningful purposes and directions by themself or with the tutoring of the educator or therapist. Journaling as a practice can be a means to take care of oneself, but also others and "the world"[46].

Although in educational contexts the aim is not to achieve healing effects, students have also reported such experiences. In the following section, I bring together some of the most important impacts of reflective diaries (journaling) and some characteristics of diary and life writing enabling them.

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[41] Boehm 2023a, 2023b; Féja *et al*. 2023a, 2023b; Juppi 2023a, 2023b; Knežević, Malone 2023a, 2023b.
[42] See Monk, Maisel 2021; Monk 2021, pp. x-xiv.
[43] See Monk 2021, p. xiv; Marinella 2021, p. 115; Johnson 2021, p. 139.
[44] See Monk 2021, p. xiv.
[45] See Borkin 2021.
[46] Kosonen 2020, pp. 39-48.

1. Life writing is an act of making sense of things[47]. It offers possibilities to observe things from a safe distance and pace and is therefore essential in self-reflexive and reflective work.

2. Journaling offers the place and space to express oneself, to reflect, to freeze time and to take pleasure in writing[48]. Private journaling provides a safe space to study even difficult issues and emotions. There is no need to take into account the possible reactions of others or the consequences for other people. Journaling is a free and safe zone.

3. Life writing provides an opportunity to rewrite oneself[49], and it is therefore low threshold practice for identity work. Art-based methods give the place and space for emotions, intuition, and imagery. In workshops and other practices which also include group work, they promote encounters and discussions, also focusing on existential questions: who am I? who are you? how do we get along with each other and the present conditions? As well as having an effect on private inner stories, storytelling broadens the social stock of stories when the stories are shared[50].

4. Focused journaling and other reflexive and reflective practices make such issues and processes tangible that would otherwise be very difficult to observe and pay attention to. Daily routines and recurrences are hard to become aware of – unless they are made visible. Values, attitudes, norms and premises can be discovered when we are able to examine everyday actions and considerations. This enables reflective practices and is valuable for the student, in supportive peer discussions as well as in tutoring.

5. Journaling as repeated daily or almost daily is meditative and ritual act and constructs therefore continuity. Ira Progoff has developed journaling practices for therapeutic and creative purposes. His method is based on the meditative nature of writing[51]. Also, Louise DeSalvo claims that writing is practice and ritual[52]. Rituals construct continuity as well as transformations and are therefore essential existential experiences. They also relieve anxiety[53]. Journaling offers the possibility for continuity for the self and life[54]. This has a remarkable role in well-being.

Autobiographical work, including journaling, self-portraying and other art-based methods, serves several angles: first being the agent in one's own life,

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[47] Lejeune 2009, p. 181.
[48] Lejeune 2009, pp. 194-196.
[49] Kosonen 2014, p. 99.
[50] Hänninen 2000, pp. 128-130, 51-154.
[51] Progoff 1992, p. 22.
[52] DeSalvo 2000, pp. 71-77.
[53] See Uro 2021, p. 8.
[54] Kosonen 2014, p. 103.

then the perspective of experiencing one's own life, and also the viewpoint of the observer or bystander and researcher of one's own life, as well as the role of author of one's own story and the vantage point of the story's spectator[55]. This complex of different roles anchoring to the same bodily person is attractive and empowering, almost irresistible and includes reflexivity and reflectivity. The material produced in the professional autobiographical process can be used as raw material for many purposes, art being one of them, but it may also be art as it is or has its value in the process without any supposed uses later.

In the implementation of professional autobiographical processes in the Contemporary Contexts of Arts Programme studies in the Arts Academy at the Turku University of Applied Sciences, focused journaling is a key element in learning design. The practices are discussed in detail in another chapter in this publication, *Creative writing practices and autobiographical process enabling professional identity work*[56]. Connected to every month's contact classes, students are asked to do reflective work in form of journaling and to use in it given questions, learning materials or other prompts as a starting point.

The process forms a ten-phase continuum that concentrates on self-reflective work and is being integrated to other courses in the study plan. The theoretical and methodological basis is in the transformational learning theory and the ten-phases process it includes[57] as well as in Celia Hunt's distinguished groundwork in the MA in Creative Writing and Personal Development Programme at the University of Sussex[58].

The professional autobiographical identity work done individually in the form of focused journaling as well as in learning groups, other creative methods and various assignments connected to it, brings out the growth and development as the produced material documents the progress. The tangible material makes it possible to reflect the process later and notice the objectives that have been completed.

## 6. *Conclusions*

Autobiographical storytelling in its various forms, partly done alone and just for oneself, and partly shared in a group, is an applicable and notable method set for reflective and identity work aiming to provide flexible identity. Group discussions offer possibilities to share experiences and work with one's own personal interpretations and meaning-making by reauthoring and

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[55] See Saresma 2007, p. 64; Tanskanen 2013, p. 80.
[56] Tanskanen 2023.
[57] See Cranton 2000; Kroth, Cranton 2014, p. 3; MacKeracher 2012, p. 350.
[58] See Hunt 2013.

retelling them, as well as to get experience of being listened to and seen and to receive feedback. This can have empowering effects on the professional's self-esteem and sense of security as well as opening up new visions to (professional) identity.

However, further research would be needed to study the kinds of changes and transformations that MA students are going through in their meaning-making, understood as perspectives, the frames of reference, and professional identity in the professional autobiographical process. Various storytelling practices and critical discourse analysis as a point of departure for studying workplace practices as well as identity narratives have been part of practices in the Arts Academy at the Turku University of Applied Sciences, and future research should focus on the continuous constructive formation of identity in various, competing and intertwining discourses and narratives. This kind of research would, for its part, join critical discussion focusing on transformational learning theory and its relevance in higher education institutes as well as broadening the perspective to societal and cultural contexts.

From a pragmatic point of view, research focusing on tutoring and its supportive activities is still needed. The fundamental issue in fostering the transformative learning process is how to challenge students' meaning-making safely, without pushing them to such edges they might even need therapeutic help[59]. What kinds of supportive activities and practices would be resulting experiences of empathy and the collaborative relationship between students and the tutors[60]?

The feedback from students, as well as observations made during contact classes, post-assignments and discussions, has given tutors the impression that the professional autobiographical process is an important, memorable, and impressive part of MA studies. Based on students' feedback the professional autobiographical process has proved to be fruitful and the students have appreciated it. Some students have even applied to MA studies in the Arts Academy because of the possibility for professional autobiographical and identity work.

Transformational learning theory and the related methods and practices are now perhaps more current than ever, as we live in such turbulent times. We have huge challenges ahead: the climate catastrophe; the era of polarisation and non-peace to name just a couple. It is very difficult to see what kinds of skills and knowledge would be helpful in overcoming such challenges – if not self-reflection and reflective competencies.

[59] See Taylor, Cranton 2012a, pp. 560, 562, 570.
[60] See Taylor, Cranton 2012a, p. 571.

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# Digital Storytelling as a narrative approach to identity and career construction

Pirita Juppi*

*Abstract*

Digital Storytelling (DST) is a participatory, narrative, and art-based practice that has been applied for various purposes and in various institutional contexts. In higher education institutions, it has many uses. Besides building various skills, DST requires and develops reflexivity, and through self-reflection increases students' self-awareness and supports their identity work. This chapter explores how DST can be used for career construction and for developing students' professional identity. The practice is discussed within the broader framework of narrative theory and practice, on one hand, and in the framework of career guidance and counselling on the other. The chapter suggests that in the era of increasingly fragmented and insecure work and careers, new practices are needed to support young adults as they study, graduate, and enter and navigate their working life and various occupational transitions. The need is high especially among the arts and culture students and in other fields in which so called portfolio careers are becoming common. Creating and sharing multimodal career stories in a facilitated group-based process, using the method of DST, can provide a useful tool for career counselling in educational institutions.

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## 1. *Introduction*

The drastic changes in work and careers have aroused plenty of attention and discussion in public life, among scholars, and in educational institutions. According to researchers and other experts, working life and labour markets have become fragmented, insecure and hybrid; forms of employment as well as sources of income have become diversified, and individual careers often consist of short-term contracts, part-time work, multiple job holding, and self-employment[1].

Fragmentation of working life does not affect all individuals and social groups in the same way, and short-term and multiple jobs and self-employment may be experienced differently by different individuals. For some, they may be voluntary choices, where as for others they are a necessity caused by the structural changes in society and in the labour market[2]. On one hand, these developments may signify more freedom, flexibility and meaningful job opportunities, but on the other, for many people they bring insecurity, scarcity of income and vulnerability at times of social and economic instability and crisis[3]. That is why critics have described current trends using the terms "precarisation", "precariat" and "precarious work"[4].

In some professions, especially among artists and cultural workers, these tendencies have been prominent already for decades and are expected to prevail also in the years to come[5]. In the 21st century they have, however, become more general trends that concern highly educated and skilled professionals in various fields. Researchers have described this transformation of professional careers using the concept of "portfolio career"[6]. Portfolio careers consists of multiple project-based jobs and assignments and thus of multiple sources of income. Besides economic insecurity, they subject individuals to the risk of having to accept jobs and tasks that are outside of their core competences and might not seem meaningful to them[7]. Or as Arja Haapakorpi puts it, to «a risk of unemployment, underemployment and degrading work»[8].

Along with the transformations of work, professions and careers, professional identities have also been transformed. Traditional collective identities related to permanent full-time jobs have been largely replaced by fragmented

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[1] E.g., ILO 2017; Jakonen 2014; Kiiski Karaja 2017; Soininen 2015.
[2] Järvensivu 2020; Järvensivu, Pulkki 2020; Soininen 2015; Throsby, Zednik 2011.
[3] Jakonen 2014; Järvensivu 2020; Scillio 2017; Soininen 2015.
[4] See e.g. Gill, Pratt 2008; Jakonen 2014.
[5] E.g., Alper, Wassal 2006; Hirvi-Ijäs *et al.* 2020, pp. 19-25; Ruusuvirta *et al.* 2022, pp. 101-106; Throsby, Zednik 2011.
[6] E.g., Haapakorpi 2022; Munnelly 2022; Stokes 2021.
[7] See Haapakorpi 2022; Munnelly 2022; Stokes 2021.
[8] Haapakorpi 2022, p. 443.

and flexible individual professional identities[9]. Especially in fields such as arts and culture, a person's professional identity is intrinsically linked to their personal identity, since creative work is highly personal, has internal purposes instead of mere instrumental value, and is regarded as an essential part of life and selfhood[10]. This also holds true for many other high-skilled and -educated professionals.

The "age of uncertainty"[11] and the related demands for flexibility and adaptability put young people entering the labour market after graduation in a tough situation. Even though many different actors and institutions, from private companies to public sector employment authorities, provide career guidance and counselling services, in case of youth, educational institutions play a key role in supporting career construction. Awareness of this critical role has lead teachers and student and career counsellors to look for new approaches that would prepare young people to face the uncertainty of working life and the expected several career transitions. It has been suggested that there is a need for holistic career counselling practices that consider the whole life story and life situation of an individual[12].

In this chapter, I explore the potential of Digital Storytelling to support identity and career construction of higher education students. Digital Storytelling is a specific narrative approach that relies on a group-based process and uses multimodal stories for self-reflection and sharing among the group members[13]. I understand both, identity and career, as constructs which are constituted in narrative practices. The concept of "career construction" highlights that career is not just a sequence of jobs in an individual's life, but a subjective experience, and individuals make sense of their career through storytelling. I will use narrative theory and career construct theory, as well as studies on narrative career interventions, to explain the rationale for using Digital Storytelling in the context of career counselling. The chapter is mainly based on a literature review but I will also make use of years of experience in organising Digital Storytelling workshops which focus on students' careers and professional identities[14].

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[9] E.g., Eteläpelto, Vähäsantanen 2006; Eteläpelto *et al.* 2007.

[10] E.g., Ansio, Houni 2013; Banks 2016; Hägg 2011, pp. 81-85; Kosonen 2018, pp. 1-8.

[11] Silva 2012.

[12] E.g., Marttila 2016; Näre 2020, pp. 36-37; Savickas *et al.* 2009, p. 244.

[13] Ilona Tanskanen discusses and presents other autobiographical and narrative practices, specifically creative writing and diary writing practices, in her chapters in this Toolkit (Tanskanen 2023a; 2023b).

[14] We have organised Digital Storytelling workshops for the master's students of Turku University of Applied Sciences' Art Academy since 2015. The Digital Storytelling workshop has been a starting point for a longer reflective process that we refer to as a "professional autobiographical process", "process of professional growth" or "career story", depending on the study programme in question (see Juppi *et al.* forthcoming 2023; Juppi, Tanskanen 2019; Tanskanen 2023a). These art-based and reflective practices have been further developed in the pilots of the DICO project.

## 2. *Narrative theory and narrative identity*

Narrative theory and its key concepts, such as narrative and narrativity, have been widely adopted and applied in various disciplines and professional fields in past decades. What originated in the 1960s and 1970s as literary narratology has since spread to disciplines such as historiography, education, psychology, social/cultural psychology, sociology and other social sciences[15]. Increases in the popularity of narrative theory and analyses in different fields in 1980s have been described as a narrative turn[16].

Along with the narrative turn, the focus shifted from the structural analyses of literary text, typical of classical narratology, towards new "post-classical" approaches interested in the narrative practice: the act of reading and telling stories and the mental processes involved in it, as well as the importance of narratives for making sense of our experiences and the world, and constituting human existence[17]. Contemporary interdisciplinary narrative theory and analyses have widened the scope from literary fiction to various forms and platforms of stories and storytelling, such as journalism and social media, and also adopted perspectives critical of stories and storytelling[18].

Narrative theorists see storytelling as an act of meaning-making and sense-making. Scholars across disciplines emphasise the importance of stories in creating a certain level of coherence, continuity and unity in our life experiences, and their crucial role in creation of individual and group identities[19]. A key concept in narrative theory has, indeed, been that of narrative identity, which has been an object of interest for example in narrative psychology, social psychology, linguistics and education.

Narrative theorists see identity as a socially constituted and constantly evolving narrative construct. Storytelling and identity work are inextricably intertwined: stories we tell about ourselves – to others as well as to ourselves – express our identity and at the same time they constitute our identity[20]. These narratives about the self have been referred to as self-narratives, self stories,

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[15]  Hatavara *et al.* 2013, pp. 2-5; Hyvärinen 2013, p. 13; Meretoja 2013, p. 94.

[16]  Most commonly researchers talk about the narrative turn in a singular form, placing it in 1980s (see e.g., Freeman 2013, p. 43; Meretoja 2013). Hyvärinen (2013, p. 13), however, suggests that there are rather several narrative turns: the first one in literature is from 1960s to 1970s, the second in historiography in 1970s, and the latest one in social sciences, psychology and education in early 1980s.

[17]  See Hatavara *et al.* 2013, pp. 2-5; Hyvärinen 2013; Meretoja 2013, pp. 95-111. These transformations in narrative theory and analyses are described in detail also in other chapters of *Travelling Concepts of Narrative* (Hyvärinen *et al.* 2013) from the perspectives of different disciplines.

[18]  See e.g., iNARR 2022.

[19]  E.g., Ihanus 2015, p. 4; Linde 1993, 2009; McAdams 1993.

[20]  E.g., Ibarra Insead, Barbulescu 2010; Linde 1993, p. 3; McAdams, McLean 2013, pp. 233.

life stories, personal myths, or autobiographies by various scholars and narrative practitioners[21].

Dan McAdams and Kate McLean define a person's narrative identity as an internalised, integrative and evolving life story[22]. "Integrative" refers to a narrative's potential to create coherence and unity between isolated events, episodes, and experiences in a person's life, as well as the past, present and future. As McAdams and McLean formulate it:

Narrative identity reconstructs the autobiographical past and imagines the future in such a way as to provide a person's life with some degree of unity, purpose, and meaning. Thus, a person's life story synthesizes episodic memories with envisioned goals, creating a coherent account of identity in time[23].

In a self-narrative – as in any narrative – coherence and unity are not created only through temporal relationships and chronological arrangement of events, but also through causal relationships. Through storytelling, we can make sense of motivations, reasons, causes and effects of various episodes. As Charlotte Linde puts it, a person's life story «does not consist simply of a collection of facts or incidents. It also requires sequence, since from sequence causality can be inferred; and notions like causality, accident, and reasons are crucial in shaping the meaning of a life story»[24].

Coherence and unity, however, do not mean that an individual's identity would be static and remain the same over time and across different contexts. Quite the opposite: narrative identity theorists emphasise the dynamic, dialogic and contextual nature of a person's identity. An individual's identity is not built in a social vacuum, but in dialogue with the social and cultural environment: in various situations of social interaction and in relation to cultural meanings and model stories available in an individual's social surroundings[25]. Narrative identity changes over time, and people tell different kinds of stories of themselves to different audiences in different situations, thereby constructing different versions of themselves[26]. This does not mean that those stories and identities are not authentic or "true", but rather they reflect the fragmented, plural and dynamic nature of identity. Different elements of an individual's identity are essential in different contexts and communication situations.

Active narrative identity work is called for especially at times of crucial turning points and transitions in life – such as when starting university stud-

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[21] Ibarra Insead, Barbulescu 2010; Ihanus 2015, pp. 4-5; Linde 1993; McAdams 1993.
[22] McAdams, McLean 2013, p. 233.
[23] *Ibidem.*
[24] Linde 1993, p. 8.
[25] E.g., Benwell, Stokoe 2006, p. 139; Hänninen 2000, pp. 50-53; Kuusipalo 2008, p. 54; Linde 1993, p. 4.
[26] Benwell, Stokoe 2006, p. 238; Linde 1993, p. 4.

ies, graduating and entering working life, starting a family or retiring from work. Also in working life, people may face several critical transitions or even crises. Changing the profession, the employer or the position within an organisation requires self-reflection and identity work. Self-narratives help people revise and reconstruct their professional identities during work role transitions[27]. Losing a job requires even more narrative identity work, since work is such an important part of the identity for most people. Unemployment causes an interruption in the life story of the individual and calls for narrative reorientation[28].

Narrative theory and methods have been adopted by career counselling professionals as well as academic reseachers of work and careers. In research, narrative methods have been applied to study the individual's experience of their work and careers as expressed in interviews or other accounts, such as written career stories[29]. In professional practice, narrative approaches have been used in various interventions with career counselling clients. In the following section, I focus on the latter, the practical applications of narrative theory.

### 3. *Narrative approaches in career counselling*

Narrative approaches have become popular in several professional fields, such as in psychotherapy, education, organisational development, career counselling and other fields of counselling. Their popularity relies on the basic ideas of narrative theory described above: narratives are seen as a powerful tool for making sense of ourselves (in our various private and professional roles), our work and career, various events, incidents and experiences in our lives, and the world at large. Narrative practitioners emphasise the transformative power of storytelling. According to them, individuals and communities have the power to change the meanings they give to specific life episodes – by changing their story[30]. In other words, the very same experiences can have entirely different meanings if they are attached to and framed by different narratives.

Chené Swart calls this active and conscious act of reconstructing a story of an individual, community or organisation "re-authoring" the story. According to Swart, many of the dominant stories in our own lives and in our societies are problem-focused, but it is possible to rewrite them and replace them with alternative narratives[31]. Also, the concept of "counter-narrative" has been em-

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[27] Ibarra Insead, Barbulescu 2010, p. 135; see also Scillio 2017, pp. 224-225.
[28] Hänninen 1996; Hänninen 2000, pp. 53-57.
[29] E.g., Fortunado, Canoy 2021; Jama *et al*. 2021; Kelchtermans 1993; Scillio 2017.
[30] E.g., Stone 2005; Swart 2013.
[31] Swart 2013, pp. 2-7.

ployed, especially when focusing on the power relations of different narratives and attempts to challenge dominant narratives or "master narratives"[32].

Narrative approaches have been regarded as a promising alternative to more traditional forms of career guidance and counselling. Narrative career interventions are founded on the career construction approach, which focuses on meaning-making related to work and the active role of individuals in designing and constructing their life and career[33].

According to studies, narrative career counselling approaches support personal and professional reflection and identity work[34], and they have a potential to facilitate positive transformations in a person's life: to increase career adaptability; future orientation and agency over one's life and career[35], to transform one's career story to a more positive and optimistic one[36], and to develop self-awareness, self-esteem and perceived self-efficacy[37].

Methods and tools of narrative career counselling presented in research articles include, for example, expressive and reflective writing[38], poetry reading and writing[39], using My Career Story workbook[40] and Pictorial Narratives[41], and techniques of therapeutic conversation aimed at replacing a problem-saturated story with a preferred story[42]. Narrative approaches have been applied in individual and group counselling settings and some initiatives have used a mixture of the two[43].

In the context of career guidance and counselling, the "career story" is an essential concept. Following Mark Scillios' line of thought, career can be understood as a subjective experience of an individual; as «a personal narrative about work life, connecting the present to the past, and to how people imagine themselves in the future»[44]. Career story has a key role in creating a sense of coherence and unity in one's working life experiences, in constituting a person's work identity and professional identity and in articulating and communicating the identity (or rather multiple identities) to others[45].

Moreover, career story may play an important role in creating a sense of

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[32] See e.g., Hansen 2018.
[33] Hartung, Santilli 2018, pp. 309-310; Savickas 2013.
[34] McMahon, Watson 2013, pp. 279, 283; Savickas *et al*. 2009, pp. 245-246.
[35] Santilli *et al*. 2019.
[36] Meijers, Lengelle 2012.
[37] Drosos *et al*. 2021, pp. 42-44.
[38] Meijers, Lengelle 2012.
[39] Wafula 2020.
[40] Santilli *et al*. 2019; Taylor, Savickas 2016.
[41] Taylor, Savickas 2016.
[42] Shefer 2018; see also Drosos *et al*. 2021.
[43] See e.g., Drosos *et al*. 2021; Shefer 2018, pp. 115-116; Taylor, Savickas 2016; Wafula 2020.
[44] Scillio 2017, p. 3, see also pp. 14, 213.
[45] Scillio 2017, pp. 3, 14, 213, 222.

"career security". Scillio draws on Anthony Giddens' idea of the link between a person's autobiographical narrative and ontological security, and sees this subjective sense of security related to work and career (i.e. career security) as one function of a "good" career story. Even though stable job and income are, unsurprisingly, sources of security, there are also other – social and symbolical – factors. According to Scillio's study, a career story needs to include a vision of a desired goal and a feeling of moving towards that destination to enhance a sense of career security[46].

Career story, in a broad sense, can refer to any oral, written or otherwise communicated accounts of our working life experiences, work roles and professional identities[47]. The concept of a career story can, however, also be used in a more specific sense, referring to intentionally constructed narratives of one's career and to facilitated activities through which these are created. Usually, in the context of career counselling, career stories have been constructed in oral interaction and dialogue with a counsellor or as written narratives[48]. Digital Storytelling – as a multimodal genre – provides an effective, expressive and emotionally appealing alternative for reflecting on and communicating about one's work, identity and career.

## 4. *Origins and uses of the Digital Storytelling practice*

Digital Storytelling is a participatory, group and workshop-based practice that was originally developed by Joe Lambert, the late Dana Atchley and their partners, who established the Center for Digital Storytelling in 1994 in Berkeley, California. The centre – which changed its name to StoryCenter in 2015 – has had a key role in spreading the practice of Digital Storytelling around the world[49].

A digital story is a short video which combines still images (sometimes also video clips) with a recorded voice-over narration and possible other media elements[50]. Digital stories are typically based on the personal life experiences of the storyteller and told as first-person narratives. In other words, they are self-narratives told by using digital media tools. Multimodality of digital stories – i.e. they combine many modes of expression – separates them from more traditional forms of oral and written storytelling and makes them powerful

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[46] Scillio 2017, pp. 211, 215-217.
[47] See Scillio 2017.
[48] See e.g., Meijers, Lengelle 2012.
[49] See Hartley, McWilliam 2009a, pp. 3-4; Lambert 2009, pp. 1-10.
[50] For more details, see the DICO Toolkit chapter on organising a Digital Storytelling workshop (Juppi 2023).

means of reflection and communication[51]. The practice of Digital Storytelling itself is interdisciplinary in nature, as it combines approaches from community theatre and drama to creative writing, photography, and film and video production[52].

The classic model of Digital Storytelling is based on facilitated workshops, which typically last for three days[53]. Accessible digital media tools – mobile devices or computers with video editing applications – are used to create digital stories. Rather than digital media technology, however, at the heart of the practice is the art of storytelling[54]. Another key element in Digital Storytelling workshops is the group process during which the story ideas are shared and developed – the "Story Circle", as the pioneers of the practice call it[55]. Support received from the workshop group and the atmosphere of mutual trust are an important part of the workshop experience for most participants[56]. This is something that is also very evident in the feedback we have received from the participants in our Digital Storytelling workshops focused on career stories.

At the end of a Digital Storytelling workshop, digital stories are shared with other workshop participants and in some cases also published online or presented to a specific target audience. Sharing finished stories allows the participants to become heard and seen, and provides an opportunity to learn from and identify with other participants' stories. However, different participants may expect different things of a Digital Storytelling workshop and value different parts of the experience: for some, creating a digital story is a personal and private experience and presenting their story to others is not essential, whereas others see their story as a tool for communicating and connecting with other people and from the beginning, they create their story for an audience[57].

Digital Storytelling has many applications ranging from personal and professional reflection to educational use and community development. It has been used in various projects around the world and by different types of institutions, such as museums, libraries, media organisations, and health care organisations[58]. At educational institutions, Digital Storytelling has been used for building various skills. According to studies, Digital Storytelling develops multiple literacies – such as media literacy, visual literacy and digital literacy – storytelling skills, communication skills, collaborative skills, and skills

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[51]  E.g., Erstad, Silseth 2008, pp. 215-216; Hull, Nelson 2005; Lundby 2008b, p. 2.
[52]  Hardy *et al*. 2017, xiv.
[53]  See Lambert, Hessler 2018, pp. 71-85.
[54]  Hartley, McWilliam 2009a, p. 3; Lundby 2008b, p. 3.
[55]  Hardy *et al*. 2017, xv; Hessler, Lambert 2017, pp. 20, 23-30; Lambert, Hessler 2018, pp. 78-80.
[56]  E.g., Meadows, Kidd 2009, pp. 106-107.
[57]  Thumim 2008, pp. 89-91.
[58]  See e.g., Hill 2010; Lambert 2009, pp. 91-104; Lowenthal 2009; McWilliam 2009; Patient Voices 2004.

in conceptual and critical thinking[59]. Especially in higher education institutions, Digital Storytelling has been used for enhancing critical thinking and reflection, transformative learning, and professional identity work[60]. Digital Storytelling has been also applied to support students' career planning and to enhance their employability[61].

## 5. *Career story as a sense-maker and identity-builder*

Creating digital career stories can serve purposes of identity and career construction at different levels of education – in secondary, vocational and higher education – and at different phases of an education cycle, especially at the critical transition phases of starting or finishing studies at a certain level, graduating and entering the working life. Students create their digital career stories in a facilitated Digital Storytelling workshop, and facilitators of the workshop can guide students to contemplate themes that are topical to them at that particular phase of studies[62].

At the Turku University of Applied Sciences, we have so far organised 15 Digital Storytelling workshops for students of different master's programmes in arts and culture, and also several workshops for bachelor's degree students[63]. In case of master's students, the number of students in one workshop has varied from less than 20 to nearly 40 students[64]. I have explained the structure and process of our 2-day workshop in another chapter in this DICO toolkit[65].

Workshops for MA students have taken place in the very beginning of their studies. Since all master's students in Finnish universities of applied sciences have already some work experience in their field[66] – some of them in extensive

[59] E.g., Czarnecki 2009; Gregory, Steelman 2008; Li 2007; Malita 2010a; Niemi *et al*. 2014; Robin 2008.

[60] E.g., Barret 2006; Jenkins, Lonsdale 2007; Thornburg 2011, 2017.

[61] See e.g., Malita 2010b.

[62] For more details on the practical implementation of the workshop, see my other chapter in this issue (Juppi 2023).

[63] "We" here refers to myself and my colleague Ilona Tanskanen, who describes the practices of creative writing used in the Digital Storytelling workshops and in the related professional autobiographical process in her chapters in this issue (Tanskanen 2023a, 2023b).

[64] Yearly intake for many of our arts and culture programmes is 20 students. Some workshops have been organised for one study group only (with max. 20 participants), some for two study groups who have had some joint courses. Some students are usually unable to participate in the workshop, and complete the career story assignment independently. For these reasons the number of participants in one workshop varies.

[65] Juppi 2023.

[66] Unlike in science universities in which students usually continue to do their master's studies directly after completing bachelor's studies, in universities of applied sciences they are

careers – the focus of career stories has been primarily on reflecting on the students' careers so far and their professional identity in the present moment. Career stories of master's students are usually also somewhat future oriented and bring out the professional goals of the students. In essence, students' career stories answer the questions "who am I (as a professional/in my work role)?", "how did I become who I am today?" and "where do I want to go and who do I want to be?".

Even though we have not measured the objective impacts of the workshops on students, we have systematically collected qualitative feedback from students, using Google Jamboard as a platform for anonymous feedback. Therefore, we have a good understanding of how our students perceive the digital career story activity and its impacts on themselves. The purpose of this chapter is not to engage in any systematic and rigorous scientific analyses of the feedback. I will, however, use some quotations from the feedback as anecdotal evidence to illustrate students' experiences and perceived impacts[67].

There are, naturally, differences between the experiences and views of individual students, but same themes keep recurring in the feedback of different student groups. Based on the feedback, our observations as workshop facilitators, and the literature review, it is safe to say that Digital Storytelling benefits students at least in the following ways:

*Sense of coherence:* Narrating one's career story – no matter how fragmented the career may be – may help to see connections and causal relationships between isolated events and episodes; to understand reasons and motivations behind the choices made over the years; to see the importance and meaning of specific moments, events, people or places in one's life. Coherence and unity may not be as evident in all the digital career stories, though. Students are given a lot of creative freedom, so all career stories do not follow classic story structures or form narratives in a strict sense; the text of a career story can in some cases be written in poetic form or as stream of consciousness, for instance, rather than as a chronological and causal sequence of events. In either case, writing the story – no matter which form it takes – provides an opportunity to make sense of the experiences related to one's work and career; to explore meanings of various experiences and the career as a whole.

I really liked the concept of reflecting on where our career story really started and looking at how the path changed over time.

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expected to have a minimum of two years of work experience after the completion of the bachelor's degree to be eligible to apply.

[67] Quotes are from the feedback collected from workshops organised during the DICO project in 2022. Some of the feedback is originally in English, some has been written in Finnish and translated in English by the author of this chapter.

To notice once more that I have been to quite many different roles but still that there is a connection between them.

Able to see the connection throughout my career path to discover the core values, reflect on what I have done, what I am doing right now, and what my future could lead to.

*Self-awareness and self-understanding:* Self-reflection is a key element in the process of Digital Storytelling and thereby the practice enhances the self-awareness and self-understanding of students. This is of course related to their professional identity, as they get to see their professional values, motivations, strengths, goals and so on more clearly.

It was great to reflect on my career and try to find my core identity.

I feel enlightened. My digital story gave me a tangible picture of what kind of elements and pieces my personal history is composed of.

It was great to get to know myself again. To remember where it all started and how I came here. What do I want from the future, is it clear to me?

Deep reflection on where I've come from and all the things that have affected my career. What a great start for this degree programme!

*Agency:* Creating one's career story can also support students' agency. In their career stories, students are the protagonists that make active choices, set professional and other life goals, overcome obstacles, and follow their dreams. Making this visible and tangible in a digital story can bring a sense of control over one's life and career. Moreover, seeing stories of other students, can be an ispiring and encouraging experience, and these models provided by others can further strengthen participants' belief in their possibility to achieve their goals in spite of obstacles.

To understand that there is actually a reason behind the choices made in the past, a bigger goal in future.

Being able to share that "a career" isn't linear – it has its difficulties and successes – and hopefully plenty of eureka moments :)

I loved to share a story with ups and downs, because that is what life is.

*Professional self-esteem:* In their digital career stories, students get to present their work history, skills, stregths, and – in case of artists and other creative workers – art works or other creative works. This is done in verbal narration as well as through photographs, and in some cases also through music. In addition, the digital story itself, as a creative product, is a demonstration of a student's creativity. Making their accomplishments, skills and strengths visible in the story, also helps the students themselves to recognise and value their own professional competence.

Realising I'm pretty amazing... and so are all the people in this group! What a bunch of super creatives!!!

I have accomplished a lot…

To go back and see what I have accomplished and realise I should be more proud of it than I am now.

I feel confident – this experience gave me courage.

*Group identity and peer support:* Sharing one's career story to other students in the group and seeing the career stories of others gives an opportunity to get to know fellow students on a more intimate level than ordinary introductions would allow. Even though career stories focus on the professional life of students, they are often highly personal. Daring to be vulnerable in front of the group, being heard and seen through one's story, having one's experiences validated, and receiving support and compassion from the group can be a liberating and empowering experience. Seeing career stories one can identify and empathise with brings the group members closer to each other. This creates feelings of belonging and thus facilitates the creation of a collective identity in the group.

It was also really great to share the stories with the class and feel more connected with each other.

It was amazing to get accepted and receive feeling of belonging.

Very inspired and relieved that there are so many like-minded people here, with such similar stories.

I got to see myself through the eyes of others. I am sure that sharing these personal stories made us a tighter group.

To see how different everyone's paths are but still all so beautiful and full of meaning.

## 6. *Conclusions*

Creating a digital career story in a facilitated workshop and sharing it with the study group is a meaningful and useful activity for students. It is a collective and dialogical process of meaning-making and sense-making. A digital career story represents a student as a professional in their field, bringing out their work history, competences, strengths, goals and passions. A career story thus plays a role in constructing and communicating their professional identity and career.

Elaborating their career story in a digital story can help students to tell their story also in other situations of informal and formal social interactions, such as in professional events, job interviews or journalistic interviews. Paul Hartung and Sara Santilli refer to this ability as narratability and see it as one of the key goals of career construction counselling, along with intentionality and career adaptability. According to their definition, narratability is the capacity to «tell one's own life story clearly and coherently and say who one is and who one is becoming»[68].

Being able to construct and narrate a coherent career story, in which a student sees themself as an active actor (protagonist of the story), who makes choices, overcomes obstacles and strives for personally meaningful goals, is an encouraging, empowering and (according to the students' feedback) sometimes even therapeutic experience. Especially in the era of fragmented and precarious work and portfolio careers, educational institutions should pay increasing attention on how to facilitate students' career (story) construction. Digital Storytelling provides one option worth exploring.

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# Collective and individual identities in an era of cultural co-creation

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*Abstract*

This chapter considers the background and contexts of individual and collective identity formation as part of a search for creating more powerful and holistic digital career stories that balance our individual nature with a more collective understanding of ourselves as human beings. This chapter was written as part of an effort by an Erasmus+-funded European group of pedagogues, who developed insights and tools for supporting creatives to form more powerful digital narratives of their often-fragmented career stories.

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## 1. *Critical and conceptual frameworks*

This chapter covers the underpinning theories, critical and conceptual frameworks underpinning the pedagogies that are provided in a separate chapter[1] and that make up a workshop that explores both the critical frameworks as well as delivers experiential learning in allowing individual narratives to be contextualised within a collective, and allowing individuals to see and present their personal journey in a layered manner.

Together with this workshop, the underpinning framework provided in this chapter should allow participants to contextualise their individual career progression within

a) a wider community,
b) a societal challenge and
c) a collective experience.

It does this by continually attending to both the collaborative nature of us humans and the perception of individual identity within our career narratives. It thus re-balances the individual with the collective perspectives of ourselves as creative human beings.

The background to this is that historically, in much of our culture and society, we have focussed on the individual, which has been called high individualism, lasting throughout what has been called the long 20th century[2]. We see this starting with the cult/myth of the genius artist (19th century)[3] and continuing with discourses on creativity contextualised in a hyper-individualistic context, with a value judgement given for individual creative processes (the value judgement often being "good"), as, for example, the rise of the celebrity designer, to collective creative processes ("not so good"), as, for example, community artists, who are less known. In recent times, value judgments impacted on the eligibility of funding and investment for affected collective creative movements, such as the voluntary arts movements, some popular art, community art, religious art forms, etc.[4].

The work presented in this chapter and its associated workshop description builds upon prior research, dealing with themes of both individual or collective creativity, bringing together topics such as:

a) Culture 3.0, co-creation, co-production: my work on co-creation and culture 3.0 can be primarily found in two publications, one article and one recent book, and these detail what I have called the co-production turn of the economy and cultural sectors, or, as Sacco as labelled it: Culture 3.0[5].

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[1] Boehm 2023.
[2] Arrighi 1994; Raunig 2007.
[3] Köhne 2016.
[4] Boehm 2022, tableau #2.
[5] Boehm 2016, 2022.

b) Initiating creative processes: back in the noughts, I wrote a few publications that documented my development of pedagogical-oriented processes for facilitating various learners, from undergraduate to adult learners, to understand the existence of a rich diversity of methods that we humans use to initiate a creative process. This fed into the current work in understanding how concepts of culture 3.0 can be implemented as a set of learning tasks[6].

## 2. *Individualism and collectivism*

Over the past decade, we have seen an increase in discourses related to the phenomena of co-creation and co-production. As a recent report noted:

in considering the practice of co-creation (and associated practices) at this time, we must acknowledge that there have been significant shifts in recent years. There has been a move from discourse about the democratisation of culture to more expansive discussions about cultural democracy, specifically in terms of supporting everyone's cultural capability and the substantive freedom to co-create versions of culture[7].

These terms and their discourses point toward a growing and nuanced understanding of how we as humans collaborate and how we see ourselves both as individuals and as part of a collective entity at different scales, from groups with common interests and neighbourhoods of common purpose to humanity as a whole.

Collaborative cultures have been given new momentum, one which includes different forms of working, owning, living and creating as part of a richly diverse set of different types of collaborations. These could be seen as having been part of creative practice in the arts for a long time but not explicitly emphasised in a highly individually conceptualised world, where only now the collective nature of humanity is beginning to be prioritised again by various practices.

Co-creation, co-ownership and co-production models have also become more important during a time when the divide between the rich and the poor has widened, where power differentials are more keenly felt, or as put in the recently published report *Considering Co-Creation*, put together by the Heart of Glass and Battersea Arts Centre in 2021, that there

is a growing appetite to interrogate notions of power, both in the formation and delivery of projects, but also in the structures we rely upon to support cultural practices. There is

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[6] Boehm 2008.
[7] Heart of Glass and Battersea Arts Centre 2021, p. 5.

a wider demand, in our opinion, for a deeper level of connection and collaboration, and a much broader sense of who gets to be part of the making of meaning, and where that meaning takes form, and how it can affect change, both personal, and at a community and structural level[8].

This can be seen as an increasing movement with more and more artists working in this way. It should be noted that in critical art theory, there have been long-standing discourses around co-authorship and co-ownership, and a direct line can be traced back to (at least) Barthes seminal 1967 essay *The Death of the Author*[9]. Barthes here managed to position the concept of an author as a modern invention, one that is intractably linked to the rise of what some have called "high individualism", or as Barthes suggests, that is produced by the "prestige of the individual".

This prioritisation of the individual in our 20th-century cultural production models, and thus the focus on the author, is suggested to not allow us to see a piece of work as a text consisting of «multiple writings, issuing from several cultures and entering into dialogue with each other, into parody, into contestation». For Barthes, «there is one place where this multiplicity is collected, united, and this place is not the author, as we have hitherto said it was, but the reader»[10].

As I wrote in my recent book *Arts and Academia*[11], even in large-scale collaborations of multiple creators, specifically in the anglosphere, it feels as if we are still prioritising the individual above the collective. There is a tendency to emphasise the director, the composer, the conductor, or anyone that can be represented as the leader of a collective creative effort, and this still remains a strong instinct within our creative endeavours. Celebrity cultures have increased this tendency even more, and it is not a coincidence that those countries in the western world with the least wealth inequalities have much less of a tendency to foreground, celebrate and promote individuals seen to be the solely responsible creative leaders for what is often a collective effort. So I feel it is no coincidence that *El Sistema*, a music-educational program that fosters group tuition rather than individual tuition, emerged from the south and is foregrounded as a system for social change[12]. In contrast, in England, during the same decades, school-based and local authority-funded class-based music instruction was shrinking, including collective acts of music-making such as orchestras and ensemble work. Music and arts were cut in mainstream schools and local authority provisions, whilst private schools

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[8]  *Ibidem.*
[9]  Barthes 1977, pp. 142-148.
[10]  Barthes 1977, p. 148.
[11]  Boehm 2022.
[12]  Baker *et al.* 2016, p. 24; Booth, Tunstall 2016.

became increasingly the places where individual music tuition could still be provided to individuals who could afford it. Jonathan Savage recently suggested «government intervention in music education has disempowered music education communities wherever they are located»[13], and this marginalisation of music in English mainstream schools is happening «despite it being a statutory requirement as part of the national curriculum»[14]. But more than a cut to the arts, this is also a privileged individualism keeping a stranglehold in our cultures, where the choice of individual families to spend their money on private education of their children is perceived to be an act of freedom and choice, taking priority over the collective needs of all children requiring access to arts and culture.

The wealth distribution, here, is also a cultural distribution. In England, the country in the European space with one of the highest wealth inequalities, the average person struggles to access as much and as regularly arts and culture on a daily basis as compared to some other countries with much lower wealth inequality, as for instance, Finland. Thus it could be suggested that wealth distribution strongly correlates to cultural distribution and, with it, general well-being of society. This is connected to an emphasis on individualism, which – in a neoliberal economic conceptualisation – is one of the causes of inequalities, be it culturally or economically.

However, new thinking is emerging in our discourses and cultural expressions, one that positions various neo-liberal trajectories, built upon decades of high individualism, as being without sufficient balance with a critical mass of collectivism. One example of this in a cultural output can be seen in the newest of the Curtis Films published in 2021, exploring the tensions between the east and the west as a metaphor for tensions between individualism and collectivism. His starting point is a perceived powerlessness to change our world for the better:

we are living through strange days. Across Britain, Europe and America, societies have become split and polarised. There is anger at the inequality and the ever-growing corruption – and a widespread distrust of the elites. Into this has come the pandemic that has brutally dramatised those divisions. But despite the chaos, there is a paralysis – a sense that no one knows how to escape from this[15].

His six-part BBC documentary series «tells the story of how we got to the strange days we are now experiencing. And why both those in power – and we – find it so difficult to move on»[16]. In the director's own words,

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[13] Savage 2021, p. 483.
[14] Bath *et al*. 2020, p. 443.
[15] Curtis 2021.
[16] *Ibidem*.

at its heart is the strange story of what happened when people's inner feelings got mixed up with power in the age of individualism. How the hopes and dreams and uncertainties inside people's minds met the decaying forces of old power in Britain, America, Russia and China. What resulted was a block not just in the society – but also inside our own heads – that stops us imagining anything else than this[17].

As Curtis almost hints at but never states outright, we in the neoliberal, marketised world seemed to have associated concepts of individualism with concepts of freedom, forgetting that collective endeavours have also historically secured us the collective freedoms we needed to fight for.

There is, he argues in collages of documentary footage, a continuing tension and balancing act between individualism and collectivism: the old powers in the "western world" went to the extremes of individualism and became corrupted, resulting in nepotism and elitism. And Russia and China flirted with extreme collectivism in forms of communism, which in turn became corrupted, resulting in fascism and authoritarianism. In his documentary, he does not have an answer to how we could break our collective paralysis beyond quoting David Graeber (1961-2020) in the final ending screen: «the ultimate hidden truth of the world is that it is something we make. And could just as easily make differently»[18].

I would suggest that the answer lies exactly in finding that balance between policies and systems that support individualism and collectivism and that we see this already emerging as societies demand this rebalancing act without explicitly naming it as such. I have argued before that

if we see our history of cultural engagement on a linear trajectory, which is fraught with its own dangers of generalisations, we can slowly see a move away from high individualism to a more balanced inclusion of 'collectivistic' approaches, or 'co-creation'. Increasingly our creative communities are moving away from 'high individualism' or are, at least, adding more co-creative approaches to the mix. This is also supported by an increased use of digital tools and connectivity that make process collaboration more readily available than ever before. Thus creative clusters and networks, and within these, the cultural artefacts or processes, are increasingly more often than not developed in co-operation, in collaboration and in co-authorship. Often it is not clear who produces and who consumes, when the process starts and when it stops, and what is being produced and what it is exactly[19].

[17]  *Ibidem.*
[18]  *Ibidem.*
[19]  Boehm 2022, pp. 37-38.

## 3. *Culture 3.0: a balancing act*

It is useful here to consider Pier Luigi Sacco's concept of culture 3.0, which not only foregrounds the collective nature of cultural production in the modern era but also, with it less explicitly, foregrounds solutions for a more diverse and more accessible cultural engagement.

Oversimplified Sacco's tracing of how we as humans culturally engage moves from patronage (Culture 1.0) to intellectual property (Culture 2.0) to co-production (Culture 3.0) as key aspects of our society's engagement with culture and arts. The question of engagement could thus be informed by considering the question of patronage, access and gatekeeping. Are we – as Pier Luigi Sacco suggested already in 2011[20] – still too hung up on Culture 1.0 (with a key aspect being gatekeeping and patronage), and was this holding Europe back in terms of productivity by constraining access to cultural engagement? And in the UK, are we – as I suggested in 2017[21] – still hung up on Culture 2.0 (key aspects being gatekeeping, mass production and copyright), with less but similar negative effects on nationally dispersed productivity? And for the future, do we need, as both Sacco and I advocate, a move towards a rebalancing between the different ways we engage in arts and culture, ensuring there is sufficient support and investment and activity of the more diversity-loving type of Culture 3.0 engagement? This type of engagement is also enabled digitally and characterised by using open platforms, democratic systems, ubiquitously available production tools and individuals constantly shifting and renegotiating their roles between producing and consuming content.

Culture 3.0, with its focus on co-production and multiple author cultures, emerges at a time when technological developments make it easy to build new works as collages, assemblages, remixes or patchworks. Culture 3.0 can be understood as a historical, linear trajectory of cultural engagement. However, this simplification does not sufficiently consider that at this stage of our human evolution, we have all three categories of cultural engagement (Culture 1.0, Culture 2.0, Culture 3.0) existing in multiple layers and intractably networked into each other.

Additionally, the content created through a Culture 3.0 phenomena, often using disruptive technologies, ubiquitously available content, and consumer-producer ambiguity, has created new tensions all to do with who owns what and what to do with our gatekeepers[22]. The era of individualism seems to be receding, and co-creation and co-ownership are increasingly taking their place.

[20]  Sacco 2011.
[21]  Boehm 2017.
[22]  Sacco 2011.

In short, Culture 3.0 is the third iteration in this cultural evolution. The conceptualised evolution of cultural engagement traces a journey from Culture 1.0 to Culture 3.0. Culture 1.0 is «characterised by a distinction of high-brow vs low-brow, arts patronage, gatekeepers and value absorption»[23]. It is worth noting again and emphasising why it is so important. Sacco contends that Europe is hung up on Culture 1.0 type of cultural engagements and that this is holding us back in terms of productivity, creativity and diversity. I have suggested that in its creative industry and cultural policy, the UK is still focused on Culture 2.0, characterised by a focus on intellectual property (IP), and still has gatekeeping functions in place that create challenges when wanting to support open access to cultural and creative engagements and with it challenges for increasing diversity and wider access to the arts. My work suggests that the UK's focus on Culture 2.0 type of creative engagements subsequently resulted in creating policy that still relies on capitalistic, extractive processes focussing on commodifying outputs of creative endeavour based on individualistic conceptualised identities (e.g. intellectual property), inherently extractive, pooling wealth to the top and based on the high individualism of the 20th century.

But Culture 3.0 provides some ways forward, supported by a high amount of digital content production and digital connectivity. With its ubiquitously available production tools, mass distribution of content happens without mediators. One example of this is the relatively new medium of the podcast, which is highly distributed, low tech, low effort, and results in diversity-rich, active participation with high audience listenership. These are also often enabled through open platforms, with social media supporting these platforms and co-production occurring at various levels. This type of cultural engagement is often seen as democratic with constantly shifting roles of content producers and users. Today, I might listen to a podcast; tomorrow, I am recording one. Economic and social value is produced in sales and participation, and thus it does not absorb value anymore. As it is ubiquitous, it is hard to demarcate the industry. With no pre-determined market channel bottlenecks, the creative and cultural industries in the extreme may cease to exist, with culture no longer an aspect of free time use but entrenched in the fabric of everyday life. It is immersive.

This is important because this new conceptualisation can completely bypass the attachment of value judgement to art and cultural engagements, e.g. it simply does not have a high-brow vs low-brow division. This divide has wreaked havoc on our understanding of what art is, what should be funded, and how diverse it actually is. Accepting a high-brow vs low-brow divide leads to exclusivity. However, Culture 3.0 concepts provide a conceptualisation to understand creative and cultural engagement without needing a value judge-

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[23]  Boehm 2016, p. 37.

ment or a patronage model. Thus, the concepts around Culture 3.0 are worthy of being highlighted, with related terminology including "community arts", "socially engaged arts", "non-traditional arts", and "everyday creativity". But these terms are often associated with a value judgment in itself. This problem has long since been recognised. Compare Stephenson below.

If one accepts a broader definition of 'the arts', then it immediately becomes apparent that large areas of arts activity, especially those centred in youth cultures, are essentially ignored by public sector funding. The discussion can become circular in that young people are often categorised as having little or no interest in the arts, but as Rachel Feldman points out, "The real problem isn't that young people aren't interested in the arts – many are, with a knowledge and commitment which puts adults to shame [...] it's just that traditional arts provision has failed to engage their input, enthusiasm and creativity"[24].

The scope of these concepts has significant consequences on funding, including who and what can be funded and thus impacting the diversity of what art and culture are counted, which is funded and who has been able to retain a leadership position in these fields. The prospective positive impact, through balancing the Culture 1.0-3.0 ecosystem, makes it important for cultural policy. It has the potential to resolve the long-standing and real struggles for policy trajectories in this field, which go back in the UK to the – one might say – formation of the Arts Council (or CEMA) with its original focus on community well-being[25] and ending in a highly charged debate between art activists and the Arts Council. This struggle seems to wrangle and take ownership of concepts such as "cultural democracy"[26]. There are beneficial implications on how to shift funding to allow more diversity-rich participation in arts and culture but without the contentious or politicised debates between perceived metropolitan elitism vs democratic access.

Considering Culture 3.0 can drive new policy intervention by using a new understanding of the cultural phenomena. Here, the future of an increasing amount of cultural engagement lies in what I have suggested being a "co-production turn of the economy" based on the understanding that our organisations develop organically, that we achieve more sustainably for longer when we co-create, that we share in each other's "acts of creating" and that single ownership of intellectual property is often a method of gatekeeping, rather than a supportive tool of production.

This co-production turn of the economy, or Culture 3.0, is a conceptualisation which inherently minimises gatekeeping functionality and embeds

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[24]  Feldberg in Stephenson 2000, p. 27.
[25]  Hetherington 2014, p. 105.
[26]  Wilson *et al*. 2016; Jeffers 2017; Hadley 2018; Hadley, Belfiore 2018; Romer 2018; ACE 2020.

a much more fluid access to content production. It is characterised as using open platforms, often being perceived as democratic, using value creation, ubiquitously available production tools and individuals constantly shifting and renegotiating their roles between producing and consuming content. The Culture 3.0 model focuses on co-production, co-curation and re-framing people as both cultural producers and users. In this evolution, power, resources and production are more equitably devolved. Wider society is involved in the co-production of art, so in turn, it better reflects society and its diversity and intersection of identities.

Thus, in summary, the Culture 3.0 conceptualisation allows for:

– a de-emphasis of the individual, which could be considered tied to historic notions of the 20th-century concept of high-individualism, and this de-emphasis provides a re-balance with an alternative based on collectivism or co-production, reacting to what I have coined the co-production turn of the economy;

– minimisation of gatekeeping functionality, thus allowing minority communities to more easily access leadership positions and funding structures for arts and culture;

– consideration of the problem of lack of diversity of arts to be one of definition and eligibility (e.g., gatekeeping and structural exclusionary practices) rather than lack of cultural engagement. Culture 3.0 thus redefines art and cultural engagement to be inclusive of those forms of activities that are already active in minority communities and recognises that the diversity problem in the arts and cultural sectors is one of leadership and funding, but not one of cultural engagement.

The Covid-19 pandemic gave us a halting point in our neo-liberally conceptualised trajectory built upon decades of high individualism without sufficient balancing with a critical mass of collectivism. I have recently structured this within a UK context, as in table 1 below.

| Era | 1951/53 | 80s-90s | 1997-2010 | 2010 | 2015-2020 (up to Covid19) | Pandemic era |
|---|---|---|---|---|---|---|
| Imaginaries | Private cultural patronage | Public cultural patronage | Cool Britannia/ Creative Industries | Austerity Britain | Brexit Britain | Post-Pandemic Recovery |
| Lenses | Culture 1.1 and 1.2 | Culture 1.X | Culture 2.0 | Culture 2.0 | Culture 2.0 (policy) Culture 3.0 (civil society) | Culture 3.0 |
| Characteristics | High Individualism | High Individualism | Cultural Turn | Corporatocracy | Co-production Turn | Placemaking |
| Which crisis | Post-war trauma | Mass vs Class | Manufacturing/ Industry | Deficit/ Austerity | Immigration Europe | Pandemic |
| Political Goals | Welfare vs Prestige | Education vs Excellence | Economic Productivity | Reducing the state | Exiting EU | Recovery Levelling Up |
| Structural | CEMA (Origin of Arts Council 1940); Festival of Britain (1951) | Arts Education in schools and as part of the national curriculum | Creative Industry Task Force, DCMS, NESTA, UK Film Council, DfES, Devolvement of ACE to regions, ARHB to AHRC | DCMS; Bonfire of the Quangos; Cuts t public services and arts funding | DCMS shift to digital | Debates about new economic/ social models |
| Discourses | Art for "everyone", "everywhere", "welfare", Festival of Britain seen as Socialist agenda; Arts as Welfare; Art as an International Pride | 80s and 90s debate of "cultural democracy" versus the "democratisation of culture" (e.g. criticism of mass culture vs a defence of intellectual culture), Arts Education in Schools | Definition of "Creative Industries"; Mapping Document, NESTA Founding Docs, Creative Britain Speeches, Dearing Report, etc. "Culture and Creativity: The next 10 years" (2007), Creative Britain (2008) | Big Society, "Philanthropy is good" narrative, DCMS; austerity, cuts to public services including arts and culture | Wealth divides; economic dead ends; environmental unsustainability; Brexit / Levelling Up | Breaking up of the UK; Pandemic Recovery; Green Recovery; Diversity; Levelling Up; World of work; renewed belief (?) in more state |
| Agency | Clement Attlee (Labour); Winston Churchill (Cons); Civil society | Margaret Thatcher and Major (Cons); Civil society | Blair (Lab); Chris Smith (DCMS); Lord Puttnam (Nesta); Tessa Jowell; Civil society | Cameron (Cons (LibDem); Civil society | May; Johnson; Civil society | Johnson; Sunak; Devolved govts; Regions |

Tab. 1. High individualism and Culture 3.0 in the UK (more details, see Boehm 2022)

There are many signs that co-creation is on the rise in the cultural sectors, the business sectors, in government thinking, industrial strategies and also in policies addressing various crises from environmental to the pandemic. Terms and words are signs of this evolution, from "co-curation", "place-shaping", "co-production", "participatory", "co-operative" to "cultural democracy", "everyday creativity", or "collaborative".

Despite various governments in different nations having had a tendency to centrally regulate society's cultural and economic progression, concepts of partnership work and collaboration abound and cannot be swept under the individualised carpets any longer.

But we do need to support this growing awareness with rigorous, critical frameworks and concepts able to be used in creative practice, allowing creatives to understand this new opportunity to shape the world in which we all live as a place where we co-create the future together.

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# Design thinking in career planning. Implementing tools and mindsets

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*Abstract*

This chapter looks at visual tools that are used mainly in design thinking methodologies. It explores how these tools can be utilised in storytelling and career planning. The implementation of a designer mindsets allows one to look at one's own work with a critical eye, to be open to improvement, to not fear mistakes and to be able to learn from those mistakes. The identification and the correct use of divergent and convergent mindsets allocating the appropriate tools for a given career design challenge are the key aspects of a successful career plan.

Building up a narrative can be challenging when the only tools available are verbal ones and often leads to linear, one stranded outcomes. Planning a career path is even more challenging, as one may not have a clear goal or a sense of where the narrative should go next.

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In the next sections we will try to provide insight and tools into life design. These tools and methods can be useful in a wide range of situations, whenever one is feeling stuck or has to make an important choice or where there is a moment to ponder one's life journey and wants to plan ahead. The same tools that are used to define a company's strategy are also useful to create a personal vision and plan the necessary steps. Introducing visual tools and design thinking mindsets into the career story creating process enables the creator to build up a story much more like a drawing or a picture; not linear, highly associative and layered in meaning.

## 1. *Design thinking in business*

*What is design thinking?*
*Why is it widely used and in what fields is it utilised?*

Design thinking is a human-centered approach to innovation that draws from the designer's toolkit to integrate the needs of people, the possibilities of technology, and the requirements for business success[1].

Design thinking is generally defined as an analytic and creative process that engages a person in opportunities to experiment, create and prototype models, gather feedback, and redesign. Several characteristics (e.g., visualization, creativity) that a good design thinker should possess have been identified from the literature[2].

Design thinking is a creative, structured approach to problem solving. It is used widely in business, innovation, education, engineering and other fields. It helps us understand the context of the problem, to see opportunities for development and create new solutions and knowledge on the given subject. The thinking processes include the user's perspective by utilising different tools to make sure the outcomes are usable and connected to the needs of the user. An important quality of design thinking is that it acts as a roadmap for any unknown subject or environment, and it can be utilised for individuals as well as it can for groups or teams.

Design thinking is usually used in the business world to come up with new ideas for products or services, to plan events, to make processes easier or to create a strategy for the company. It helps design teams to involve stakeholders in order to create holistic solutions.

[1]  Brown 2019.
[2]  Razzouk, Shute 2012, p. 330.

**FOUR ORDERS OF DESIGN**
diagram adapted from the 'Four orders
of design' by Richard Buchanan

4. THOUGHTS
systems

3. ACTIONS
interactions,
experiences

2. THINGS
objects

1. SYMBOLS
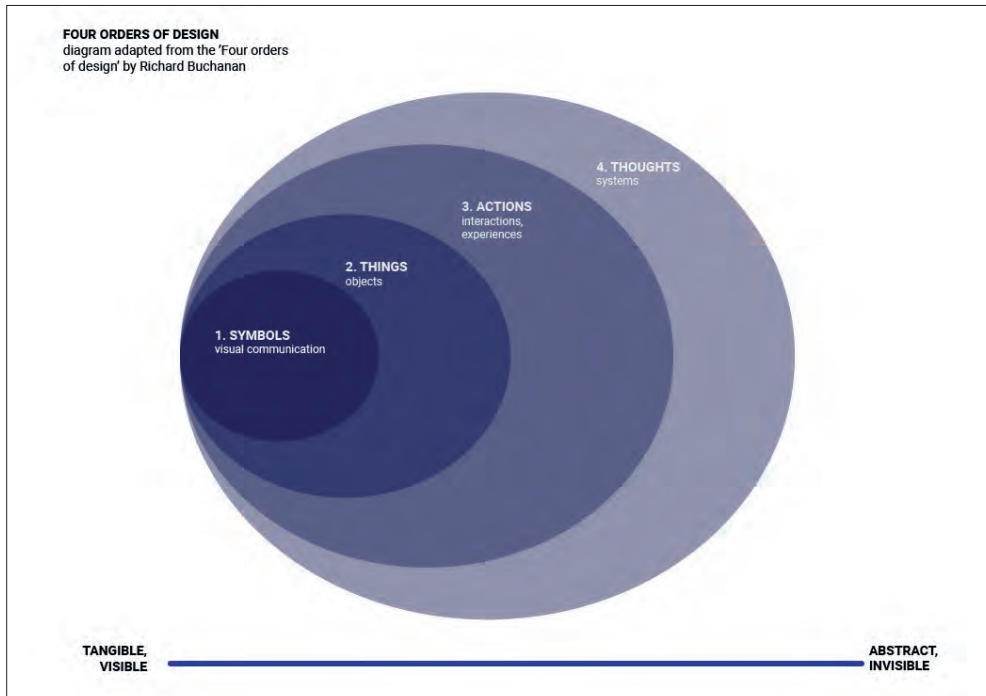visual communication

TANGIBLE,
VISIBLE

ABSTRACT,
INVISIBLE

Fig. 1. Buchanan's orders of design (source: authors elaboration on *Buchanan's Orders of Design*, <http://redeinovagov.blogspot.com/2015/11/four-orders-of-design-richard-buchanan.html>, 22.12.2022.)

As shown in figure 1, the main levels of design are graphic, industrial, interaction and systems. Interaction and systems are really interesting in relation to career design, as it is about connecting with other people and recognising patterns is one's life.

In the middle of the 20th century, we realised that we can also design activities and processes. We work progressively more with these activities and services. That's the third order of design. In the beginning we called it Human Computer Interaction. Now we work with any kind of interaction – it's about how people relate to other people. We can design those relationships or the things that support them. It's this interaction I'm after. [...] The fourth order of design is the design of the environments and systems within which all the other orders of design exist. Understanding how these systems work, what core ideas hold them together, what ideas and values – that's a fourth order problem. Both the third and the fourth order are emerging now very strongly. Some designers have the ability to deal with these very complex questions that lie at the core of our social life. Not every designer, but some have the ability to grasp the ideas and the values at the core of very complicated systems. Those are fourth order designers[3].

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[3] *Buchanan Orders of Design*, quot. in <http://redeinovagov.blogspot.com/2015/11/four-orders-of-design-richard-buchanan.html>, 22.12.2022.

A point that could be added to this quote is that the skills that allow us to deal with complex questions and understanding services can and should be developed in design education.

For this process of design thinking and complex problem solving to work effectively we need creativity, cooperation and experimental attitudes. The methodology relies on mostly visual tools to help all participants achieve their fullest potential in the aforementioned mindsets.
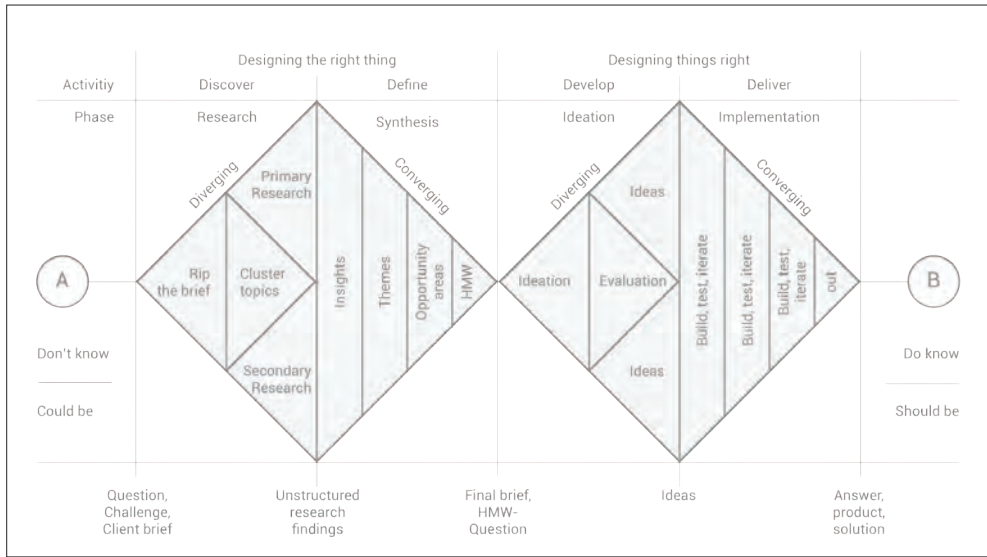


Fig. 2. The Double Diamond revamped (source: Nessler 2016)

As presented in figure 2, two dynamics alternate throughout the process. Divergent (widening) and convergent (narrowing). One of the most valuable tools a designer can have is knowing where they are in the process. Placing themselves on this roadmap determines what tools can be most useful and what outputs can those tools provide.

Divergent processes require curiosity, a non-judgemental attitude, a certain hunger for information and a setting aside of one's own preferences and prejudices. In a more traditional project where the designers work on a product for example, these divergent phases are useful for exploring the needs of the user, empathising with them and generating ideas that may solve said problems. In the career planning or life design sense these divergent parts of the process are more about self-exploration without fear or judgment and free ideation for any type of solution, no matter how crazy, unattainable or risky it may seem. The result of a divergent phase is a wide range of information or ideas, a pool of knowledge. However, utilising the divergent mindset alone cannot yield concrete results. To achieve concrete results we need to use the convergent mindset.

Convergent mindset is about narrowing down our possibilities, making decisions and setting priorities. For example, in a product design process this means finding insights in the research, naming the most pressing issues to be able to see the essence of a problem or evaluating and then deciding between ideas to make them feasible. In a life design context, this convergent mindset is about evaluating what is possible, what is most important to work on and deciding on which steps to take to get to the defined destination. The result of a convergent phase is a well-informed decision and a thoughtfully worded challenge.

The design thinking process can be divided into four further phases: discover, define, develop, and deliver. Following these main steps allows the designer to get a deep understanding of the given subject (discover), find the core problems that need solving (define), generate original and innovative ideas (develop) and finally choose and build the most viable concept from those ideas (deliver). These phases alternate divergent and convergent mindsets.

The process needs to start with mapping out opportunities and problems (discover), which is a divergent phase. In this process the main goal is to get as much information about the subject as possible. No finding is too small, we do not look for order or patterns yet, we just collect data.

The next step is to make sense of all of the information we obtained so now we have to switch to convergent thinking. This means clustering information, finding patterns, recognising priorities, choosing information to act on and reframing the problem.

When the first two phases are done correctly, often the problem we started with takes on a different form. This is called the "debrief" and it is a key element to the whole process. Very often this is a big "AHA!" moment for the designer.

For example, a designer is hired to design new chairs into the waiting room of a telecommunication service provider. The client says that the old chairs must be very uncomfortable as no one wants to sit down while waiting for customer service. The designer goes through the first two phases of design thinking; he researches the situation and, in an interview, asks a customer why she does not sit down in the waiting area. The customer says "I'm sure it's comfortable, but if I sit there, I can't see when they call my number". Now the problem is not the chairs, the reframed problem is the arrangement of the waiting area. Had the designer not been so diligent in his process and only designed what was asked of him initially, the new chairs would still have been empty in that waiting room.

Once "discover" and "define" is complete and the rebrief is worded correctly the ideation phase begins. This reframing moment is a crucial part of the process. People who jump right into ideation or even building a solution might just miss the whole point of the project and spend time and energy on the wrong problem.

In a life design context this rebrief is the moment of realisation, this is the point where a vague feeling or motivation becomes a clear goal and a tangi-

ble, actionable challenge. For example, a student's initial career goal is to be famous but when diving deep into the "whys" and evaluating the findings of self-discovery he may find that it is more precisely a longing for validation and a fear of being an impostor. That positions his further ideation and solution searching in a different way than when he is just aspiring for fame.

Design thinking is usually used in the business world to come up with new ideas for products or services, planning events, making processes easier or to create a strategy for the company. It helps design teams to involve stakeholders to create holistic solutions.

Once we have a clear challenge, preferably in the form of a question, then we can start the long-awaited brainstorming session. Often, when working with non-designers or participants who are not used to this frame of thinking, they cannot wait for this part. In their minds, the main event of any innovation driven workshop is brainstorming, so any work preceding that is perceived with a bit of frustration. Ideation or development can be interpreted in a career design context as a tool to map out all the possibilities and all the choices one could make. This requires a distance between the subject and the problem so the session it is often playful in nature and quick in timing to keep the ideas fresh and to not leave space for hesitation.

The fourth phase in the process is "deliver", which can mean many different things depending on the length of the project and the medium of the desired output. A delivered output may be a storyboard, a prototype or a fully developed product or anything in between. This is a strongly convergent phase of the design thinking process. In a career design context this is the place for making plans, deciding which ideas to act on and how exactly to do that. Often these actionable ideas can be separated into short term or long-term categories. Short term tasks give an opportunity to act instantly, to receive quick feedback and provide a feeling of satisfaction – it may be a phone call, sending over a portfolio or going to a conference, anything that has the possibility to yield quick results. These tasks are important, but we cannot neglect the long-term tasks as they provide longevity and authenticity to the whole career plan. Long-term tasks might be starting a new project, bringing in new colleagues, or starting to learn a new skill.

As you can see from this description of the design thinking process, this approach is a great fit for mapping out possible futures and imagining several outcomes for a given situation.

Designers do not aim to deal with questions of what is, how and why but, rather, with what might be, could be and should be. While scientist may help us to understand the present and predict the future, designers may be seen to prescribe and to create the future, and thus their process deserves not just ethical but also moral scrutiny[4].

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[4] Lawson 2010, p. 138.

Design solutions also need to be applicable as without practical considerations, all concepts and ideas are stuck in the theoretical realm.

## 2. *Personal design thinking*

*How can we use design thinking in personal life (like career planning)? Why can career design be considered a "design problem"?*

«The subject matter of design is potentially *universal* in scope, because design thinking may be applied to any area of human experience»[5].

As discussed in the previous paragraph, design thinking is a great fit for complex problems or in the case where the ideation needs to involve numerous stakeholders. But how is it a convenient toolbox for exploring one's career and professional identity? We can find many similarities between design problems, design methodologies and how we make decisions about our careers and personal lives.

As outlined in Lawson's book[6], design problems have a few indistinctive elements, such as the possible solutions to a given problem are not finite and there is no one right answer. Once we decide on a solution it will bring out, other questions and challenges thus propelling the design process into infinity. The process with which we approach these complex or "wicked" problems seems to be parallel of the way we approach our life decisions, that is the process does not have an ending point. Resting points and milestones appear but never for too long as there is no final or correct answer "everything is a prototype". The process involves finding the problem and then trying to solve the problem and, most importantly, both the process and the solution are subjective in nature.

«The problem for designers is to conceive and plan what does not yet exists, and this occurs in the context of indeterminacy of wicked problems, before the final result is known»[7].

As Buchanan writes in *Wicked problems in design thinking*, design thinking is particularly equipped to deal with "wicked problems". These are defined as problems that are complex, ever changing and have no determined solution. Career or life design fits into the "wicked" category of challenges, as it is full of moving parts and unknown outcomes[8].

Problems, such as questions around one's career, cannot be fully understood and analysed via scientific approaches. One needs to consider the personal, the financial and many more ever-changing factors that play a role in our career

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[5] Buchanan 1992, p. 16.
[6] Lawson 2010.
[7] Buchanan 1992, p. 18.
[8] Buchanan 1992.

decisions. Of course, every person's own priorities play a huge role in deciding what parameters should be included in that decision making. Design thinking helps to navigate this complex problem, by allowing the person to create their own set of rules for determining what has positive or negative consequences in their context. Visualising, prototyping, testing different hypotheses and implementing feedback each time aids in gaining a clearer understanding of the "wicked" problem and aids in synthesising solutions accordingly.

Design thinking employs divergent and convergent mindsets for each given phase of the process. It is very important to learn the appropriate mindset for a process. For example, the divergent mindset is needed for successful ideation, but the same divergent mindset can be destructive in a decision-making phase. The same goes for personal career design: one has to identify which phase needs our attention and what mindset and tools can be utilised for further exploring that theme. The practice of this switch between divergent and convergent mindsets is essential to come up with effective and innovative solutions.

Why are career design and design thinking skills important in developing students' work and attitudes?

Thus, to help students succeed in this interconnected, digital world we live in, educators should support students in developing and honing 21-st century skills (e.g., design thinking, systems thinking, and teamwork kills) that enhance their problem-solving skills and prepare them for college and career[9].

What are the tools that can be used in storytelling and career planning? Our proposed method to create personal career plans combines the benefit of visual thinking and storytelling to create future scenarios with the back-casting method used in strategic design. These methods work in tandem with a canvas as a tool to provide the framework for the whole design process. To understand the benefit of each element, we provide a brief explanation why these steps can help in the difficult process of creating a personal vision and planning the necessary steps to achieve it.

3. *Mindsets and tools connected to life design*

*What are the main mindsets that can be developed with design thinking? How are these mindsets useful in the career design context?*

Design thinking requires certain attitudes and mindsets to make the process work. As discussed above, knowing when to use divergent or convergent

[9]  Razzouk, Shute 2012, p. 331.

thinking patterns and being able to switch between those two mindsets is crucial. This paragraph describes in more detail the nine mindsets that create the framework for open-minded and innovative problem solving.

*Accepting uncertainty*

Usually this is a hard one to master. This means accepting the aforementioned "wickedness" of the problem, seeing a problem as a complex, changing system of parameters and not be intimidated by it. It requires one to trust the design thinking process to make sense of any given complicated problem.

*Human centred approach*

Human centred design is implied in the context of career or life design. But in a broader context this means empathising with different points of views. For example, empathising with the perspective of the employee and simultaneously the perspective of the employer. Stepping outside of our own point of view can be very difficult but at the same time it can yield great insights.

*Visual thinking*

Being able to communicate our thoughts, concepts and questions in not just verbal ways is a very useful tool. Creating symbols, using visual tools, and adding layers of meaning to a story has great potential for revealing emotions, associations, and deeper connections in one's own narrative. In a broader sense, visual thinking refers to the skill and the willingness to instinctively communicate via visual language, thus making any ideation processes more straightforward.

*Practicality*

This approach does not only mean to think about what is feasible in the short term. Practicality in this sense means "thinking with your hands", a kind of "try it and see" attitude that accelerates the creative process and gives great opportunity for iterating, developing ideas.

*Storytelling*

Storytelling is the ability to frame a situation in a narrative thereby making it easy to understand, clear to navigate and interesting to improve. It helps us empathise with any persona involved in the story. Just think about how a great metaphor can be useful in understanding an abstract problem, that is the power of great storytelling. We go into detail about this mindset later in the chapter.

*System thinking*

Knowing that no idea or solution exists in a *vacuum,* and it has effects, consequences is something every designer should keep in mind. It is easy to

forget about the context of a problem when we are hyper focused on one a tiny detail of the project. A skilled designer has a sort of dual vision that allows them to see the problem in its context, the big picture and simultaneously is able to zoom in on details of a solution. This is crucial for achieving a long term, implementable and sustainable solution to any problem.

### Cooperation and co-creation

No design, product or concept is made in a totally solitary manner. In the case of product development, cooperation with different departments is fairly obvious. But even in a life design context, one cannot synthesise, ideate and create all alone. We live and work in communities, our lives are connected to others, so it makes sense to involve certain stakeholders, viewpoints, and feedback from outside. Of course, the final decision rests on the designer's shoulders.

### Empathy

Empathy is the ability to "walk a mile in someone else's shoes". When the aim is to create a solution for a specific user group, we can use our research skills to obtain information about the group but something more is needed to create truly usable and loveable results. That "something more" is empathy, a skill that is very valuable in design and often underrated. Empathy, in regard to life design, is important for understanding our past selves, seeing our situation through someone else's perspective.

### Divergent thinking

This mindset was discussed in the previous paragraphs. The most important thing about divergent thinking is to keep an open mind about possibilities. This mindset is extremely useful in brainstorming, collecting data and imagining futures.

### Convergent thinking

It is the complementary mindset to divergent thinking. As seen in the chapters above, convergent thinking is useful for synthesising, prioritising, creating categories. Creating a complex research report or a complex product concept relies heavily on convergent thinking patterns.

## 4. Visualisation

*Why is visualisation important?*
*Why are visual tools different from verbal tools?*
*What is visual storytelling and how is it different from verbal storytelling?*

Most of the tools borrowed from design thinking that are used in career planning are visual ones. This is no accident, as visual tools help us communicate more to the point, ask more vital questions, and come up with more innovative ideas. Moreover, drawing or visualising a problem or challenge opens up more inquisitive questions about the nature of the problem and the attitudes/motivations of the persons themselves. Creating pictures helps systems thinking and visualising future scenarios – which is the first step to reach a desired outcome.

For example, by drawing a roadmap about what major milestones and decisions lead to one's current position we might decipher a lot of layered meaning and ask more questions that help us see one's life in context. It is not a coincidence that we sometimes call this ability "big picture thinking". As you will see in the next paragraph, mapping out one's past, present and future can yield a lot of additional insight into one's professional and personal values.

Verbal storytelling is at the basis of every human interaction: we understand the world through stories, from the earliest ages, we make sense of our surroundings via stories.

Verbal (written or spoken) narratives can be very detailed, descriptive, and useful in exploring a problem which has clear chronology – as it is used in psychotherapy for example. Mapping out a complex situation or wicked problem, as mentioned above, might need some other tools that allow the designer and the user to see these layers and meanings simultaneously and draw new connections between parts of the picture.

Visual storytelling creates an opportunity to be less specific, more associative at first try. This quality is very helpful when working with such a sensitive topic as one's life or career choices and can sometimes act as an antidote for writer's block. You do not have to "start at the beginning". With visual tools you can start at whichever point is the most tangible and work your way around that.

Drawing or any visual medium for that matter allows this non-linear approach not only for the creator but for the viewer as well. A story or a problem visualised leaves more space for interpretation than text. Moreover, visual tools have a unique quality that they let the viewer decide the order in which the information is taken in. Diagrams, drawings, collages etc. can facilitate gradual development (working from a main theme and going into more intricate details) and reflection[10].

«The order in which a viewer gets information from a drawing is not determined by the author. Even the order in which we draw is less predictable and structured»[11].

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[10]  Razzouk, Shute 2012.
[11]  Lawson 2010, p. 291.

## 5. Storytelling

*How do visual tools and storytelling connect?*
*How is storytelling useful in the design thinking framework?*

As established before, design thinking employs divergent and convergent mindsets, or analytic and synthetic approaches. Being able to use both of these mindsets when fitting, finding the right balance of analysis and synthesis is a difficult thing to master. Storytelling naturally brings these mindsets together in an organic way[12].

The main use of storytelling in design practices is to gain insight and empathy toward the user to make the solutions easy to use, loveable and altogether human-centred. Similarly, when designing our own career, we exercise empathy towards ourselves, try to learn new insights about our path in life. Creating a narrative, expressing it and looking back on it has an investigative function. It can act as a simulation in which we can examine the stakeholders and how they react to certain changes applied to the storyline ("what if this character chooses to learn a new profession?"). We can also use storytelling to understand patterns of causes and effects and how one step can logically follow another, combining separate ideas into a coherent concept.

From the standpoint of a reader or listener, stories are revealing journeys that we can take multiple times, discovering new things in each telling. But storytelling itself is also a process of discovery for the teller[13].

## 6. Back-casting

*Using back-casting as a tool to visualise a future scenario*

The back-casting method, linked to John B. Robinson[14], came into design thinking from the area of future research. The novelty of this method is that it is not forecasting (as the name suggests), it does not look at the future from the present's perspective but rather sets a future goal and looks back at the present to find out what steps are necessary to achieve said goal.

First, we create an ideal vision of the future and go from there, backwards, trace our steps back to the present – resulting in a much more ambitious plan then we would have if working with forecasting. With forecasting we can

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[12] Parrish 2006.
[13] Parrish 2006, p. 73.
[14] Robinson 1990.

avoid that our present problems cloud the possibilities for the future, as we usually assume that things that we do not like now can become even worse with time resulting in a dystopia[15].

When defining an expected outcome of a design project, planning the steps for an ideal vision of the future can be just as useful as in career design since in both cases our task is to set up a positive vision whether it is short term or long term. During the back-casting process we ask our participants to set a goal 1-3-5-10 years into the future. Then, step by step, backwards, we uncover what needs to be done to get back from our vision to our present. This way a vague, unreachable vision becomes a tangible, actionable set of tasks, a sort of backwards roadmap on which we can mark hurdles and dangers that may hinder our journey but also sources and opportunities that help us keep on track.

Back-casting is a method that works best with not only verbal but also with visual tools. Imagining an ideal future vision is in itself a visual task performed by seeing a desired outcome in your mind's eye and then expressing it in various forms. The more detailed, deep, nuanced, and colourful this vision is, the more accurate our aim for a future can be and we can express ourselves more clearly when communicating with others on this topic. In conversation about our careers often an arc or a timeline is the main visual aid that guides us. We can use these motives on which to base our detailed visualisation. It can be hand-drawn, digitally edited, painted, collage-work or whatever is comfortable for the one creating their vision. Using visual tools opens up more possibilities for delivering meaning – for example the use of colour or icons can indicate emotions.

Creating images throughout the process makes our own thinking easier, more playful and also creates the possibility of a deeper, more layered discussion with our peers regarding our career goals.

## 7. *Canvas*

*How can we provide a visual framework for activities?*

Using canvases can help us to design something in a visual way, following certain steps. For this reason, they are widely used in design and business (e.g., the business model canvas)[16].

A canvas is a visual workbook. It can show a complex task in its entirety, while at the same time have space for working out the details. These canvases

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[15]  Wasserman *et al.* 2015.
[16]  Osterwalder, Pigneur 2013.

can be used online or in printed versions. When printed, it is useful to work in big formats, such as A3 and upwards. Online use is best if the platform we use is optimised for real time multi-user interaction, such as Miro or Figma.

The role of canvases in facilitation is to make any complex task more transparent and intuitive and thus easier to tackle. It is widely used in various contexts from business plans to career design. The user can see the individual steps as well as the whole process laid out in front of them. It is very useful to look back on every step at the end of the process thereby seeing the process as a whole. A complex task, such as designing the next five years of one's life, may seem too big to handle the question could be asked where do we even start? But if we break down this huge task into smaller, structured, and well-instructed parts, suddenly it becomes a step-by-step sequence of manageable tasks. This change of scale allows the individual or even groups to make complex plans and visions for the future.

The individual tasks of a canvas can build upon verbal or visual skills. The main criterion when working on the canvas is that any thought expressed should be easy to understand and transparent for even those who did not participate in the task. The order of the sub-tasks on a canvas is predetermined and needs careful consideration from the facilitator or the designer of the canvas. The order just like the tasks themselves need to be easy to follow. There should be strong visual cues such as colours, while markers such as arrows can help the user navigate the canvas intuitively and confidently. Within each sub-task there is usually a short-written instruction that describes the main goal of the task and gives an ideal timeframe for it.

As a facilitators or instructors, our role is to introduce the user to the canvas's primary goal. For example, we might tell participants that this canvas will help you map out the next five years of your career. The facilitators job in this sense is to prepare the canvas ahead of time and to help clarify any instructions, remind the participants of the timeframe, and provide any help needed on sight to make the use of the canvas as easy as possible.

A good canvas visualises and thus makes a complex process transparent and easy to navigate. It helps with time management and acts as a documentation tool for partial and final results alike. The canvas should make communication easier between and within teams and can be used as a valuable presentation tool, since parts of or the whole canvas can act as a visual aid when presenting. The canvas can be used again and again, going into further details on each sub-task or based on user's feedback can be developed and refined for more efficient further use.

8. *Conclusions*

In the book *Designing your life*, Bill Burnett and Dave Evans talk about how they needed a set of tools to help their students prepare for the lives in front of them and that design thinking offered a solution to that.

Design doesn't just work for creating cool stuff like computers and Ferraris; it works in creating a cool life. You can use design thinking to create a life that is meaningful, joyful, and fulfilling. It doesn't matter who you are or were, what you do or did for a living, how young or how old you are—you can use the same thinking that created the most amazing technology, products, and spaces to design your career and your life. A well-designed life is a life that is generative—it is constantly creative, productive, changing, evolving, and there is always the possibility of surprise[17].

For students starting their career, faculty and anyone who may be interested in designing their next steps in life, design thinking mindsets and visual tools can facilitate finding challenges and opportunities, generate ideas to set and achieve goals and give space to share and reflect on past experiences. With the right direction and application of the fitting mindsets the process of creating a future vision can be a playful, manageable task.

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# Equity, inclusion and feminist pedagogies

Barbara Knežević*, Michelle Malone**

*Abstract*

This paper describes and expands on the contributions the research team at Technological University Dublin have made to the *DICO Digital Career Stories* Erasmus+ project from March 2021 through February 2023. This paper examines the TU Dublin presentation of specific Fine Art research methods and technical and practical tools, as a unique way to open these discussions around ethical teaching with regards to access, technology, gender, class, ethnic and racial diversity. This paper looks at some of the specific tools and methods common to fine art education and practice in the points of sharing sessions to ask how lecturing staff can deliver careers learning in the creative arts that is considerate and sensitive to the unique challenges that are presented in terms of equity and inclusion in third level creative arts education and careers stories creation.

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1. *Introduction (Barbara Knežević)*

This paper describes and expands on the contributions the research team at Technological University Dublin have made to the *DICO Digital Career Stories* Erasmus+ project from March 2021 through February 2023. The TU Dublin academics involved in this project are Barbara Knežević in the role of principal investigator and project leader, Michelle Malone as senior research assistant and Dr Michael O'Hara as contributor to the second workshop.

Together, the TU Dublin team were responsible for the design and delivery of a series of five "Points of sharing" sessions that functioned as a reflective diary for the DICO team and our work together on the DICO project. Each of the contributions to the project from partner institutions was further reflected upon and adapted into a Points of Sharing session.

The objectives of the points of sharing sessions were twofold. Firstly, they functioned as a way of framing and opening discussion about how we could implement feminist, inclusive pedagogical methods in our DICO research and to talk about ethical and socially inclusive pedagogical methodologies in the context of digital career stories creation. Secondly, the challenge for the TU Dublin team was to outline specific fine art research methods and technical and practical tools to the team, as a unique way to open these discussions around ethical teaching with regards to access, technology, gender, class, ethnic and racial diversity. The TU Dublin team demonstrated some of the specific tools and methods common to fine art education and practice in the points of sharing sessions to ask how lecturing staff can deliver careers learning in the creative arts that is considerate and sensitive to the unique challenges that are presented in terms of equity and inclusion in third level creative arts education and careers stories creation. The points of sharing' sessions were designed to reflect on the work undertaken in the DICO project, using the methods of fine art practice through the lens of and by activating feminist pedagogical strategies.

This paper examines the theoretical and artistic methodologies we considered and implemented to deliver our points of sharing workshops and intellectual outputs on the DICO project. This paper also grounds our contribution to the project firmly in our key considerations of self-reflexivity in our project work, and in considerations of feminist approaches to equity, ethics, and inclusion in delivering learning in creative arts careers in third level education in our institutions. This paper will outline the intersectional feminist practitioners and writing that have inspired and guided our contributions to the DICO project.

In terms of practical artistic strategies, this paper will outline and explain our use and inclusion in our workshops of strategies of oral histories in contemporary artworks, feminist forms of storytelling, the use of expanded sculptural methods. At the end of each section, we have provided workshop outlines

that function as a toolkit for replicating these workshops and their aims. In this paper we place these practical, workshop-driven elements in direct conversation with our theoretical and methodological inspirations to provide a picture of what has guided and driven our intellectual outputs on the DICO project.

## 2. *The carrier bag: fine art methods for feminist storytelling (Barbara Knežević)*

In June 2021 I designed and lead the workshop titled *Carriers of Stories*[1], which took place early in the DICO project and served as an introductory session for the team. This workshop considered the role of narrative storytelling in contemporary art and in broader culture. The workshop questioned methods of storytelling and how certain narrative methods and prevailing dominant cultural narratives can determine whose voices are heard and given space. This session looked at aspects of narrative storytelling in the discipline of fine art using various mediums and methods typically practiced in the fine art discipline and specific to the team at TU Dublin. This session was concerned with considering how cultural conventions around storytelling influence our thoughts about gender, history, and civilisation and to discuss this through the methods of fine art practice.

I would go so far as to say that the natural, proper, fitting shape of the novel might be that of a sack, a bag. A book holds words. Words hold things. They bear meanings. A novel is a medicine bundle, holding things in a powerful relation to one another and to us[2].

In my early work on the DICO project I referred to the work *The Carrier Bag Theory of Fiction* by Ursula Le Guin. I adopted her motif of the bag, a holder of stories and Le Guin's powerful allegory that a story resembles a bag, or even a medicine bundle that creates certain relations between us politically, socially, ethically and the implication that this medicine bundle has the power to heal or harm us. Le Guin's writing was pivotal to my work on the workshop and was used as a conceptual framing device for the session and for the TU Dublin contributions more broadly. *The Carrier Bag Theory of Fiction* was provided to participants and was used in the workshop as a central point of discussion and reference. The emblem of the container or carrier bag as a cultural device was an important reference as it describes a way of holding multiple narratives.

[1] Knežević 2021.
[2] Le Guin 2019, p. 34.

In *The Carrier Bag Theory of Fiction* Ursula Le Guin provides a critique of what she calls "the killer story" or the heroic origin story of humankind. She describes the "killer story" as a human origin story that features the spear or a weapon of war as an exciting and compelling story to tell ourselves. Returning to the allegory of the medicine bundle, what Le Guin seems to imply is that the "killer story" is an example of a story that has the power to harm us, particularly when it operates at the exclusion of other cultural stories. Instead of the spear, in this piece of speculative writing Le Guin proposes the device of the carrier bag, the net, or a receptacle as an alternative metaphorical device to reframe how we think about storytelling as an ethical, healing, and nourishing practice.

Le Guin frames this conversation clearly around gender, where the patriarchal, phallic device of the spear and the "killer story" that drives dominant narratives of civilisation is privileged in Western discourse and subsumes other narratives. As Le Guin writes

I'm not telling that story. We've heard it, we've all heard all about all the sticks spears and swords, the things to bash and poke and hit with, the long, hard things, but we have not heard about the thing to put things in, the container for the thing contained. That is a new story. That is news[3].

Le Guin describes the device of the receptacle to gather food and form sustenance as neglected as it is less exciting, less compelling than the story of the mammoth slain with the spear. This net, this receptacle is proposed by Le Guin as a new old story, a story we can rediscover and rehabilitate how we think of storytelling and how we know ourselves through the stories we tell. Le Guin offers an alternative method for telling stories, one that is plural, open, mutable and more reflective. In the context of the DICO project, Le Guin's carrier bag is an example of how new storytelling positions can be created in the now.

In the work on the project, I used Le Guin's compelling emblem of the carrier bag, or the receptacle as a device to frame our work on the project both conceptually and in a literal sense. By introducing Le Guin's *Carrier Bag*, I situated the TU Dublin DICO work in a feminist, speculative discourse. In the literal sense the container, or carrier bag of stories, became a useful artistic device or image to begin to collaborate on fine art methods for producing imagery and material that responded to our project. The notion of the container of stories also suggests a multiplicity of narratives rather than a singular linear narrative. The container of stories signals that different narratives can co-exist and be pulled from the container and used accordingly, an important idea of plurality that supports the ethos of the TU Dublin contribution to the DICO

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[3] Le Guin 2019, p 29.

project that is focused on ways that we can engage in equity and inclusion in our learning.

The TU Dublin workshop in June 2021 formed part of an introductory session with the Turku University of Applied Sciences in collaboration with academics and lead partners Pirita Juppi and Ilona Tanskanen. The workshop I lead as part of this introductory session was titled *Carriers of Stories* and included participants from Staffordshire University, University of Macerata, Turku University of Applied Sciences and Moholy-Nagy University of Art and Design. In devising this workshop, I was conscious that the participants came from a diverse set of disciplines and academic backgrounds. While the participants all have a background in the creative arts or cultural sector, they may not have had experience engaging in the practice of Fine Art or have engaged in contemporary art discourse. The workshop was designed to introduce these fine art methodologies to participants and to provide a haptic, hands on and engaged way of working with fine art methodologies while navigating the challenging environment of delivering this workshop in an online setting.

Participants were invited to read *The Carrier Bag Theory of Fiction* in advance of the session and to take note of two or more passages from this text that have some resonance or relevance for them. In advance of the session and after reading the text, participants were then asked to collate a series of images from online sources, from their own images or photographs that are inspired by this text or the passages and that somehow responded to the text.

I began the session with a presentation that included a description of ways that fine art practices engage with the process of storytelling, often in ways that are uncommon to other disciplines. The methods and approaches are diverse, the nature of fine art practice being that it draws on other disciplines and aggregates forms and processes to produce unique combinations and approaches to practice.

Fine art methods for creating, revealing, and telling stories can be symbolic or abstract, material, direct or poetic. Fine art methods of storytelling can take place through drawing, painting, imagery, text, sound, objects, materials, architecture, performance, film, and bodies. Fine art methods can be powerful for imagining futures and worlds for ourselves.

It is important to expand on this passage that I presented to the team during the workshop, particularly in relation to the notion of imagining futures, or as I would term it in my own sculptural artistic practice as "sculptural futuring" or "sculptural worlding". The work of Ursula Le Guin was central to this workshop. Le Guin is known as a science fiction writer, a practice and genre where the notion of creating worlds and imagining futures is central. I allowed this practice of futuring to inform my contributions to this workshop and to the DICO project more broadly.

Fine art methods and practices engage with ways to imagine unrealised or unexplored worlds for ourselves and in the case of material, sculptural prac-

tices, to imagine, materialise and spatialise unrealised worlds. This is why the work I have produced for the DICO project has focused on using fine art methods to reflect on our work together, and to invite students to imagine their own career futures using artistic methods. As a mode of storytelling, fine art methods have the powerful potential to imagine different creative futures, weaving a narrative bag, or netting structure comprised of history, discourse, materials, symbols, stories, space, and people. In the context of creating digital career stories on the DICO project, fine art methods have been useful for allowing participants to imagine and project futures for themselves in modes that go beyond the linguistic and semiotic.

Imagining careers futures with artistic methods is an empowering and exciting process to engage in. It is an open form of self-determination and self-expression that reflects the core remit of the TU Dublin contribution to the DICO project that has considerations of equity and inclusion at its centre. Giving students and participants on the DICO project the practical and conceptual tools to visualise and spatialise their wishes and hopes for their future selves can provide confidence and help to chart pathways and futures.

The *Carriers of Stories* presentation was designed to give an overview of what the TU Dublin team was to cover in our intellectual outputs, and to give a background to the type of work and processes we engage in with fine art practices and education and the storytelling potentials and processes inherent to art practices. To begin this process, participants were invited to collaborate on a collage of image and text that functioned to open a discussion on Ursula Le Guin's writing and the associated issues raised in the text. Together, participants assembled these images virtually into a collaged piece together online to produce the artwork in figure 1. This process engaged with the notion of collaboration, of group storytelling and of collaborative narrative making. The interconnected and rhizomatic nature of this sharing of imagery and collective decision making with a live collage process replicates the sort of feminist collaborative practice that is resistant to single authors and single narratives.

This session asked participants to consider some instinctive ways of creating material responses and narratives that are non-linguistic and abstract. Questions were posed such as what can shape, colour, form, marks do to communicate a narrative or story? How can these artistic gestures infuse a story or narrative with a mood or feeling? What histories do these artistic methods reference? What is different about this form of artistic storytelling and how can this form of narrative making and sharing be used in the points of sharing sessions? Rather than arriving at conclusions, or deciding a singular narrative, this session encouraged discussion about how methods can create meaning. The session provided us with a toolkit, a carrier bag of many stories and approaches to our work together on the DICO project.

Fig. 1. Collaborative image making, DICO project, June 2021

3. *Fematerial pedagogies and creating stories (Barbara Knežević)*

In January 2022, I devised and led the first of five reflective sessions for the DICO team, the purpose being to address how our work on the DICO project and Digital career stories could create equitable learning environments and create discussions about privilege and disadvantage and discussions of equality in creative arts careers. My contribution focused on the idea of Fematerial pedagogical practices, and embodied, haptic learning as a way to create situations of equity and inclusion. In this project, the term "Fematerial" is being defined as a feminist, artistic, embodied practice that engages haptically with materials and draws on ideas of post-humanist approaches to pedagogy. Working Fematerially is a practice that can be implemented in various disciplines, but that is particularly present in sculptural pedagogy and learning. I considered the ways in which a Fematerial approach to pedagogy could support our work on the DICO project, and in particular, our reflection and self-reflexive engagement with our work on the DICO project during the sessions.

In this session, I proposed Fematerial teaching practices as advocating for alternative forms of knowledge production that are embodied and sensate, equitable and care-full and not necessarily dependent on language or text. The workshop and presentations that I devised sought to define the notion of *Fematerial pedagogy* and establish a logic for using this term as a way of describing Fine Art haptic modes of teaching. These educational processes and methods are affective, bodily and materially focused modes of engaging with knowledge that may implicate representational methods but that position matter and materials as making meaning in itself, rather than just a representational or symbolic tool.

The Fematerial approach acknowledges the embodied act of learning, refusing the binary falsehood of the mind/body split and fully engages knowledge as produced with each other and through and with the body and with the materials around us. As part of the framing for this session, I proposed a series of points in a presentation to the DICO participants. They appeared in the presentation as follows.

Fematerial learning explores potential for artmaking to create embodied and haptic knowledge. Fematerial, haptic learning can use basic available simple materials, whatever is to hand, whatever feels right, using whatever space is available. It is responsive and non-didactic. Fematerial teaching encourages instinctive responses to material, allowing knowledge to lead from and out of studio and workshop practices. Fematerial teaching makes connections through lecturing staff engaging with students artistically, aesthetically and responsively, as well as through spoken and written discourse[4].

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[4] Barbara Knežević, *Carriers of Stories*, 2022, DICO Project, TU Dublin.

These ideas were presented to the DICO team during the session to encourage a reflection on how the act of creating and enacting haptic embodied learning in the DICO project in the context of Digital Stories could offer alternative access points for learning. The proposition I made in that presentation was that providing various (and in particular non-linguistic) ways to access knowledge in creative arts may help to bridge various learning needs for students of the creative arts.

During our enquiries and research on the DICO project at TU Dublin, I have reflected on the value of presenting a variety of access points for students into information and learning. We have discussed how providing multiple entry points and access points for learning can support the needs of students in creative arts who may be coming to their education with a variety of personal resources, literacy, experience and external supports. These discussions became particularly important when it came to iterating the DICO workshops in Pilot Sessions at TU Dublin with our students. We wanted to ensure that all students felt included and felt they could access the material and learning in the Pilot workshops. To achieve this, we designed the pilots so that students had a variety of entry points to the activities, including material, haptic, text-based, oral and image-based approaches to discussion and enquiry in the Pilot workshops.

Following on from the presentation to the DICO team on the notion of Fematerial Pedagogy, I introduced a short task-driven workshop titled *Artistic tool – haptic, Fematerial thinking*. The team were asked to consider two questions in relation to their own career. *What ways do you think you had advantages in your career path? In what ways do you think you experienced disadvantages in your career path?* Participants were asked to take a piece of paper of their choice, and a pair of scissors, or alternatively, to tear the paper or make marks. The team were invited make cuts, make forms and perform actions with their hands and the paper that they felt best represented the thought or feeling they had when contemplating these questions.

The purpose of this activity was to allow an engagement with a simple and accessible material to tell a material story, and to engage in Fematerial practice. The materials used in this workshop are deliberately humble and widely accessible to consider how engagements with materials can be explored in a non-exclusionary way, with items that can be readily sourced. As Maria Puig De La Bellacasa notes in her publication *Matters of Care*, «haptic engagement conveys an encouragement for knowledge and action to be crafted in touch with everyday living and practice, in the proximity of involvement with ordinary material transformation»[5]. The Points of Sharing 1 workshop focused on materials that are part of our everyday material landscape, and provided

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[5] Puig De La Bellacasa 2017, p. 96.

methods for considering their transformation through simple, accessible means with a minimum emphasis on what might be described as artistic "skill".

I devised the *Artistic tool – haptic, Fematerial thinking* workshop for the team session with attention to inclusive methods and recent feminist post-humanist pedagogical theory. Throughout the DICO project I have considered the notion of Fematerial pedagogy as being closely aligned with post-humanist positions on education, where there is an ethos of making with, and acknowledging interconnectedness; not just of lecturers and students and the knowledge shared in the educational space, but the agency of the materials that we engage with in a creative arts education. I considered the coming together of all these agencies in a teaching space and, in particular, in the DICO project as acknowledging a plurality of positions and opening up a variety of access points to knowledge for participants and students. Plurality and access can be opened up by a Fematerial pedagogical approach. It has the potential to allow students of the creative arts to imagine their career futures not just linguistically or through imagery but through engagements with materials and with one another. Fematerial processes propose different relations with materiality, and a refiguring of our relations and hierarchies of power in relation to knowledge production.

In the publication *Socially Just Pedagogies*, learning that recognises the agency of students and teachers with one another and with the materials with which they work is referred to as attentive pedagogy, where knowledge is acknowledged as being "co-constituted" by all actors in a learning environment.

Attentiveness leads to a co-constitution or becoming-with the other, rather than a focus on self or the other in a binary manner. In an attentive pedagogy, learning from the other in practices of 'ontological and semiotic' creation and invention carries the potential to make something new happen (Haraway 2008, p. 232). Possibilities arise for both teachers and students to become attentive to complex histories of entanglement and to matters of justice. It is also necessary to be cognisant of asymmetrical reciprocity (Young 1997) in attentiveness, where difference in the other and in the self is respected rather than anticipating commonality and attempting to be empathic[6].

An important observation in this passage written by Vivienne Bozalek, Abdullah Bayat, Daniela Gachago, Siddique Motala and Veronica Mitchell collaboratively in the publication is that of difference being respected rather than commonality being expected. There is also the sense of new combinations and inventions taking place in this process of "becoming with". This passage seems to indicate that knowledge comes into being not *before* the engagements that take place in the learning environment, but *during* our engagements in the classroom. This provides for many possibilities and access points and for new

[6]  Braidotti *et al*. 2018, p. 103.

things to take place in an environment where students, teachers and matter act in concert.

The TU Dublin workshop sessions considered the co-creation of knowledge described here in this passage, and the facility that Digital Stories have to allow students to have a voice and to relate their lived experiences in the work that we have made on the DICO project. We created sessions that combined the digital career stories methods with material and haptic ways of working Fematerially and with lived embodied. In our sessions, we acknowledged the importance of lecturing staff sharing their career stories alongside students as a method for demystifying career paths and creating cartographies for creative careers. This demonstrates the importance of the Fematerial and lived experience in relation to the DICO project work, and to the broader importance of the embodied, material and lived experience to equity and inclusion in pedagogical practice.

### 4. *Oral history as a tool and method in visual arts practices (Michelle Malone)*

As part of the TU Dublin workshops, I delivered a presentation about oral history in visual arts practices. The main question for this session was: how can story, objects and materials create more learning equity in our delivery of careers learning? I asked the DICO team to consider oral histories as a tool and method for career storytelling. In this session, I presented an example of oral history as a tool for making by first discussing an artwork of mine from 2021 titled *Great Uncle Joe*. Additionally, in the presentation I showed other examples of artwork that use the method of oral history as a tool such as *Earwitness Inventory* by Lawrence Abu Hamdan and *Homebound* by Mona Hatoum. The examples of oral histories as a method to generate artworks was supported by a detailing of the term embodiment according to the Sarah Ahmed in her essay *Happy Objects from the Affect Theory Reader*. Additionally, theory brought forward in Ahmed's book *Cultural Politics of Emotion* was presented to support the presentation. In Point of sharing 1, we gave the DICO team a task based on the unconventional method of using a phone call to initiate research. This paragraph will discuss oral histories in visual art practices as a viable tool for storytelling, the theory of the term embodiment and the phone call as a method.

The points of sharing session began with a presentation which introduced the topic of oral histories and furthermore introduced ideas surrounding privilege and access to materials based on lived experience. I introduced my art practice by describing my upbringing in a variety of social housing systems in Dublin where the materials I grew up with were mainly civic, concrete, powder

coated steel, sandblasted red brick, anti-graffiti paint and more. When I was eleven years old, I moved from Dublin to Spain and lived in starkly contrasting working-class conditions where materially I was exposed to new terrain and Spanish sites of Moorish architecture. I returned from Spain aged fifteen and returned to a working-class area and school where I found myself at an advantage based on the culture I had been exposed to. I explained to the DICO group that my understanding of materials and sculpture as a practice is accredited to my access and exposure to materials.

Following the introduction, in the presentation I advocated for the value of oral histories over written word and I discussed two examples in recent Irish history that were vital for implementing change and justice. Firstly, in 2016, the Irish public voted yes to marriage equality which was the 34th amendment of the constitution. Secondly, in 2018 the public voted yes to the referendum to repeal the 8th amendment which granted access to abortion. The public vote for the 2018 amendment was initially denied by members of *Oireachta*s (Irish parliament) and it was a motion put forward by the public committee to hear oral testimonies from people both for and against in relation to the topic. It saw doctors, rape crisis centre staff, UK medical staff and members of the opposition from religious groups and no activists tell their oral accounts of their lived experience with abortion. Once the *Oireachtas* (Irish parliament) heard all testimony the public vote was granted. Likewise, when the public vote was granted it was the stories of countless women in the lead up to the election that guided the Irish public to vote yes for abortion rights[7]. The two Irish examples were also expanded upon in the points of sharing 3 session in the University of Turku with a workshop based on wearables, protest and textiles (fig. 2).

The presentation then showed examples of artists that use oral histories as a tool for making. The first example was my own artwork titled, *Great Uncle Joe*, which is a scene setting installation comprised of sculpture, digitally woven tapestries, and video-audio containing recorded phone call conversations. It was exhibited in *Temple Bar Gallery + Studios* in September 2021 (fig. 3).

The exhibition is based on the story of my late great Uncle Joe, who was ordered by a court to an industrial school in Artane, Dublin, Ireland, in the late 1940s. A key methodology for my practice is to initiate research using recorded phone call conversations. The phone calls are made visible through objects and materials but in this instance the recordings were included in the exhibition *Great Uncle Joe* and they were played in video audio format from a stack of TVs (fig. 4).

The audio recorded phone call conversations capture the Malone family's lived experience with Artane Boys Industrial school and they tell the story of

[7] <https://www.oireachtas.ie/en/press-centre/press-releases/20171220-article-40-3-3-should-be-repealed-simpliciter-eighth-amendment-committee-report/>, 29.09.2022.

Fig. 2. Text, Protest and Wearable Workshop, University of Turku, 2022

my late great Uncle Joe through phone calls between my grandmother, father, aunt and I. Further context to the exhibition was described in the presentation as part of the points of sharing 1, which detailed how the 1908 children's Protection Act introduced a system that destined children from socio-economically disadvantaged urban areas to reformatory schools, despite much resistance to the introduction of such schools to Ireland. Under the guise of the Act, the government stated that neglected children would have a place to live[8]. You could be sent to an industrial school for neglect, stealing or in my Uncle Joe's case because he did not attend school because he had no shoes for his feet. The People's commentary evidenced on the National Archives, and in recorded oral versions of events, stated that the true reason for the act was to make way for developers by way of clearing the streets of unruly tenement children. The Commission to inquire into child abuse in 2006 produced a report called the

Fig. 3. Great Uncle Joe, Temple Bar Galleries + Studios, Installation view, digitally woven tapestries, objects, material, 2021

Ryan report[9]. The Ryan report evidences cold facts and statistics rather than the authentic lived experience. In recent years oral histories have played a vital role in preserving and archiving versions of events that have historically been known but buried or silenced in Ireland.

[9]  <http://childabusecommission.ie/>, 29.09.2022.

Fig. 4. Installation view. Great Uncle Joe, Temple Bar Gallery + Studios, Dublin 2021, Tv stack, Great Uncle Joe audio/video, alginate cast of adult man's hand with leather whipping, purple sateen shroud, antique brass thurible

The artwork titled *Earwitness Inventory* was the next example discussed in the presentation. As a follow on from *Great Uncle Joe* where a more literal approach to extracting material from oral histories for art making was discussed, this example by artist Lawrence Abu Hamdan uses oral histories as a tool to circumvent forensic audio. According to Lawrence Abu Hamdan

The ninety-five custom-designed and sourced objects in Earwitness Inventory all derive from legal cases in which sonic evidence was contested and acoustic memories had to be retrieved. The ear-witness described, for instance, a building collapse as sounding "like popcorn" or a gunshot as sounding "like somebody dropping a rack of trays." Abu Hamdan's installation reflects of how the experience and memory of acoustic violence is connected to the production of sound effects[10].

In the artwork, Abu Hamdan is presenting objects as they were described in evidence files. Abu Hamdan began working with Amnesty International and Forensic Architecture to interview prisoners from Syrian prison Saydnaya in Damascus and he began to produce forensic audio testimony from the prisoners in regard to the regime ongoings in the prison[11]. Prisoners were blind folded upon entry and exiting the prison and Abu Hamdan's study became an exploration of the occurrences by describing the sounds they heard while there[12]. Visual artist, private ear, forensic audio analyst Lawrence Abu Hamdan advocates for

[10]  <http://lawrenceabuhamdan.com/earwitness-inventory>, 29.09.2022.
[11]  Schöneich 2022.
[12]  <https://turnercontemporary.org/>, 18.11.2022.

the value of oral histories and employs the method of oral history as a tool to generate artworks. Lawrence Abu Hamdan ultimately in *Earwitness Inventory* creates a space for discussion and reflection through an embodied experience of the forensic audio collected. It is interesting to note here that the value of oral histories, lived experience and storytelling has been historically undervalued and yet the court system relies heavily on perception for justice and ruling[13]. In presenting the work of Lawrence Abu Hamdan, I intended to create a space for reflection on the value of oral histories and how they can be used as a tool to generate a material pool that can be useful in careers learning.

Mona Hatoum is an artist that uses oral histories and lived experience as a tool for making. In the points of sharing session Hatoum's artwork *Homebound* was presented to further expand on the idea of embodied identities introduced with Abu Hamdan's work *Earwitness inventory*. Through a presentation of objects in an installation context Abu Hamdan and Hatoum create a space for embodied empathy and identity.

In this session, I introduced the idea of embodying identity through objects. I put forward this method by using an object to tell career stories noting that students may feel more comfortable discussing career paths using the "one step removed" approach to career storytelling. Objects that are visually recognisable can be instrumentalised to tell career stories. When using this method in the pilot session I found that the Fine Art student participants responded best to telling their careers stories through objects.

In the presentation, I introduced Sara Ahmed as a key reference. I used Ahmed's writing in *Happy Objects* as a way of thinking about ways in which objects can supplement oral histories for careers storytelling. In this essay Ahmed describes the term "sticky affect" as the way in which we project and attach emotions onto things and objects. Ahmed describes affect as sticky, meaning that we can attach feelings and emotions to things which then circulate in culture to form a sense of belonging[14]. The DICO team was asked to consider how we can affect meaning through fine art methods for careers storytelling. Additionally, in Sara Ahmed's book *The Cultural Politics of Emotion*, she describes affect as the potential to have a visceral reaction or a unconscious knowing and understanding of materials and objects[15]. By present Ahmed's notes on affect theory and the term embodiment I asked the DICO team to consider the methods presented in the session for digital careers learning and careers storytelling.

In the session, I presented the method of the phone call for initiating research. We asked the DICO team to bring to the session an object that rep-

[13] Deffenbacher 1980.
[14] Ahmed 2010, p. 29.
[15] Ahmed 2014, p. 207.

resented a moment in their teaching career. For the exercise we then asked members to call somebody in relation to the object they chose. It could be a colleague, a family member or whoever they believed would be familiar with the time that the object represented. I asked the DICO team to consider the phone call as an accessible tool that can be used to shift the way in which we initiate projects or research.

The DICO team was asked to record either written or audio record the conversation with permission from whoever they called. In the phone call, they had to discuss the object they brought with them to the session in relation to careers stories. In the phone call conversation, the aim is to generate a material pool broader than one's own initial understanding of their career moment. In the phone call conversations, DICO team was prompted to listen for materials or objects that point to site and time of the memory that could then be used as tool for digital careers storytelling (fig. 5).



Fig. 5. Points of sharing 1. Phone call method task online session with DICO team, TU Dublin, 2022

The suggested next step following the material collected in phone calls is to begin the haptic process of gathering studio ephemera.

The phone call method is a useful tool to initiate research, establish new sites, expand a material pool, and can be considered an accessible form of production. The method of using a phone to initiate research provided space for the DICO team to reflect on what can be considered as accessible pedagogical strategies.

I introduced the topic of oral histories and asked the wider DICO team to consider privilege and access to information, materials and objects based on lived experience. I questioned how we can make our teaching more accessible but also the ways in which we can provide a range of options and pedagogical

strategies that can be considered equal and inclusive. In addition to personal experiences, I discussed two instances in recent Irish History, noting in both instances that it was the oral histories and lived experiences that was vital for implementing change and justice[16]. Following the foregrounding and introduction to oral histories as a topic I then presented three artworks that employ oral history as a tool and method for making.

The methods presented were supported methodologically by Sara Ahmed's affect theory and the notion of affect being sticky. Sara Ahmed's notes of visceral and conscious unknowing of the meaning of objects and materials based on how we project and attach emotions to things was discussed. This session on oral histories generated discussions and reflections on what is considered accessible and inclusive pedagogy reflecting on ways in which curriculum can be expanded to include non-traditional academic methods.

## 5. *Conclusions (Barbara Knežević)*

Points of sharing 1 and all the contributions to this session by the TU Dublin team on the DICO project have at their centre the proposition of artistic feminist pedagogy as a way of materialising, de-centering and de-stablising positions of power that exist around the production and transmission of knowledge in third level education. The feminist pedagogical practices iterated in our IO 1 and points of sharing 1 sessions advocated for alternative forms of knowledge production present in artistic work and practice that are embodied and sensate, equitable and care-full. Feminist and artistic approaches to pedagogy have the potential to foster new approaches and to create openness and access for students from a variety of backgrounds in creating their career stories.

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# Section 2
# Implementing creative methods

# Creative writing practices and autobiographical process enabling professional identity work

Ilona Tanskanen*

*Abstract*

This chapter provides the learning materials used in the professional autobiographical process. The case study and example come from the Arts Academy of the Turku University of Applied Sciences, the implementation of professional autobiographical processes in Contemporary Contexts of Arts Programme studies. The learning material benefits lecturers and tutors in higher education institutes in the learning design of courses that aim to support students' reflective skills. The theoretical justifications are pointed out alongside describing the professional autobiographical process and including practices, study month by study month, although a closer examination of the theoretical basis, transformative learning theory, creative life writing, freewriting and journaling can be found in another chapter in this publication, *Professional autobiographical process including identity work in creative writing practices*. The process includes art-based and creative methods such as journaling, the digital career story, and design thinking. Journaling practices are described in this chapter, but learning materials and practices based on digital career story and design thinking methods are presented in other chapters in this publication. This chapter covers the stages of the process and main practices. The targets, pre-assignments, content and contact class

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activities and assignments of each of ten phases are gathered in table 1. In implementing the professional autobiographical process integration into other courses on the study plan is recommended as well as (short) art-based activities, which fit the needs of the current study group – for example at the start of contact classes. Every professional autobiographical process course is individual – although the learning targets and the core of the process remain the same – as is each students learning process.

1. *Introduction*

Reflective and reflexive skills are required to overcome the challenges in the unpredictable situations of the workplace, today as well as in the future. This chapter presents and discusses learning materials used in professional autobiographical process. The case study and example come from the Arts Academy of Turku University of Applied Sciences, the implementation of the professional autobiographical process in Contemporary Contexts of Arts Programme studies. Connections to the background theory, transformative learning theory, will be pointed out alongside descriptions of the professional autobiographical processes and included practices, study-month by study-month. Closer examination of the theoretical basis, including transformative learning theory, creative life writing, freewriting and journaling is in another chapter of this publication[1].

The aims and especially the content of the courses incorporating the professional autobiographical process vary among study programmes, but all of them aim at the development of reflexive competence. Art-based methods have proved to be very fruitful in learning such individual and wide-ranging issues[2]. Therefore, the methods of the DICO project can be widely applied in the professional autobiographical process.

This chapter covers mainline practices in the professional autobiographical process and journaling as essential part of it, as implemented in MA studies at the Arts Academy of the Turku University of Applied Sciences. However, some learning materials are not directly transferable, e.g., the literature used in pre-assignments, because it largely consists of Finnish articles and other learning materials. The topics of the materials are to be taken into consideration in implementing parallel courses in other contexts.

So far contact classes have been accommodated to fit the needs of the study group and current context. Implementations have therefore been individual as regards the details. Various art-based methods have been used, e.g., in the beginning of contact classes to foster narrative work and storytelling, such

[1] Tanskanen 2023.
[2] See Kroth, Cranton 2014, p. 10.

as drawing and writing with the wrong hand, calling students to storytelling with repeats of the instructor's way of clapping hands and telling nursery rhymes. The embodied and narrative methods are discussed in another chapter in this publication[3].

## 2. *Case study: Arts and Culture MA Studies at the Arts Academy of Turku University of Applied Sciences*

The professional autobiographical process progresses through MA university studies from the very first pre-assignments before the first contact classes to the last reflective report at the end of studies. Although all courses are aiming at the same target, which is a deep shift in professional identity, one of the courses forms a platform for reflecting and fostering progress. In the Contemporary Contexts of Arts Programme studies at the Arts Academy of Turku University of Applied Sciences, the name of this course is simply *The Professional Autobiographical Process.*

The studies in Contemporary Contexts of Arts Programme consist of flexible blended learning combining monthly contact classes on campus or online, continuing normally for two days, and assignments between contact classes to be studied individually and/or in group work, in permanent learning teams or in variable, specifically formed groups. At the end of studies, the students present their completed thesis, and the research and development work, which starts at the beginning of the studies and continues throughout the ten-month contact classes to be finished in the final term.

The professional autobiographical process course is also designed on the same basis. The study plan includes a ten-month period of contact classes and is supported by tutor and peer-to-peer feedback in permanent learning teams.

The professional autobiographical process is individual, and its learning targets are personally defined. The summative evaluation is based on passing through the process, including all assignments and activities. Approval of learning accomplishment requires the student to participate in contact classes, which take place partly on campus and partly online. If it is not possible to attend some contact class activities, the student must complete compensatory assignments.

The learning process is based on the ten-phase transformative learning process[4]. Although the amount of contact classes matches the amount of phases in the transformative learning process, it should be noted that the learning does

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[3] Herd *et al*. 2023.
[4] See Cranton 2000; Kroth, Cranton 2014, p. 3; MacKeracher 2012, p. 350.

not proceed in a linear fashion, from the first phase to the last one, and all ten phases are not even distinguishable in the individual learning process[5]. The course of the professional autobiographical process is presented below, step by step, by describing the learning target and the themes of contact classes accompanied by pre- and post-assignments as well as other practices.

## 2.1.  *Month 1. My way to MA studies – digital career story and journaling as a means of self-examination*

### 2.1.1. Digital Career Story Workshop

The professional autobiographical process begins in the digital storytelling workshop. The digital storytelling workshop practices are presented in detail in other chapters in this publication[6].

MA students are to create their own career story using a digital storytelling format, created during a two-day intensive workshop. The aim is to get to know each other in the study group and to reflect on their own personal professional career so far, as well as on the turning points and choices leading to their MA studies.

The pre-assignment for the digital career story workshops includes three tasks:
1. Finding twenty images related to phases leading to MA studies. The images will be used in the digital career story and need to be in digital format.
2. Finding one particularly meaningful image – taken by the student themself or by someone else.
3. Ensuring requirements: laptop, headset, cordless mouse and Chrome or Firefox browser in the workshop. This equipment must all be available in the workshop.

At the beginning of the workshop every participant, including the instructors, presents their meaningful image and provides the group with information related to their image. At the same time, the group makes the commitment of confidentiality by raising hands, for example, and/or in the e-learning environment. This activity has proved to be very exciting and to impact the formation of the study group.

It is worthwhile investing in the atmosphere of the workshop, aiming to make it a safe, trustful workspace. The contract of confidentiality within the student group is part of that. Clear instructions serve the same goal. The role of the tutor is more to facilitate than teach in the traditional way.

[5]  Matikainen 2022, p. 215.
[6]  Juppi 2023a, 2023b.

The workshop experience, including individual work as well as peer-to-peer discussions, for example, in storytelling circles are powerful platforms for forming groups and group spirit. Personal autobiographical digital career stories help the students to get to know each other. They also offer the opportunity to become visible, to appear, and to be seen and heard. These features have an empowering impact.

The angle of the digital career story is to be chosen, and in the focus is the career of the author so far. One of the possible angles is to tell the personal route to MA studies. The other potential angle is in presenting areas of their own personal profession. The third one is focusing on the future, bringing out views and directions that are the aim of studies.

The option to choose the angle ensures that students do not have to include possible traumatic experiences in their digital career story unless they are ready and particularly willing to do so. When enabling transformative learning, one of the essential issues is to provide the students with a safe, trustful, and respectful environment[7]. That has to be kept in mind in learning design – and in digital career story practices it comes true, for example in the options of choosing the angle.

One of the aims in the digital career story workshop is to enable flow experience for the participants. Taking part in the digital storytelling workshop does not require any previous experience in video editing, but with the support of the guidance it is possible to make moving, personal and multilayered digital stories even in only two days. The possibility to complete the task serves the aim to enable flow experiences as well as following practices:

– The goal of the activity is clear and explained in the beginning – in this case it is to make and present one's own personal digital career story.
– There is the option to get immediate feedback – the students get peer-to-peer feedback as well as support given by the instructors on the process of making digital career stories.
– The option to make choices in the clearly structured process provides the participants with a sense of control over actions – to some extent at least, although the creative process always includes issues that cannot be foreseen or planned accurately.
– There is the possibility for deep and effortless involvement – the autobiographical work in itself usually entails involvement, which makes it possible to step out from everyday life.

These features guarantee the chance to focus on activities so deeply that the sense of time is altered, and the self disappears – but comes back afterwards and is even stronger than it was[8].

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[7] Kegan 1982, pp. 28, 32, 76-110; Matikainen 2022, pp. 41-45.
[8] See Csikszentmihalyi 2022, p. 59.

## 2.1.2. Introduction to journaling

The first contact classes of the professional autobiographical process include, in addition to the digital career story, guidance on journaling in meaning of writing diary. Journaling is powerful practice in becoming aware of one's own personal ways of thinking and acting, of one's personal habits[9]. It provides study material for questioning one's own personal beliefs behind the habits of mind. Journaling activities, individual as well as group work, provide the place and space to form inner narratives while opening personal views, thoughts, and emotions, actually telling stories to others in a professional context. The target in journaling practices is to renew the inner (professional) story[10], as well as to find new perspectives and discourses when telling and listening to others in group sessions and learning teams.

In this chapter, journaling is presented as an essential part of the professional autobiographical process, focusing on the assignments. The angle is practical. Journaling is discussed from a theoretical point of view in an other chapter in this publication[11].

At each monthly contact class, students are given questions and topics to examine in private journaling. Pre-assignments, other assignments and other prompts serve as a point of departure for personal journaling between monthly contact classes. The assignments and other materials are also included in the e-learning platform (in this case *itslearning*).

At the beginning of each monthly contact class, students' observations and experiences are discussed in permanent learning teams under the guidance of the tutor. The discoveries are also shared in the study group. While the diary remains private, it still offers material to be presented in permanent learning teams in a way in which the student is comfortable.

In addition to the monthly self-reflective work in the form of journaling as well as in form of other assignments, students are to do critical self-reflection at the end of (contact) studies. The post-assignment of the professional autobiographical process includes a reflective essay and discussion with the tutor. The instructions given in the post-assignment are presented in detail in table 1.

## 2.1.3. Disorientating dilemma

Transformative learning theory suggests that adult learners usually need some kind of disruption to motivate them and promote the making of such a big change targeted in professional identity work[12]. When we are feeling that our identity is being threatened, we usually try to accommodate the estab-

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[9]  See Borkin 2021.
[10]  See Hänninen 2000, pp. 56-57.
[11]  Tanskanen 2023.
[12]  Illeris 2014, pp. 90-91.

lished values and practices of the organisation or question or we reject them[13]. In most cases the disruption is needed to make us challenge our own values, beliefs, and expectations because the set of values and beliefs absorbed since childhood is very difficult to change. Challenging the experience of disorientation can therefore be a starting point in the fruitful process[14].

For many artists, the sense of alienation from traditional social expectations is very common and has probably been part of life from early years, even since childhood. Starting university studies is itself a professional turning point and can also open up or be a result of an identity crisis – especially for mature students who have a former degree, maybe even several, and have been working in their field at least two years after BA and before MA studies, many of them much longer. The students may and very likely are facing a mismatch between their earlier social contexts and the social context of the higher education institution (HEI). Earlier understanding of learning and learning habits as well as the professional mindset may come challenged. This may lead to crises of confidence, feelings of strangeness and difficulty, and demands identity work[15].

## 2.2. *Month 2. Journaling practices*

The pre-assignment included in the contact classes of the second month has two parts:
1. Introduce yourself as a professional on the Padlet platform using words, images, videos, and other links if needed. Examine the introductions of your classmates on the Padlet platform.
2. Find your own way of journaling, a personal, natural and easy way to do the diary work – whether it would be in the form of words, images, videos, audio, or multimodal expression.

By the second study month, the students have been able to get to know each other in the digital career story workshop and through the digital career stories as well as individual introductions on the Padlet platform. Still the target is to get to know each other better and to form functioning learning teams. Permanent learning teams were formed already during first month's classes, but the compilation of interests is taken into account, and the composition of the learning teams is changed if needed during second contact classes.

In the second contact classes, the experiences of journaling are shared in permanent learning teams as well as gathered to be presented in the study

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[13] Ivanič 1998, pp. 5-9; Kroth, Cranton 2014, pp. 4-5.
[14] Kroth, Cranton 2014, p. 9.
[15] Ivanič 1998, pp. 5-9; Kroth, Cranton 2014, pp. 4-5.

group and in Google Jamboard. The purpose of sharing is to open new options and broaden journaling practices while the students are forming their own individual way of journaling.


2.3. *Month 3. Critical assessment focusing on personal areas of own personal professionalism. Recognition of the discourses and archetypes of the field*

The aim of reflective work after the second contact classes is to reflect one's own personal professionalism, its contents and areas, and also its needs to develop. The pre-assignment consists of:
1. Reading articles discussing the roles and areas of the artist's professional life and revenue models:
   – Herranen K. Houni P., Karttunen, S. (2013), *"Pitäisi laajentaa työalaansa". Kuvataiteilijan ammattirooli ja osaamistarpeet tulevaisuuden työelämässä*, Cuporen julkaisuja 21, Helsinki: Kulttuuripoliittisen tutkimuksen edistämissäätiö.
   – Karttunen S. (2017), *Laajentuva taiteilijuus: yhteisötaiteilijoiden toiminta ja identiteetti hybridisaatio-käsitteen valossa*, «TAHITI», 7, n. 1, <https://tahiti.journal.fi/article/view/85656/44606?acceptCookies=1>, 28.09.2022.
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2. Reflecting articles read in the diary. Angles for reflective work:
   How about your personal professional field? What kinds of areas does it consist of? What kind of new areas might there be? What are your skills and what kinds of skills would you need when aiming at new areas?

At the beginning of month 3 contact classes, the students share their observations concerning the professional areas and roles as well as archetypes in permanent learning teams after introduction to workplace discourses and archetypes. The observations will be gathered in Google Jamboard and also examined in the study group.


2.4. *Month 4. Exploration of professional identity. Critical views to storytelling. Framing workplace communications*

Critical self-reflection is to be continued between the third and fourth contact classes. The aim is to study the frames, discourses and narratives of the

professional field as well as to reflect a personal professional narrative. The pre-assignment consists of:

1. Listening to the podcast series *Varo kertomusta!* (*Mind the narrative!* <https://areena.yle.fi/podcastit/1-50611872>, 28.09.2022) based on critical discourse analysis of (media) narratives.
2. Reflecting, in diary observations, experiences, thoughts and emotions connected to the workplace and to the field of art and culture. Recalling some workplace situations that have stuck in the mind for one reason or another.

After an introduction to the communications and frames of the workplace, students share their experiences and observations in the permanent learning teams. Findings are also gathered and studied in the study group.

The permanent learning teams are to make the story of the team on the basis of issues, which connect the participants of the team. The team stories are shared in the study group and/or in Google Jamboard.

### 2.5. *Month 5. Planning a course of action for the future*

Pre-assignment is connected to the course's recently-completed Future Operating environments. The aim is to study and discuss future narratives and their influence on actions and communities. The students are to reflect the future scenarios, threats, opportunities, and narratives in journaling. At the same time, the students are to present their plans for the research and development work in the thesis.

In contact classes the students first share their observations in permanent learning teams, and then categorise the issues of future workplace into three classes:

– issues that they may influence by themselves;
– issues that they may influence with someone else;
– issues they cannot influence at all.

After categorisation, the permanent learning teams share their findings in the study group.

### 2.6. *Month 6. Acquisition of knowledge. Research and development as personal experience*

The pre-assignment is connected with thesis work, with the research and development project. The aim is to study personal research and development experience as well as to find similarities and differences compared with the study group experience. The students have recently prepared and presented their research plans.

In the pre-assignment, they are to reflect in journaling what has been done and happened in their research and development project so far, and what kinds of experiences and emotions there have been with regard to the progress of the project. The observations are shared in permanent learning teams, and the teams present in Google Jamboard figures they have made based on shared experiences in the project work.

2.7. *Month 7. Acquisition of knowledge and new skills implementing the new course of action. Artistic Statement*

Pre-assignment directs the students:
1. To study at least five artistic statements or parallel texts introducing the artist and their art.
2. To read the following article: Meijers F., Lengelle R. (2012), *Narratives at work: The development of career identity*, «British Journal of Guidance and Counselling», 40, n. 2, pp. 1-20.
3. To reflect reading experiences in the diary.

The activities are aiming to provide skills needed in construing a personal professional narrative. Contact classes include discussion in permanent learning teams examining observations and notices made while studying the artistic statements and reading the pre-assignment article. The students are also guided to discuss how private and public artistic texts differ from one other, and the kind of artistic texts the students themselves would like to present – including values and stance. The findings are presented in Google Jamboard and shared in the study group.

2.8. *Month 8. Acquisition of knowledge and new skills implementing the new course of action: Discourses, roles, and identities*

The pre-assignment is aiming at learning frames and practices of workplace, and consists of:
1. Studying online course focusing on workplace communication (<https://www.kotus.fi/kielitieto/hyva_virkakieli/hyvan_virkakielen_oppia_verkossa>, 28.09.2022).
2. Reading four articles about the role and practices of language use in workplace context:
   – Piehl A., Tiililä U. (2020), *Viestintä on tärkeä osa kriisinhallintaa*, «Kielikello», n. 2, <https://www.kielikello.fi/-/viestinta-on-tarkea-osa-kriisinhallintaa>, 28.09.2022.
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3. Reflecting the course and reading experiences in journaling.

After a short introduction to workplace communication, the students discuss in permanent learning teams the following questions:

- Is the workplace communication doomed to fail?
- What kinds of narratives are preferred – and you yourself do prefer?
- What is important in workplace communication?

The findings will be gathered into Google Jamboard and shared in the study group.

## 2.9. *Month 9. Provisional trying of new roles and assessing*

Pre-assignment consists of studying the roles, areas, revenue model and contents of the personal professional identity in the diary. The aim is to become aware of the complex of personal professional identity as well as the possibilities to break into new professional areas that are valuable in professional development.

The contact classes include reflective discussion and sharing in the permanent learning teams. The teams also present their conclusions by making a living statue, which presents the roles, revenue model and contents of the professions in the learning team.

## 2.10. *Month 10. Building competence and self-confidence in new contexts, reintegration into society and the (work)life of the future with new perspectives*

The pre-assignment consists of:

1. Examining the diary and finding out what kind of changes have taken place in journaling as well as views in the professional field.
2. Looking at professional areas, the revenue model and discourses using the course contents of MA studies in reflection.
3. Taking a specific look at what kinds of roles, revenue models and discourses form the personal professional narrative.

Concluding contact classes aim at presenting personal future scenarios and building professional self-confidence. Contact classes include a future self-por-

trait workshop, which applies design thinking learning material presented in other chapters in this publication[16].

During the month 10 contact classes the last assignment included in the professional autobiographical process is also given. The post-assignment aims to study the progress and change in professional identity and to write the self-reflective report. The instructions are:

Reflect your own MA studies and journaling. Examine your own diary and find out what has changed during MA studies. Pay attention to the contents as well as the way of journaling you have done. Some questions to be kept in mind while examining the diary:

– What kinds of changes have happened in journaling?
– What kinds of connections do these changes have?
– What kind of development can be seen and noticed?
– What are your strengths as a professional?
– What kinds of development needs have you found?
– What kinds of narratives have you been construing? What kinds of discourses do they consist of?
– What kinds of issues form your professional identity now?
– What kind of professional would you like to be and be seen as in the future?

Write 3-5 pages in essay form, bringing out your findings.

At the end of the MA studies, the student and the tutor discuss the learning process using the post-assignment as a foundation. The post-assignments have proved to be useful in guiding students to reflect their experiences, achievements, and professional identity as it was at the beginning of MA studies and at the end of studies. The post-assignment and discussion with the tutor point out the progress and change in professional identity – which were the targets of the professional autobiographical process.

Table 1 collects the issues to be considered and solved in designing the professional autobiographical process as part of university studies and presents the contents, pre-assignments, targets, and assignments and/or activities of the contact classes of each phase.

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[16] Féja *et al*. 2023a, 2023b.

| Phase/ Month of contact classes | Content/ Topic | Pre-assignments | Targets | Assignment/ Activities of the contact classes |
|---|---|---|---|---|
| 1. | My way to MA studies – digital career story and journaling as means of self-examination | 1) Find 20 images related to phases leading to MA studies. The images will be used in the digital career story and need to be in digital format. | To get to know each other in the study group. | Introducing circle using meaningful images as starting points of introducing oneself. |
| | | 2) Find one particularly meaningful image – taken by yourself or another person. | To reflect own personal professional career so far as well as turning points and choices leading to MA studies. | Digital storytelling workshop (described in detail in another chapter in this publication [Juppi 2023a, 2023b]). |
| | | 3) You need laptop, headset, cordless mouse and Chrome or Firefox browser in the workshop. Make sure that you have them available in the workshop. | | |
| 2. | Journaling practices | 1) Introduce yourself as professional on the Padlet platform using words, images, videos and other links if needed. Examine the introductions of your classmates on the Padlet platform. | To open new options and broaden journaling practices. | Sharing journaling experiences in permanent learning teams as well as in the study group and Google Jamboard. |
| | | 2) Find your own way of journaling, a personally natural and easy way to do the diary work – whether in the form of words, images, videos, audios or multimodal expression. | To find one's own way of journaling. | |
| | | | To confirm permanent learning teams on the basis of interests. | |
| 3. | Critical assessment focusing on personal areas of own professionalism Recognition of the discourses, and archetypes of the field | 1) Reading articles discussing the roles and areas of (artist's) professional life and revenue models. 2) Reflecting read articles in the diary. Angles of the reflective work: About your personal professional field: • What kinds of areas does it consist of? • What kind of new areas might there be? • What are your skills and what kinds of skills would your need when aiming for new areas? | To reflect own professionality, the content and areas of it as well as needs of development. | In the beginning of month 3 contact classes the students share their observations concerning the professional areas and roles as well as archetypes in permanent learning teams after introduction to workplace discourses and archetypes. The observations will be gathered in Google Jamboard and examined in the study group. |

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|---|---|---|---|---|
| 4. | Exploration of professional identity<br><br>Critical views to storytelling<br><br>Framing workplace communications | The pre assignment consists of:<br><br>1) Listening to the podcast series *Varo kertomusta!* (*Mind the narrative!*) based on critical discourse analysis of (media) narratives.<br><br>2) Reflecting on diary observations, experiences, thoughts and emotions connected to workplace and the field of art and culture.<br><br>3) Recalling some workplace situations that have stuck in the mind for one reason or another. | To study frames, discourses and narratives of the professional field as well as reflect personal professional narrative. | After introduction to workplace communications and frames of it, the students share their experiences and considerations in the permanent learning teams. Findings are also gathered and studied in the study group.<br>The permanent learning teams are to make the story of the team on basis of issues, which connect the participants of the team. The team stories are shared in the study group and/or in Google Jamboard. |
| 5. | Planning a course of action for the future | Pre-assignment is connected to the course Future Operating environments, which has been completed recently. The students are to study and reflect on the future scenarios, threats, opportunities and narratives in journaling. At the same time the students are to present their research plans of the research and development work in the thesis. | To study and discuss future narratives and their influence on actions and communities. | In the contact classes the students first share their observations in permanent learning teams, and also categorise the issues of future workplace into three classes: issues that they may have influence on by themselves, issues that they may have influence on with someone else, and issues they cannot have influence on at all. After the categorisation the permanent learning teams share their findings in the study group. |
| 6. | Acquisition of knowledge<br><br>Research and development as personal experience | Pre-assignment is connected to thesis work, and to the research and development project. The students have planned, and also presented their research plans recently. In the pre-assignment they are to reflect in journaling what has been done and happened in their research and development project so far, and what kinds of experiences and emotions have occurred related to the progress of the thesis project. | To study personal research and development experience as well as to find similarities and differences compared with the study group experience. | The observations are shared in permanent learning teams, and the teams present figures they have made based on shared experiences in thesis project work in Google Jamboard. |

| | | | | |
|---|---|---|---|---|
| 7. | Acquisition of knowledge and new skills implementing the new course of action<br><br>Artistic Statement | Pre-assignment directs the student:<br><br>1) To study at least five artistic statements or parallel texts introducing artists and their art.<br><br>2) To read article *Narratives at work: The development of career identity* (Meijers, Lengelle 2021).<br><br>3) Reflect reading experiences in the diary. | To study how to make personal Artistic Statement and construe personal professional narrative. | The contact classes include discussion in permanent learning teams examining observations and notes made as well as studying the artistic statements and reading the pre-assignment article. The students are also guided to discuss how private and public artistic texts differ from each other, and what kind of artistic texts the students themselves would like to present – including values and stance. The findings are presented in Google Jamboard, and shared in the study group. |
| 8. | Acquisition of knowledge and new skills implementing the new course of action: Discourses, roles and identities | The pre-assignment consists of:<br><br>1) Studying on the online course focusing on workplace communication.<br><br>2) Reading four articles about the role and practices of language use in workplace context.<br><br>3) Reflecting the course and reading experiences in journaling. | To learn frames and practices of workplace communications as well as to become aware of effects different kinds of discourses may have. | After short introduction to workplace communications the students discuss in permanent learning teams following questions:<br>• Is the workplace communication doomed to fail?<br>• What kinds of narratives are preferred – and which do you yourself prefer?<br>• What is important in workplace communication?<br>The findings will be gathered into Google Jamboard and shared in the study group. |
| 9. | Provisional trying of new roles and assessing | Pre-assignment consists of studying the roles, areas, revenue model and the content of personal professional identity in the diary. | To become aware of the complex of personal professional identity as well as possibilities to break new professional areas that are valuable in professional development. | The contact classes include reflective discussion and sharing in the permanent learning teams. The teams also present their conclusions by making a living statue, which presents the roles, revenue model and professional content of the learning team. |

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|---|---|---|---|---|
| 10. | Building competence and self-confidence in new contexts, reintegration into the society and (work)life of the future with new perspectives | The pre-assignment consists of:<br>1) Examining the diary and finding out what kind of change has taken place in journaling as well as view on the professional field.<br>2) Pondering the professional areas, revenue model and discourses using the course contents of MA studies in reflection.<br>3) Pondering particularly what kinds of roles, revenue models and discourses form the personal professional narrative. | To present the personal future scenarios and build professional self-confidence. | The contact classes include future self-portrait workshop, which applies the design thinking learning material presented in other chapters in this publication [Féja et al. 2023a, 2023b]. |
| Post-assignment | The progress and the change in professional identity | The professional autobiographical process culminates in the post assignment which is the self-reflective report and examines MA studies and the change during them so far:<br>Reflect your own MA studies and journaling. Examine your own diary and find out what has changed during MA studies. Pay attention to the contents as well as your journaling method.<br><br>Some questions to bear in mind while examining the diary:<br>• What kinds of changes have happened in journaling?<br>• What kinds of connections these changings do have?<br>• What kind of development can be seen and noticed?<br>• What are your strengths as a professional?<br>• What kinds of development needs have you found out?<br>• What kinds of narratives have you have been constructing? What kinds of discourse do they consist of?<br>• What kinds of issues form your professional identity at the moment?<br>• What kind of professional would you like to be and be seen as in the future?<br><br>Write 3–5 pages in essay form on your findings. | To reflect the MA studies, progress, achievements and the change in professionalism. | Discussion with the tutor. |

Tab. 1. The professional autobiographical process structure and issues to be taken into account and/or decided when tutoring the process as part of university studies

## 3. *Conclusion*

At the moment, the following questions have turned out to be worth considering in implementing the professional autobiographical process in university studies:
- Would it be useful to edit the digital career story made in the first contact classes in following contact classes (at least some contact classes if not all) – or at the end of the process? Would that foster the professional identity work the students are going through?
- What kinds of practices would benefit the peer-to-peer work during the MA studies? Permanent learning teams have been welcomed but also found to be not so functional according to the feedback given by the students.
- How could the process make use of students' competencies? The MA students are already at the beginning of their studies as professionals of arts and culture. How could the student group benefit from the knowledge and skills of its individual members? At what point in the process could the students guide activities supporting the students' progress?
- What kinds of short art-based activities would be useful for the present study group to promote creative work and concentrating on current issues? Such activities are needed, for example, at the beginning of each contact classes. This publication presents some practices which might well be fruitful.
- How to include embodied activities in the professional autobiographical process when the method is flexible blended learning combining monthly contact classes on campus as well as online classes?

The professional autobiographical process has been implemented at the Arts Academy of the Turku University of Applied Sciences since 2015, and the process and practices included have met students' appreciation in feedback. Over these years, the process as well as the assignments included have been developed based on observations and student feedback. In future research it would be interesting to study the quality of the transformations the students are experiencing. What kinds of changes are carried out – level four or five changes using Kegan's model[17]?

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[17] See Kegan 1982, pp. 28, 32, 76-110; Matikainen 2022, pp. 41-45.

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# Organising a Digital Storytelling workshop in a HEI setting

Pirita Juppi*

*Abstract*

Organising a Digital Storytelling (DST) workshop in a higher education institution (HEI) setting does not require specialised digital media labs or professional video editing software, but it does need careful planning and experienced workshop facilitators. Planning should start with defining the purpose of the workshop and, therefore, with the topic of the digital stories to be created. The workshop structure and schedule should be carefully planned, keeping in mind the learning facilities needed at various steps of the process. A DST workshop can be organised either on campus or as an online workshop, using students' own laptops or mobile devices to create digital stories. In either case, it is important to give students clear instructions, to provide sufficient support for creating the stories, and to ensure interaction between the group members at critical points of the process, namely when working on story drafts and when the digital stories are completed and ready to be shared with the group.

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## 1. *Introduction: defining the purpose of the workshop*

When using Digital Storytelling (DST) in higher education – or other educational – institutions, it is not recommended to merely give a digital story assignment to students and ask them to create it independently. DST should rather be a facilitated group process, in which the participants get support from the group and the instructor/facilitator. Therefore, DST activities always require careful planning and preparation.

It is important to start the planning of a DST workshop by clarifying the objectives: what purpose(s) should the DST process and the digital stories created in the workshop serve? Is the context of the storytelling activity that of media education, and are students expected to develop media literacy through the practical activity of creating media content in form of digital stories? Is the activity used for developing students' digital skills, through the use of various digital media equipment and software? Or is the purpose rather to engage in creative self-expression and develop creative skills?

If the digital stories focus on subject-specific contents, the purpose of the activity might be to form and demonstrate knowledge and understanding of the topic, in a manner similar to traditional oral class presentations. Moreover, digital stories can be used for reflecting on subject-specific topics and for relating new knowledge and theoretical concepts and ideas to the everyday lives and experiences of the students.

Alternatively, the subject of reflection can be the students themselves: through digital stories students can engage in self-reflection that increases their self-awareness, enables transformative learning, and supports their professional growth, identity work and career planning[1]. Naturally, DST can serve multiple purposes simultaneously: even if the main purpose of the activity is self-reflection, students still learn also technical and creative skills in the process.

Once the purpose of the workhop is clear, facilitators may decide a topic for the digital stories. The topic can be similar to those used in personal essays, such as "My career path", "My future dream", "Sustainable development". Defining a topic for the digital stories facilitates the creative process and prevents writer's block – and a pre-defined topic may be necessary for achieving the specific goals of the DST workshop. When a topic is rather general, it allows the participants the freedom to choose their own personal angle and approach.

It is good to think, already in the planning phase, how the digital stories will be used – will they be shared only among the workshop participants, or

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[1] See the chapter by Tanskanen (2023a) for discussion on transformative learning and the chapter by Juppi (2023) for discussion on using Digital Storytelling for identity and career construction.

will the participants be encouraged to publish their stories online or to show them to someone? Does the institution or project in charge of organising the workshop have an interest in publishing the digital stories on their website or social media channels?

Since digital stories are often very personal in nature – even when the focus is on professional or study-related topics –, it is highly recommended that the participants are able to freely choose whether they want to have their story published or not. It is also a good idea to leave that decision until the end of the workshop, when the participants know how their story turned out to be, and to use a consent form to ask for a written permission to publish the stories or to show them outside the workshop setting.

## 2. *Structuring a workshop – two optional models*

Creating a digital story requires a minimum of two working days. The classic model developed by the Story Center is based on a 3-day workshop[2]. Since in educational settings the time available for the process is often limited, we have developed our workshop structure so that it allows stories to be completed in two days or in an equivalent time divided into several shorter sessions. Both structures require some homework by the participants – either before the workshop or between shorter workshop sessions.

A workshop organised over two consecutive days has more time pressure on participants, as they have to develop and finish their stories in this short timeframe. However, precisely the intensity of the experience can make it even more impactful for the participants, as the workshop group works closely together for two days and ends the process with the screening of the stories.

With several shorter workshop sessions it is difficult to achieve the same intensity of experience, but the advantage of this structure is that participants can use more time to create their digital stories, since they can work on them independently between the workshop sessions.

Table 1 presents the basic structure of these two optional workshop models. The number of participants in the workshop affects the required time to some extent since, for example, the community-building activity at the beginning of the workshop and watching the digital stories at the end require the more time the more participants there are. When only one facilitator is available, an ideal workshop group size would be around ten participants. It is also possible to have bigger workshop groups, provided that the participants have sufficient technical skills and/or there is more than one facilitator available.

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[2] Lambert, Hessler 2018, pp. 71-85.

|  | *2-day workshop* | *4-session workshop* |
|---|---|---|
| *Duration* | 2 full working days (14–16 hours) | 4 × 3–4 hours sessions (total 12–16 hours) |
| *Pre-assignment (homework before the work-shop)* | Finding and bringing one personally meaningful photo related to one's career.<br><br>Searching for and collecting 20–30 images related to one's career that can be used in the digital story. | Finding and bringing one personally meaningful photo related to one's career. |
| *Workshop activities*<br><br>*N.B. It is important to leave enough time for shorter and longer breaks during the work-shop day.* | Day 1<br><br>Icebreaker & community-building activity<br><br>Introduction to Digital Storytelling & examples of digital stories<br><br>Optional: Presentation on autobiographical and creative writing<br><br>Structured freewriting (or other activity to facilitate the creative writing process)<br><br>Instructions for writing the script for the digital story & writing the 1st draft<br><br>Story circle: feedback on the drafts<br><br>Instructions for recording the voice-over narration<br><br>Finishing the script and recording the voice-over narration | Session 1<br><br>Icebreaker & community-building activity<br><br>Introduction to Digital Storytelling & examples of digital stories<br><br>Optional: Presentation on autobiographical and creative writing<br><br>Structured freewriting (or other activity to facilitate the creative writing process)<br><br>Instructions for writing the script for the digital story & writing the 1st draft (or writing the 1st draft as homework)<br><br>Session 2<br><br>Story circle: feedback on the drafts<br><br>Instructions for recording the voice-over narration<br><br>Finishing the script & recording the voice-over narration<br><br>Instructions for planning the visual narration and collecting images. Introducing a storyboard template as a planning tool (optional)<br><br>Homework: Collecting 20-30 images for the story |
|  | Day 2<br><br>Instructions for editing the digital story (& written tutorial for the video editor to be used)<br><br>Editing the digital story (and continuing with voice-over recording if needed)<br><br>Finishing and exporting the digital story<br><br>Watching the digital stories<br><br>Feedback discussion, possible consent forms for publishing etc. | Session 3<br><br>Instructions for editing the digital story (& written tutorial for the video editor to be used)<br><br>Editing the digital story<br><br>Homework (optional): Digital stories can be edited and even finished at home<br><br>Session 4<br><br>Finishing and exporting the digital story<br><br>Watching the digital stories<br><br>Feedback discussion, possible consent forms for publishing etc. |

Table 1. Two optional models for the structure of a DST workshop

### 3. *Resources and facilities required for a DST workshop*

Depending on the number of participants, a DST workshop requires one or more facilitators to instruct the workshop process and provide support and help to the participants. Support is needed in developing the story idea and in the creative and technical process of compiling the digital story using a video editor.

In the context of education, it is naturally often the teacher of the class or the course who acts as the facilitator of the DST process. It is vital that at least the lead facilitator is well grounded in the DST practice and has prior experience of workshop and group facilitation. Not only that, but sufficient technical skills are also required so that the facilitator can show participants how to use the video editing software and help them with any technical problems. One option is to work in pairs so that one of the facilitators is in charge of facilitating the creative storytelling process and the other is in charge of technical assistance with video editing.

The DST workshop can be organised either on campus or online. Both solutions have their benefits. Nowadays, digital media tools are easily available: most students have their own laptops, and it is possible to create digital stories even just by using mobile phones. In our workshops, however, we prefer using computers, and even recommend using a separate mouse to enhance fine motor precision in video editing. Participants also need headphones or headsets when editing their digital story.

When organising a workshop on campus, a suitable space is required for the workshop group to work either on their own laptops, or on desktop computers. Ideally the workshop space should be flexible, so that all the participants can sit in the same circle during the community-building activity, and they can move into small groups when sharing the drafts of the scripts during the Story Circle phase. The space should also have a big screen and speakers for the screening of the digital stories at the end of the workshop. If there is no sufficiently flexible space available, more than one space is needed for working.

Moreover, recording the voice-over narration requires one or more separate silent spaces, unless the participants are given the task of making the recording independently at home. To achieve good sound quality it is good to do the recording on the campus, using portable audio recorders. If the workshop group is big, this can be a rather challenging task within the short timeframe of the workshop.

When working online, the process is somewhat easier to manage, since there is no time required for moving from one location to another, and the participants make the audio recording at home on their own computers. However, this may result in poorer sound quality, unless the students have a good quality microphone available. Participants usually use the microphone of their headset. Helping students with their technical problems during the video editing phase is easy using the screen sharing tool in Zoom or Teams.

There are several free video editing software available, such as the web-based video editor WeVideo (which also provides a specific educational account for educational institutions, with more features than the free individual accounts), DaVinci Resolve, Open Shot, iMovie and Shotcut. When choosing the video editor, one should consider accessibility – the editor should be easy to use and preferably free to enable students to continue using it independently if they wish. Ease of use is important, also because there is a limited time available for learning the new software during the workshop. For these reasons, professional video editing software with paid lisences may not be the best option – unless it is already available and familiar to the participating students.

In many cases, workshop participants can create their digital story using photos from their own photo archives. In the case of older participants, this may mean going through old photo albums, but for younger generations it mainly means going through their social media accounts, mobile phone gallery or other digital archives. In some cases, participants may need to search for additional materials from the stock photo websites that provide images licensed with a Creative Commons licence, or use the media collection available in the WeVideo application's media library. If the DST assignment requires taking new photos, participants can use their mobile phones for this purpose.

### 4. *Process of DST – a case study*

The activities of a DST workshop can be seen on a general level in table 1. It is, however, useful to describe the implementation and purpose of various activities in greater detail. I explain the workshop process using the DST workshops that we organise for the master in arts and culture students at the Turku University of Applied Sciences as an example.

For MA students, the DST workshop organised in the beginning of the study programme starts a longer process of self-reflection and professional identity work that we refer to as a professional autobiographical process[3]. The purpose of the DST workshop is for the student group to get to know each other and start community-building, and for each participant to reflect on their career path and professional identity at the professional transition point of starting their master's studies. In Finnish universities of applied sciences, applicants for master's programmes are required to have achieved at least two years of work experience in their own field after completing their bachelor's degree. Many of the MA students have already had a long career when they start their studies.

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[3] See also Tanskanen 2023a, 2023b.

The DST workshop is held during the very first contact days of the MA study programmes that are based on a blended learning approach, i.e. on a combination of monthly contact days and independent distance and online learning. We usually organise the workshops on campus, but during the Covid-19 pandemic we hosted two online workshops for master's students. We also have one online MA programme in which the DST workshop is implemented in a modified form, breaking the process into several shorter online sessions.

In case of a two-day-workshop, we always give a pre-assigment to the participating students: they prepare for the workshop by searching for and collecting photos or other images related to their own career path. Moreover, students are asked to find one personally and professionally meaningful image, which they will share with other group members at the beginning of the workshop. In case of several workshop sessions, looking for images can follow later in the process once the participants have first written the script for their stories.

We start our on-campus and online workshops with a community-building activity in which each participant in turn shares their meaningful photo – in case of an online workshop, using Zoom's screen sharing tool – and tells something related to the photo. This activity serves more than one purpose: it is both a community-building and a storytelling activity. Through the activity, the participants introduce themselves to their fellow students and teachers, start to get to know each other and feel comfortable with each other. Simultaneously, sharing recollections about a specific moment, event, person and/or place seen in the photo serves as the first storytelling activity and as a "warm-up" for creating the actual digital story.

Our experiences have shown that students often choose to share rather intimate and emotional memories and experiences, and this quickly creates an atmosphere of mutual trust and empathy within the group. Creation of a safe space for sharing is facilitated by making an oral confidentiality contract at the beginning of the workshop: the participants agree that what they hear and see during the workshop will not be spoken of outside the workshop group.

After the community-building activity, we introduce the DST practice to students, showing some example stories created by students in previous groups. Participants get general guidelines for the digital story to be created during the workshop: it should be a digital career story, which could focus either on their career path that has led to this moment (reflecting on the past), on their present work and professional identity (reflecting on the present), or on their professional future ambitions (reflecting on and anticipating the future). The recommended length of this digital career story is approximately 2 minutes, which means that the written script should be limited to around 200 words, while the visual narration of the story usually requires 20-30 images.

*Example of a story assignment*

Topic: "My Career Path"

Title: You can use the topic as a title or give your story a title that reflects its content.

Angle: You are free to choose the focus and angle of your story. You can focus on:
1) your career path up to this point ("How did I become who I am today?"),
2) your work and professional identity at this moment ("Who am I as a professional today?"), or
3) your hopes and aspirations for the future ("Who do I want to be in the future?").

Length of the story:
Script should be ca. 200 words (max. 1 page).
You need ca. 20-30 images.
The edited digital story should be ca. 2-3 min long.

After the introduction phase, the first creative activity in our workshops is structured freewriting, in which the workshop facilitator gives writing prompts in form of initial words, and the students continue writing for 5-7 minutes on each prompt. Prompts direct students to explore meaningful choices and turning points in their career path, their competences and strengths, and their future aspirations. In this writing activity, workshop participants write quickly and spontaneously, only for themselves, and preferably by hand and not by a computer.

*Writing promts for a Digital Career Story*

Below you see some examples of writing prompts that can be used to facilitate the process of writing the script for the digital story, when the story should deal with the career path of a person. Writing activity can be implemented as a structured freewriting session. The instructor reads the prompts one at a time and the participants continue writing for a given time, usually for 5-7 minutes for each prompt. 5 or 6 prompts is a suitable number for one writing session.

As a child, I dreamed I'd become…
My first memory of [something related to the field of study of the participants]…
During the school years, I realised…
I chose my career…
I felt I had made the right choice, when…
An important turning point in my career…
I'm at my best when…
I feel accomplished when…
My greatest passion...
It gives me be hope to…
I would like to be seen as...
In the future I hope to…

At the next stage, students are given instructions for writing the script for their digital story. They are instructed to read through the passages produced during the freewriting sessions and to use them as raw material for writing the script, if they feel it serves their story. Once the students have written the first

draft of their digital story scripts, they share the drafts in small groups, following the idea and model of a Story Circle[4]. In online workshops, we divide participants into groups using Zoom's breakout rooms. Each group member has a chance to read their draft aloud and get supportive feedback from their fellow students. Participants are instructed to avoid any good/bad type of evaluations and to rather focus in their feedback on what they find touching and interesting, and what they would like to hear more of.

After the Story Circle phase, participants polish their scripts, so that they can be recorded into voice-over narrations of their digital stories. In online workshops, participants record their voice-overs independently at the end of the first workshop day, using WeVideo and a headset with a microphone. They are first given instruction on how to create a WeVideo account and how to do the recording. In our on-campus workshops voice-over recordings are made using digital field recorders and separate silent spaces.

The second workshop day starts with another WeVideo tutorial session, in which the students learn how to import images into WeVideo, how to organise them on the video timeline and combine them with the voice-over, how to adjust the duration of the images, how to use other elements available in WeVideo (such as music and transitions between images), and how to export the finished digital story. The participants then work mainly independently on editing their digital story, but the facilitators are available throughout the day to provide support and assistance with any questions or problems faced by students.

The DST workshop ends by viewing the digital stories created by the participants. The participants are instructed to show their appreciation for the stories shared by giving real or virtual applause (e.g., using applause or heart reactions in Zoom), instead of giving feedback on the technical or creative quality of the personal stories seen. The workshop ends with a discussion on the experience of creating and seeing digital stories and with a feedback activity.

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[4] See Lambert, Hessler 2018, pp. 78-80.

Tanskanen I. (2023b), *Creative writing practices and autobiographical process enabling professional identity work*, «Il capitale culturale. *Studies on the Value of Cultural Heritage*», Supplementi, n. 14, pp. 121-138.

## Appendix: Materials for a DST workshop

*Writing Tips for a Digital Story Script*

1) Clarify the meaning of your story to yourself before writing the script. What is your story really about? What is the central theme or key message you want to convey? How can you communicate that effectively: is there or specific key moment, turning point or perhaps a metaphor that symbolises and condenses the theme of the story?

2) Think of the structure of your narrative: which order will you use to tell the events of your story? Will you use a linear, cronological structure or something else? One of the traditional structures is: (1) Once upon a time... (2) Every day... (3) One day... (4) This lead to... (5) And now. If you can recognise a key moment or turning point in your story, make effective use of that. Describe the moment as a scene in your life, using vivid imagery and detailed perceptions.

3) If you aim at creating a digital story that is 2-3 minutes long, the length of the text should be less than one A4 page, ca. 200 words. Write concisely, using short sentences. Eliminate unnecessary qualifiers and modifiers; avoid repetition (unless repetition is an intentional stylistic technique in your text); don't explain too much. Remember that you can also express things with images, animations, rhythm and pace, music and other sounds. Think right from the start how to use various media elements to create meanings together. Try reading your script aloud at your natural speech rate (the pace of speaking) before recording to see the duration of your story.

4) Remember that you are not writing a piece of literary text, but rather writing "for the ear"; your story will be heard, not read. Think of *telling* a story rather than writing it. Use clear, simple and direct sentences, and avoid any complex sentence structures. Try reading your text aloud to see if there are words or sentences which are difficult to articulate.

5) Pay attention to an effective beginning that arouses the interest of the listener. You can use a "hook", such as a question, a startling observation or statement, or an interesting anecdote. Introduce the listener/viewer to the topic of your story. Since the digital story is short, the introduction part needs to be short also, only 2-3 sentences.

6) Make the ending of the story emphatic and powerful. The ending could provide an answer or a resolution, or you may end with an open ending and leave the listener pondering how the story will end. You can make use of a circular structure in which a repeated visual or verbal element ties the ending with the beginning. Sometimes the ending summarises the key message of the story as the moral of the story, the lesson to be learned from it.

## Storyboard Template for a Digital Story

STORYBOARD / Digital Story                    Name of the participant: _____

| Image 1 | Image 2 | Image 3 | Image 4 | Image 5 |
|---|---|---|---|---|
| Voice-over narration: | Voice-over narration: | Voice-over narration: | Voice-over narration: | Voice-over narration: |
| Music or other sounds: Text on picture: | | | | |

| Image 6 | Image 7 | Image 8 | Image 9 | Image 10 |
|---|---|---|---|---|
| Voice-over narration: | Voice-over narration: | Voice-over narration: | Voice-over narration: | Voice-over narration: |
| Music or other sounds: Text on picture: | | | | |

STORYBOARD / Digital Story

| Image 11 | Image 12 | Image 13 | Image 14 | Image 15 |
|---|---|---|---|---|
| Voice-over narration: | Voice-over narration: | Voice-over narration: | Voice-over narration: | Voice-over narration: |
| Music or other sounds: Text on picture: | | | | |

| Image 16 | Image 17 | Image 18 | Image 19 | Image 20 |
|---|---|---|---|---|
| Voice-over narration: | Voice-over narration: | Voice-over narration: | Voice-over narration: | Voice-over narration: |
| Music or other sounds: Text on picture: | | | | |

*Steps of Editing a Digital Story*

Regardless of the video editing software used for editing the digital story, the editing process generally includes the following steps:

1) Creating a new video project and saving it with a recognisable name (e.g., "Pirita's Career Story").
2) Importing the media files (image files of photographs, possible video files, and audio files of the voice-over narration and music) into the video editor. Alternatively, the voice-over can be recorded using the video editing software, and music can be selected from the audio library of the video editing software, if such is available.
3) Adding a title on the timeline, in the beginning of the digital story.
4) Organising the images (and possible video clips) in the right order on a video track of the timeline.
5) Adjusting the duration of each image so that the visual narration and verbal narration are in sync. Duration of images can vary from a couple of seconds to more than 10 seconds. The default duration of still images in video editors is often 5-6 seconds.
6) Adding possible texts (such as captions or quotes) or graphics on images, using another video track.
7) Adding transition effects, such as crossfade, between images (optional).
8) Adding motion, such as zoom in/out or pan, on still images using an animation tool (a technique commonly known as the "Ken Burns effect"). Animated motion is optional and should preferably be used when it helps to create meanings and convey a message.
9) Adding end credits on the timeline after the last image.
10) Exporting the digital story project file, i.e. saving it as a video file. Recommended video file format: MP4, with at least SD resolution (852 × 480 pixels), preferably HD or full HD resolution (1280 × 720 pixels / 1920 × 1080 pixels).

# Collective and individual identities in an era of co-creation: a workshop

Carola Boehm*

*Abstract*

This chapter describes a workshop developed as part of an effort by a European group of pedagogues, who developed insights and tools for supporting creatives to form a more powerful digital narrative of their often-fragmented career stories. Thus, the group explored and developed digital storytelling tools, media and online tools, autobiographical practices, design thinking, and embodied practices for identity formation. As part of the latter, this chapter is about a workshop that considers individual and collective identity formation for creating more powerful and holistic digital career stories that balance our individual nature with a more collective understanding of ourselves as human beings. A separate chapter about the conceptual framework underpinning this workshop can be viewed in this toolkit. Artists have a long historic tradition of forming collectives and co-creative processes. However, in a world that has emphasised individual endeavours and individualism as the highest concept associated with freedom, they have not always received positive value judgements. Thus, current neoliberal tendencies to elevate the individually identifiable creators established a perceived meritocratic society of individual power and choice. But the

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multiple current crises in governance, society, environment and economy suggest a dead-end of this trajectory. Perhaps, as a result, current discourses of more collective, cooperative and collaborative endeavours are on the rise in the art sector as in others. Thus, the concepts around Culture 3.0 are worthy of being highlighted, as in the absence of this phenomenon of Culture 3.0, authors and creative professionals have often needed to resort to other terms, such as "community arts", "socially engaged arts", "participatory arts", "non-traditional arts". But these terms are often associated with value judgments in themselves.


## 1.  *Culture 3.0: a short explanation*

In short, Culture 3.0 is the third iteration in a cultural evolution that was first proposed in 2011 by Sacco[1] and expanded in its implications for the creative industries by myself in 2016[2]. The conceptualised evolution of cultural engagement traces a journey from Culture 1.0 to Culture 3.0. Culture 1.0 is «characterised by a distinction of high-brow vs low-brow, arts patronage, gatekeepers and value absorption»[3]. Sacco contends that Europe is hung up on Culture 1.0 type of cultural engagements and that this is holding us back in terms of productivity, creativity and diversity. I have suggested that in its creative industry and cultural policy, the UK is still focused on Culture 2.0, characterised by a focus on intellectual property (IP), and still has gatekeeping functions in place that create challenges when wanting to support open access to cultural and creative engagements and with it challenges for increasing diversity and wider access to the arts. My work suggests that the UK's focus on Culture 2.0 type of creative engagements subsequently resulted in creating policy that still relies on capitalistic, extractive processes focussing on commodifying outputs of creative endeavour based on individualistic conceptualised identities (e.g., IP), inherently extractive, pooling wealth to the top and based on the high individualism of the 20th century.

But Culture 3.0 has entered the picture, supported by a high amount of digital content production and digital connectivity. With its ubiquitously available tools of production, mass distribution of content happens without mediators. One example of this is the relatively new medium of the podcast, which is highly distributed, low tech, low effort, and results in diversity-rich, active participation with high audience listenership. These are also often enabled through open platforms, with social media supporting these platforms and co-production occurring at various levels. This type of cultural engagement is often seen as "democratic" with constantly shifting roles of content producers

[1]  Sacco 2011.
[2]  Boehm 2016.
[3]  Boehm 2016, p. 37.

and users. Today, I might listen to a podcast; tomorrow, I am recording one. Economic and social value is produced in sales and participation, and thus it does not absorb value anymore. As it is ubiquitous, it is hard to demarcate the industry. With no pre-determined market channel bottlenecks, the creative and cultural industries in the extreme may cease to exist, with culture no longer an aspect of free time use but entrenched in the fabric of everyday life. It is immersive.

Key terms are co-production and co-creation, and its big emerging geographical centres are likely to be in Asia. And whilst Sacco has suggested that Europe's creative assets are held back by its Culture 1.0 focused investments, I have suggested that the UK is held back by its primary focus on Culture 2.0 focused investment, as displayed in the last Creative Industry Sector Deal[4].

Why this is important is that this new conceptualisation can completely "bypass the attachment of value judgement" to art and cultural engagements, e.g., it simply does not have a high-brow vs low-brow division. This divide has wreaked havoc on our understanding of what art is, what should be funded, and how diverse it actually is. Accepting a high-brow vs low-brow divide leads to exclusivity. However, Culture 3.0 concepts provide a conceptualisation to understand creative and cultural engagement without needing a value judgement or a patronage model. Thus, the concepts around Culture 3.0 are worthy of being highlighted, with related terminology including "community arts", "socially engaged arts", "non-traditional arts", and "everyday creativity".

## 2. *Artists balancing individualism with collectivism*

The concept of community arts, for instance, has often been the first type of cultural engagement to be cut when budgets are tight and thus were often relegated to local regionalism and local authorities rather than investing in it nationally. This has shifted over the last decade, as can be seen in a shift of policy within the Arts Council England and culminating in a 10-year strategy[5] called *Let's Create*, emphasising the act of making over the quality of an end product. The positioning of the collective act of making as a lesser valued type of cultural engagement compared to the individualistic output of one artist has increasingly been understood as problematic when desiring to bring the benefit of arts to as many people as possible.

From a Culture 1.0 perspective, these co-creative and socially engaged activities, often labelled community arts, were often not even considered "real

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[4] Boehm 2019.
[5] ACE 2021.

art", and their outputs were not understood as "pieces of art", and thus the label of community arts allowed the "othering" of a particular type of cultural engagement. But it is just this type of cultural engagement that emphasises the co-creative aspects of a creative practice that is so efficient in minimising any gatekeeping, a gatekeeping that supports access to only a privileged few. From a Culture 3.0 perspective, these engagements are valid cultural engagements with all their benefits for access and diversity-rich participation.

Thus, first, we have to understand the role of terms and labels in creating power imbalances. Classing something as one of the terms associated with community arts (such as applied arts, participatory arts, socially engaged art) allowed it to be differentiated and excluded from traditional funding with budgets dedicated to specifically this kind of cultural engagement, it was easier to manage whole arts budgets, often safeguarding the more individualistic conceptualised artistic process and creating, in turn, a wealth divide also in our creative professional communities. Thus, there is some evidence that the richest designers in the UK tend to be richer than in those parts of Europe that have not had as much an individually focused status of artists. Those creative sectors with the largest numbers of super-rich artists are often conceptualised as super-successful sectors without mentioning or foregrounding that they have other creatively active professionals, almost always less well-off. Thus, society's wealth differentials are mirrored in the creative sectors.

Tate suggests the definition of the following relevant terms revolve around the fact that their «creative processes are based in and generated in a community setting»[6] and also include a «collaborative community artistic process»[7]:

I.    Community arts
II.   Participatory arts
III.  Applied arts
IV.   Socially engaged arts
V.    Community-based or community-engaged art
VI.   Dialogical art
VII.  Social art

It should be noted that related but different in their nuances are the opposing terms often discussed in this context, that of Cultural Democracy vs Democratic Culture.

Community arts and its related concepts are often defined as «useful in economically depressed areas»[8]. These definitions still demarcate the individuals who are artists from the ones who are not, such as suggesting that it «typically involves developing participation by non-professional members of local communities»[9].

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[6]  <https://www.tate.org.uk/art/art-terms/c/community-art>, 15.11.2022.
[7]  <https://en.wikipedia.org/wiki/Community_art>, 15.11.2022.
[8]  *Ibidem.*
[9]  *Ibidem.*

This demarcation between who is the producer and who is the consumer is often more or less moot in contemporary collaborative creative processes, and this creates a tension between the funders and investors still immersed in a Culture 1.0 conceptualisation of art and what they want to achieve in terms of impact.

Forms of collaborative practice can have their range in how co-creative they actually are, as identified by the International Centre of Art for Social Change (ICASC), with:

I.   artist-driven practices, wherein social change commentary/content is in the work of a single artist or group of artists;
II.  practices in which the artist acts as a facilitator or catalyst for art-making with groups using specialised forms of art creation;
III. dialogic practices in which the artist acts as a facilitator in group problem-solving contexts (such as strategic planning) using arts-based processes but not necessarily with the goal of group art presentation[10].

Looking at these definitions and demarcations, it is possible to consider how this concept of socially engaged arts has a range, e.g., how co-creative or how Culture 3.0 they actually are. The first model mentioned above could still be conceptualised as a Culture 1.0 type of cultural engagement, with the artists creating the work which, by being seen by audiences at a particular time and in a particular context, has the potential to become the catalyst for social change through social commentary addressed in its work.

The second model has the potential to move from a Culture 1.0 or Culture 3.0. However, it is useful to note that any art (or almost any) is in constant need of audiences, and their interaction may initiate a separate cultural engagement activity. How separate the artistic process of the artist is from the artistic process by the community may dictate how Culture 3.0 or co-creative the process actually is. The definitions and demarcations here are less important than understanding the impact and empowerment the artists may want to initiate. Keeping the demarcation between the person calling themselves the artists and the persons that the artists call "the community" might be less empowering than starting from a basis in which both artists and the community call themselves the creators, ones who are engaged in the process of making art that is co-created by the whole community, including the artist. This facilitation still needs a lead artist, but the conceptualisation of who has authorship over the artwork is significantly different and results in a different level of empowerment for all who engage in this process.

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[10] International Centre of Art for Social Change n.d.

The third model proposed by ICASC is a "process-driven" or "dialogic model", in which a social purpose comes before an artistic or creative process, be it art for well-being and health or art to support awareness raising of social or environmental concerns. The finally produced artwork might or might not be intended for public presentation. In the latter two models, the facilitators or artistic leads may not define themselves as such; they may consider themselves as «practitioners of an art-making process that produces social change»[11].

There are substantial limits to these conceptualisations, based on prior value judgments of what art is of value, and also constrained definitions of the roles that individuals play in bringing about art pieces or art activities. Thus, the concept of Culture 3.0 is a powerful one specifically for art education, where the critical engagement with this concept will allow empowerment of creatives who want to be recognised for their leadership roles in the cultural field but also see themselves as artists, ones who co-create with their communities and in that process bring about change. Thus, there is less of a need to differentiate between those who produce or those who consume, when that art takes place and when it does not, and who has the power of creation and who does not.

Within our respective communities, Culture 3.0 co-creative methods allow us all to not only live more creatively but also experience playfully the collaborative act of making that is such an inherent part of human nature and that over the last 100 years (the long 20th century of high individualism) we have tried so hard to push into a box by millions of individuals struggling their way up the career and life ladders.

Therefore, this workshop will begin to provide the opportunity to weave in a bigger context of collective creativity, balancing the predominance of an individually-led narrative. It is critically underpinned by a conceptual framework that includes:
- how the co-production turn of the creative economy influences and provides opportunities for digital storytelling that is inclusive;
- how the concept of Culture 3.0 allows creative individual and collective identities to understand the shifts in cultural engagement;
- how relationships between the self and the collective, including what individual creative leadership means in the context of cooperation, collaboration, and co-creation, can minimise gatekeeping to provide diversity-rich participation.

The more neutrally formulated conceptual framework of a Culture 1.0 – Culture 3.0 ecosystem (described in the separate chapter in this special issue[12]) redefines art and cultural engagement to be inclusive of those forms of activities that are more diversity rich but tend to receive less public funding.

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[11]  <https://en.wikipedia.org/wiki/Community_art>, 15.11.2022.
[12]  Boehm 2023.

Thus, this workshop allows the individual to be part of understanding how to make art and culture more inclusive and benefit society and the economy whilst seeing themselves in the context of a collective.

3. *Example exercise list*

*List 1 – Identity can be creatively devised, distorted, imagined*
I.      Exercise – Drawing from your five senses to build an identity (10 min).
II.     Exercise – Imaginative Persona. Imaginative projection of sensual experiences (10 min).
III.    Exercise – Imaginative Self. Desire (10 min).

*List 2 – Individual and collective identities*
IV.     Exercise – A collective Wishful We (10 min).
V.      Exercise – Collaboration and Subversion (10 min).

*List 3 – Co-creating identities*
VI.     Exercise – Embodied Practice of Collaboration (Action-Reaction) (10 min).
VII.    Exercise – Co-creation and Collaboration (One to Many) (10 min).

4. *Preparation and props*

The workshop can be held online or live in person. Ideally, group sizes are between 7 and 15. If delivering these online, ensure that breakout groups can be created in the sizes you need.

All participants need access to paper and pens. Additional unusual props or tools can be added to the mix when delivering live. However, the idea is to have as minimal creation tools available so that the focus is on the process of making and not the tools.

It would be useful for participants to prepare by reading the article in this toolkit that provides the critical and conceptual frameworks for this workshop. In addition, specific footage of films, videos and/or music can be chosen as introductions to the theme.

Depending on the length of the workshop, one may have to choose a selection of activities carefully. However, at least one exercise should be from each of the lists provided above.

At the end of the workshop, participants should have sufficient time to reflect on the whole experience, either in the whole group or in breakout groups. Questions asked in this reflection could be:

–  What have you found new? What have you found known or common to
   your practice?
–  How do you imagine taking some of the experiences forward into your
   practice?
–  How do you now see yourself as an artist, having considered the range
   of artistic activities from an individual to a collective practice?
–  What are the biggest challenges or resistance you find you will encounter
   when applying some of the learning, and what are your biggest critiques
   of what you have learned?
–  What is of value (keep), and what not (chuck)?
–  etc.

## 5.  Workshop activities: from individual identity to collective identity to co-created identity

### 5.1.  Exercise – Drawing from your five senses

The following exercise was inspired by my attendance at one of the creative writing workshops by Liz Lochead, the Scottish poet and playwright best known for her stage version of Bram Stoker's Dracula and for her collection of poems *The Colour of Black and White: Poems 1984-2003* and *Good Things* (2006). The exercises which were adapted from her workshops centred on the act of transferring sensual experiences to creative ones.

The following exercises still focus on an individual, but an imaginatively devised one, but in that they feature as the starting point. This first little exercise focuses the participant on developing an embodiment of an abstraction by actively projecting own sensual experiences onto the abstraction.

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**Exercise: Drawing on your five senses**
Think of a few abstract nouns, such as hate, love, alienation, fear, trust, respect, etc. Choose one and write it in the middle of the page.

Answer the following questions by replacing BLANK with your chosen word.
— What does **BLANK** look like?
— Does **BLANK** smell?
- The sound of **BLANK** is what?
— **BLANK** tastes like _____?
— What does **BLANK** feel like?
— What does **BLANK** say?
Re-arrange, throw one out and read out. BLANK can be left blank like a riddle, or explicitly mentioned.

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The above exercise can have a playful fun variation, where participants are not allowed to put their chosen abstract noun into their final poem, thus creating a riddle. Surprisingly often is the group able to guess the abstract noun that has been "embodied" in this way.


## 5.2. *Exercise – Imaginative Persona*

Also adapted from an exercise from Liz Lochead is this one, where some preparation is needed for this next exercise. Everyone chooses one role without disclosing it.

```
Preparation: Choose one without telling anyone else which you chose:
Baker,
Composer,
Homeless person,
Traveler,
Sailor,
Author,
Joiner,
Priest,
Professor,
Professional Athlete,
etc.
```

Each individual is asked to actively imagine this person and answer the following questions.

```
Exercise: Imaginative Persona (Senses)
Choose one of the personas and imagine being that person. Write
about the following questions, describing what you feel (while ima-
gining being that person), what you see, what is happening):
- Looking out of the window. What do you see?
- What do you see, smell, hear?
— Looking around the room, inside?
- SHOCK!!! You remember something! What do you remember?
— You go out. Outside it is...?
— <Anything, joining above lines, concluding, free association in
order to have a sense of closure.>

Take 1 minute to refine.
```

Read out and explore.

Again, this is an exercise whereby employing one's senses, an imagined and projected alternative reality is developed through making use of personal memories of sensing the world. One creates an identity through an imaginative projection of sensual experiences of one's past.

## 5.3. *Exercise – The Desiring Imagined Self*

The following exercise is sourced from the contemporary art workshops of Linda Weintraub (Oberlin Henry R. Luce Professor in the Emerging Arts, New York). Her pedagogical practice integrates «the intractably avant-garde and explores the manner in which [...] artworks necessitate innovative pedagogical strategies»[13].

Weintraub has categorised crafting an artistic self into four activities: a) disclosing biography, b) in-venting biography, c) transcending biography, and d) epitomising biography. Thus, the creation of a self-portrait can take on many alternatives, from the real-self and the imagined-self to the clichéd and caricatured self.

This small exercise is an exploration of an imaginative self. But as the last exercises used the projected sensual experiences, this one uses an invented biography based on an unfulfilled desire.

```
Exercise: Imaginative Self (desire)
Make/draw/play something that represents/fulfills a personal desire
(e.g., order, freedom, adventure). The representation can be abstract
or objectified.
```

## 5.4. *Exercise – A Collective Wishful We*

The following exercise takes the individualised process of imagining an identity of the task above to co-creating a collective imagined identity.

```
Exercise — A Collective Wishful We
Take the wishful "Me"s (task above) of your group.
Create a collective visual story using all wishful Me's.
It can be a written narrative, a told narrative.
It can be a picture, a collage, a network.
Create a collectively created piece of work (story, sketch, perfor-
med, comic, photograph, etc.).
```

## 5.5. *Exercise – Collaboration and Subversion*

The next exercise moves into the collaborative act of making. In her book *Making Contemporary Art*, Weintraub describes several pedagogical methods that work with collaborative teams of two, teams in which individuals are not

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[13]  Weintraub 2003, pp. 9-10.

always supposed to "work together" but rather "work against each other" with the intentional undermining of the other person's goal. This "subversion" in its most extreme form can be very fun for students to explore, although often, the link to work in the real world is not so clear.

It is helpful to point out that many works of art are products of some form of collaboration and that some form of what Weintraub called "subversion" always takes place, albeit implicitly. Specifically in music production, this paradigm is well understood; where until recent history, the sound engineer has seldom had an explicit and official role in the creative direction of a music production process, but nevertheless, they have always had a very substantial influence over the final artistic product. This often happens by using similar a methodology as is practised in the exercise below:

---

**Exercise: Collaboration and Subversion**
• Partner up with the person to your right.
• Decide who will be "leader" and who will be "follower".
• Leader will try to force follower to do what they want.
• Follower will try to force some of their creativity into the process without disobeying.
• Leader should dictate actions and instructions as precise as possible.
• Follower should execute these while trying to introduce their own creativity without disobeying leader.

---

## 5.6. *Exercise – Embodied Practice of Collaboration with Action and Reaction*

The next exercise is derived from Dymphna Callery's workshops and her methods used for Physical Theatre[14]. She uses mainly physical exercises that explore creative theories, liberating the imagination through the use of the body, making the creative process able to be experienced physically. This is part of an embodied creative practice that can potentially form identities.

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**Exercise: Action-Reaction**
• Stand opposite each other. Do not speak, there is no dialogue. First person creates a short gesture with a definite beginning and end. The next person reacts immediately and spontaneously (no thinking allowed, it has to be spontaneous). First person re—reacts. And so on.
• Change partners and repeat.
• Pure play, improvisation with personality through spontaneous gestures, playing off the other person.

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[14]  Callery 2001.

As a musician, I personally think that this is as close a method as it gets to free jazz improvisation. But the practice of this allows the gestural (musical and physical gestures) to be explored and its spontaneous application to be practised. In both cases, the beginning and the end of a gesture is practised to be clear and transparent, and non-verbal communication is developed. Within that process, and through "doing" it, you carve out characteristics, personality and identity as a gestural presence.

### 5.7. *Exercise – Co-creation and Collaboration with One-to-Many*

As in above exercise, the following is one of pure improvisation, albeit with the difference that a whole group has to suddenly react as one entity in co-creating a world around the leader's-initiated scene.

```
Exercise: Collaboration (One-to-Many)
• Select one neutral object.
• Appoint one leader. The leader will work with the rest of the
group. Ask everyone to work without words.
• Hand it to the "leader" who will improvise a scene, the object
taking on a specific real-life function (broom, paddle, gun, flower,
etc.). The group has to immediately react to this and create a fit-
ting scene around this. Once this scene is "finished", the leader
hands the object to a new person, who creates a new scene with it.
```

This exercise demonstrates how one might still have a lead in a co-created process. One might still have roles whilst maintaining a collaborative dynamic where at the end, it is not able to be – nor necessary to be – discerned who the main creator may be.

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# Performative embodied identities: using acting and storytelling to explore identity and careers

Nicola Herd*, Robert Marsden**, Maria Buckley Whatton***

*Abstract*

During October 2021, Staffordshire University Department of Media, Performance and Communication hosted an intensive week for the DICO project. Looking at oral storytelling, narratology, acting and embodiment, participants explored how to use these techniques and methodologies in two ways. Firstly, as process, whereby these become enablers to reflect and explore past and present career stories, by creating a narrative around this, as well as imagining a future self. Secondly, as vehicles for product in their own right: to create a career story as an output using these forms. This chapter steps us through some of the key practices of that week and introduces the critical framework.

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1.  *Embodiment, stories and acting*

At its very heart, the art of acting is the art of embodiment. Actors take the words from the page of a playwright, the ideas and themes contained within, and embody these in the creation of a character that makes actable sense. Embodiment can take place implicitly (where we are not always aware of the psychological and physical shifts that take place as a result of a rehearsal process) or explicitly (where an actor can pinpoint how and what is happening at any given moment). In reality, it is a mixture of the two. By the end of a three or four-week rehearsal period, a character is created by merging the self of the actor with the given circumstances of the world of the play, and presented to an expectant audience. Rehearsal is thereby «a[n ongoing] process of embodiment»[1], to construct the appropriate characterisation where «words should be spontaneous utterances that only they could say at that moment»[2]. Acting coach Dymphna Callery suggests that «to truly understand a play is to discover it through embodiment»[3]. Therefore, a rehearsal process is «not a linear development»[4] as embodiment is not a logical, linear process.

So, what can taking elements of acting methodologies inform us of in the creation of career stories? This chapter steps the reader through the core elements of a week's intensive residential at Staffordshire University in 2021, with Robert Marsden, a theatre director by trade and associate professor in acting and directing, Nicola Herd, lecturer in movement and embodied practice, and storyteller Maria Buckley Whatton. The residency explored how acting and storytelling techniques can be used as a tool to both reflect and articulate career journeys, as well as become a form to express these. Returning to Norrthon's quote above, the residency placed a form to the non-linear process of embodiment. As Kate Rossmanith states, there is a «physical manifestation of years of professional theatre experience involving very practical knowledge»[5].

The same principle applies with career stories, where the body has encoded the experience of interviews, career applications, successes and failures that then manifest themselves in our psycho-physical[6] behaviours. Returning to the acting process, the merging of the actor and their character informs the embodiment process, and therefore experiencing relates to marrying the inner life of the role with an external physicality, which (in turn) is communicated to an audience.

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[1]  Norrthon 2019, p. 172.
[2]  Alfreds, in Bessel 2019, p. 92.
[3]  Callery 2015, p. XI.
[4]  Norrthon 2019, p. 182.
[5]  Rossmanith 2003, p. 57.
[6]  Psycho-physicality aims to close the mind-body dualistic gap. What happens in our bodies affects us psychologically and vice-versa. Psycho-physical acting technique places this inter-relationship at the heart of the process.

The residency moved participants from a place of tacit to explicit understanding of embodiment. This chapter begins with Maria Whatton stepping us through some of her key storytelling techniques established with participants. Storytelling is at the heart of career stories, as well as theatre-making, and the key principles can be applied to the content and form of articulating a career journey, as well as future hopes, needs and desires. This is followed by examining how acting and embodiment, building on the work of actor-trainer Michael Chekhov, can be used to explore how we might consider imagining ourselves into a future self. The final section explores how somatic movement practice can unlock creative potentials and reflective journeys.

Firstly, to Maria Buckley Whatton and Storytelling.

### 2. *Storytelling: the impact of the opening and personal stories*

I am about to tell an audience a story about how I became a storyteller. It's a story about how my dad told us Irish myths and fairy tales at bedtime. I start with a question: *How do you fancy doing a bit of maths?*

I see the audience, shift in their seats, do a double take. Their expectation is that I'm a storyteller and they have settled themselves down to hear a story, not to do arithmetic. I say:

> *When I was a child, I lived in a small council house in Liverpool. There were three bedrooms. Ten of us lived there. My mum and dad and eight children. My parents had their own bedroom, so how many in the other two?*

With immediate logic the audience respond with the answer: *There are four children in each bedroom.*

> *Yes, that would be correct if there weren't seven girls and one boy. My only brother had his own bedroom.*

Now the audience have made the cognitive leap and worked out that seven of us girls had to share a room. There's a sense of surprise and laughter. The audience have a picture in their heads of the cramped conditions. Now they are possibly considering the kind of chaos that might ensue with seven girls sharing that small space. I validate their mathematical working out.

> *Yes, there were seven of us squeezed into one small bedroom – three bunk-beds and one single bed, and being one of the youngest I longed to make my way to that single bed which was always the domain of the oldest sister.*

In this short exchange which takes no more than two minutes, a lot has happened between teller and audience, before I even get to the part where my

dad comes to the door of the bedroom and begins to tell the stories. The story telling relationship has actively begun between me the storyteller and the audience. We have quickly sparked a dialogue.

Over the last twenty-five years I have been telling stories in theatres, at festivals, in schools, prisons, and community settings. I work in the traditional role of an Irish Seanchaí. For hundreds of years the Seanchaí "storytellers of Ireland" would tell folklore, history, myth and legends that were not written down. It is an oral tradition. The tales were (and are) a source of information, entertainment, reflection. A community comes together to listen and interact.

There is no "fourth wall" in storytelling. The storyteller has a live relationship with the audience. Storytelling is an active art form about listening as much as it is about telling. It has an edge. There is no safety for the storyteller behind the illusion of theatre or the written page. The storyteller is present and needs to have a substantial compendium of stories to draw upon that will be the right stories for this particular audience. In that sense the storyteller also needs to have a good internal storytelling compass, to be able to "read" the room and be willing to let go of the stories they thought they might be telling and choose the stories that feel right for the audience that is sitting in front of them. If there is an extraneous noise, or someone wanders in who shouldn't be there, or as has happened to me – a member of staff walks directly in front of you mid telling and starts scooping noisy chunks of coal into a scuttle for the fire, it is the storyteller who must have the skills to deal with it. In that moment the storyteller must choose to ignore it, incorporate it or diffuse the situation with a quick wit.

This improvisational, live element of the oral tradition differs to film, scripted theatre, novels and television; the oral tradition also stores some of the greatest secrets of the most effective ways to tell stories of any form. Storytelling has been a human tool of communication for thousands of years. We can only guess that alongside the ancient cave paintings in Chauvet and Lascaux, oral stories were told. Those narrative paintings are 30,000 years old. Our urge to tell stories and hear stories is innate. Over thousands of years, we have honed our ability to tell narratives about ourselves and the world we inhabit.

Stories compel attention. Great stories absorb the listener. A well told story makes the audience want to hear more and find out what happens next. In the simplest terms, all stories have a beginning, middle and an end – even if it does not feel like an end or is episodic so that one ending leads to another section of narrative. All stories have a shape, a structure, character/s, event/s, language. Each story presents the audience with the possibilities of meaning making. Each story has its own dance, its own rhythm, and its own music. A brilliant story will snag the audiences' attention and have each individual audience member mentally identifying with the protagonist, rooting for them, no matter what that character's flaws or heinous errors.

In my personal story about sharing a bedroom with my sisters, it is worth looking at what happens in that economic interaction between myself and the audience. I could choose to say: *I am from a large family, and we were poor – seven of us shared a bedroom.* Instead, I say: *we lived on a council estate* (which infers our class status) and I ask the audience to work out the mathematical configuration of family members per bedroom.

Why do I choose to open my story in this way? It is because I understand that the opening of any storytelling is crucial. The storyteller chooses how they are going to bring their audience across the threshold from inhabiting the real world into the world of the imagination. The storyteller is the host, the audience is being invited inside the story. The audience have an expectation that the teller is going to give them a satisfying evening. So how does the storyteller make that happen?

In the example I have given, I choose a participatory technique that involves the audience in solving a simple bit of arithmetic while simultaneously confounding their expectations. By getting the audience to work out the maths I am also subtly letting them know, that this story experience will not be a passive one. They will have to exercise their brains. I am asking them to be alert. I am establishing that there is no fourth wall, that there can be dialogue, and that this is a working relationship. Very soon they are going to be doing the work of hearing the story and imagining it. I must rely on their cognitive workings to make this story experience happen.

It is the storyteller's responsibility to consider how they will engage the audience in those first vital few minutes of the storytelling. Recently I watched a storytelling performance in which the storyteller wove significant incidents from his own life into an ancient tale about dreams. Ten minutes before the storyteller stepped onto the stage, a musician played a medley of well-known songs about dreams. It was fascinating to watch how the audience drifted into the auditorium unable to resist joining in, singing along while they found their way to their seats. By the time the storyteller began to speak, the audience had become part of the performance, the ideas about what dreams can mean flying from their tongues winged by the lyrics.

There are innumerable ways to transport the audience into your storytelling. It is important that the storyteller is aware of the choices about how to do this and to make decisions about what will be the most effective methods to engage their audience. The storyteller may choose to strike up a conversation with the audience, to sing or play music that enhances the atmosphere and mood. The storyteller may want to use a stock phrase such as "once upon a time…" an idiom so well known in our culture that those four words immediately introduce the expectation of a fairy or folk tale about to be told. They act as a superhighway to storyland.

In Caribbean countries the performance tradition of the call and response "crick" and "crack" binds the storyteller and audience together. This perfor-

mance tradition involves the audience throughout the storytelling. The teller says "crick" the audience respond "crack." Audiences understand that a storytelling is participatory, they will need to be attentive. At any moment, the storyteller may shout "crick" to which they need to respond "crack." This is no place to fall asleep. The leader is the storyteller, and the chorus the audience. They are both vital to the telling of the story.

When I run workshops on the "Art of Storytelling", I set exercises for my groups to explore what I call "the invitation – into the house of story".

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*Questions to ask yourself about the invitation stage of storytelling*

How are you as the host/storyteller going to invite your audience into your house of story?

How do you want to engage your audience or reader quickly?

What methods will you use to help your audience cross the bridge from reality into suspending disbelief in the imagined world? (This could be with music, a riddle, call and response, posing a question that sparks a dialogue, percussion, a short poem, a song, or a traditional conventional phrase).

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Before the story even begins how might we engage our audience? How might we metaphorically lay down the red carpet so that the listener will want to step over the threshold into the realm of story? How might we deliberately switch on the audience's curiosity to hear more? How might we involve the audience so that the story becomes a shared experience from the outset? In the case of the career stories, how do we hook in a potential employer? This could be on a CV, in an interview, on the first page of the website or through a voice over narration on a career story.

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*Exercise: Writing your own personal story*

Life is a story. It has a beginning, a middle and an end. When we look back over our own lives, we can identify noteworthy events that have happened. Each event began somewhere, it evolved and was completed in some sense.

*Choosing a memory*
– Stop for a few minutes and consider where you are in your life now and what you are doing in terms of your career path. You may be in a job, studying at college, or on a sabbatical, for example.
– Now trace back to the event, incident, moment in your life where that choice began.
– For me it was my dad standing in the doorway of our bedroom, where me and my sisters slept. Switching off the light he would tell stories. His voice flowed into the darkness. It comforted me, appealed to my creativity, informing my dreams. It was soothing. Those stories lit a fire for me about language, voice, the power of story.
– I always suggest to a group that they should allow their minds to settle on a memory that is positive and that they feel happy to share within a group.

– Spend ten minutes alone reflecting on that memory. If you find it difficult, I offer you a visualisation that may help.

*The lift of memory*
– Think about your current age now. Let us say 43 years old. If for example you think you were about 14 years old and you were in a languages class when you suddenly felt a surge of confidence as you spoke French. Everything clicked into place, and you realised you loved speaking a different language. You remember your teacher congratulating you and it felt good. You may even have thought – this is what I want to do in the future.
– To help you discover more about that moment imagine yourself in front of a lift. When the doors open, and you step inside, look at the numbers of the floors. Illuminated is 43 (your age now). The doors close. Inside the lift you watch the dial go from 43, 42, 41, 40 etc. as the lift descends.
– When the dial points to 14 the doors open. You can step out straight into that classroom at that moment you felt good speaking French. You have permission to have a good look around and notice the details – What is on the walls? What is the teacher wearing? Who else is in the room? How are you feeling – at the beginning, throughout the scene and at the end? Has anything changed?
– You are allowed to be very nosey and have a thorough inspection of the scene. You can listen to any conversations taking place. Note the weather – Is it sunny, hot? Is there rain streaming down the windows? Use your 5 senses: sight, sound, smell touch, taste.
– When you have spent a bit of time there, you can step back into the lift and watch the dial go upwards. It will stop at 43. You can step back out into your current space.

When you have thought about your memory in detail immediately begin to write. Do not over think it. Write down what you remember. Write what happened. Write spontaneously. This is not going to be marked. It is for you. If further details arise as you write, include them. Take twenty minutes to write as much as you can.

*Telling the story memory*
– Read back what you have written to yourself, then put your writing aside. Choose a partner you feel comfortable sharing with. You have five minutes each. One will listen, one will tell. Share your memory with a partner.
– Try to bear in mind where you decide to start the story, what happens in the main body of the narrative. How will you decide to end it?
– Take another ten minutes to ask each other any questions about what you have heard. These questions may prompt more memories and further detail to be added to your memory.

What happened when you told the story? What did you notice about your own narrative structure and/or your partners? How did it feel telling the story?

Finally, when we are constructing career stories, we may need to be extremely economical. You may only have a strapline to communicate who you are on your website's homepage, or a specific number of characters on your LinkedIn summary profile. Try the below exercise to unlock this.

*Exercise: economic writing*

Ernest Hemingway set a challenge for himself. We believe he authored a six-word story:

> *For Sale:*
> *Baby Shoes,*
> *Never worn.*

The meaning of this story is open to interpretation. Has something terrible happened? Did the shoes simply not fit the baby? Is the baby's family in such dire poverty that they must get money by selling their own child's foot ware?

The point Hemingway makes is about brevity. Flash fiction also encompasses this economic form – a story in 50 words, 100 words or a maximum of 750 words.

Consider each stage of your career journey and write a six-word story for each. Here is an example from my own story:

*Dad told Irish myths. Imagination soared.*

### 3. *Acting and embodiment*

All acting is storytelling, and all storytellers embody, somatically encoding information from the page into the body. The work undertaken within the residency was taken from the spirit of Russian acting practitioner Michael Chekhov (1891-1955). Finishing his career in Hollywood in films such as *Spellbound* (1945) and *Rhapsody* (1954), he arrived there via his years exiled from post-Revolutionary Russia which included a spell heading up a seminal acting school in Dartington in England in the 1930s, as well as periods in New York, Lithuania and Germany amongst others. Nephew of the playwright Anton Chekhov, he began forming his practice in acting and directing at the Moscow Art Theatre, made famous by Konstantin Stanislavski, often colloquially referred to as the grandfather of contemporary acting practice in the West. Whilst at the Moscow Art Theatre, he became interested in psycho-physical acting techniques, whereby movement in the body affects the psychological states (try jiggling your leg up and down rapidly as you read this. Do you feel anxious at all? I do!) and vice-versa: what we think can affect what happens within the body.

Chekhov's work is built around 5 core pillars.

I.   Imagination: we imagine ourselves differently. That imagination can affect how we respond psycho-physically.
II.  A primarily external set of exercises that can cultivate a rich internal life.
III. Psycho-physicality.
IV.  Energy: all of the work needs to be committed to with a physical energy.
V.   Radiation: it is not enough to internalise the work we do with the Chekhov technique; it needs to radiate from the self into the space and to other human beings.

The Cartesian dualistic binaries of inner and outer acting techniques and mind-body split has been scientifically proven to be false, yet many acting coaches and directors still talk in this way. Chekhov's work may advocate an external somatic approach to an exercise, but that is simply the way in: all acting is psycho-physical.

Through exploring future self through imaginary acting exercises rooted in Michael Chekhov's work, learners can use their bodies to aid in deep learning. Susan Hrach in her text *Minding Bodies* discusses the nature of active learning and how working through our bodies actually *rewards* learning: «we are built to learn through an integrated system, so that physical and emotional states bear on our perception and cognition»[7]. Contemporary pedagogic techniques prioritise active learning in a subject setting, so why should this not migrate and be applied to careers services when working with students?

The two exercises below are rooted in the work of Michael Chekhov. These are ways in which an individual can actively learn to tease out ideas, possibilities and future selves, as «knowledge is constructed through embodied experience»[8]. The first centres around imagining ourselves in different bodies.

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*Imaginary body exercise: future self*

– Stand with your eyes open or closed; whatever works for you.
– Curl down through the spine slowly breathing as you do so[9].
– Bend your knees somewhat to create "soft knees" and so you are dangling over from your torso, head relaxed and arms flopping.
– Slowly curl up, stacking vertebra upon vertebra until your head is that last thing to stack back. Ensure your eye line is on the horizon.

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[7] Hrach 2021, p. 15.
[8] Hrach 2021, p. 17.
[9] If curling up and down the spine is not possible, find your own adaptation. This might be breathing in and out; sitting up or down, or merely imagining curling up and down. Your own adjustments are fine.

- As you do this, and this is the key part of the exercise, imagine yourself at least twice your natural height.
- From your new imaginary body, take a walk around the space you are in. Explore the space, pick up objects, undertake some activity: drawing, reading, putting on a coat.
- Be aware of the people around you if there are any. How might you inter-act or acknowledge one another?
- How do you speak in your new body?
- Come to rest, curl down back through the spine again and curl back up again, returning to your normal body.
- Discuss or write down how you felt and what you experienced.
- Stand with your eyes open or closed again. We are going to repeat the exercise.
- Curl down through the spine slowly breathing as you do so.
- Check that you are not locking your knees again. Bend your knees somewhat to create "soft knees" and so you are dangling over from your torso, head relaxed and arms flopping.
- Slowly curl up, stacking vertebra upon vertebra until your head is that last thing to stack back. Remember to ensure your eye line is on the horizon.
- As you do this, now imagine yourself at least half your body size.
- From your new smaller imaginary body, take a walk around the space you are in again. Try and repeat the same exploration and the picking up of objects, under-taking the same activities.
- Be aware of the people around you if there are any. How do you now inter-act or acknowledge one another?
- How do you speak in your new body?
- Come to rest, curl down back through the spine again and curl back up again, returning to your normal body.
- Discuss or write down how you felt and what you experienced.
- Stand with your eyes open or closed again. We are going to repeat the exercise a third time, relating it to careers. The first two times were more of a "warming up" into the exercise.
- Curl down through the spine slowly breathing as you do so.
- Check that you are not locking your knees again. Bend your knees somewhat to create "soft knees" and so you are dangling over from your torso, head relaxed and arms flopping.
- Slowly curl up, stacking vertebra upon vertebra until your head is that last thing to stack back. Remember to ensure your eye line is on the horizon.
- As you do this, you curl up imagining yourself in a new body which is the person you imagine yourself to be in your future career. Imagine yourself in the body of a, say, a successful actor, film-maker or journalist.
- From your new imaginary body, take a walk around the space you are in again. Try and repeat the same exploration and the picking up of objects, undertaking the same activities
- Be aware of the people around you if there are any. How might you inter-act or acknowledge one another?
- How do you speak in your new body?
- Come to rest, curl down back through the spine again and curl back up again, returning to your normal body.

- Discuss or write down how you felt and what you experienced.
- Capture what the imagined future self looks and feels like. What do you need to do to move from your current to future self? What are the subject specific, person or employability skills that you are missing potentially? How might you go about achieving those in the short, mid and long term?
- Make an action plan of skills gaps and how you might move to future self.

*Variation*

- Stand with your eyes open.
- Imagine in front of you is your future self, in a career you want to achieve and successful in your role. Imagine yourself in the body of a, say, successful actor, film-maker or journalist. Take a walk around your future self.
- Stand behind them, and when you feel ready, imagine "stepping inside" your new body. Think of this as inhabiting a full-size body suit.
- From your new imaginary body, take a walk around the space you are in again. Picking up of objects is good here, as well as undertaking activities such as opening windows, drawing, writing, putting on a coat etcetera.
- Be aware of the people around you if there are any. How might you inter-act or acknowledge one another?
- How do you speak in your new body?
- Come to rest, step back out of your future self's body.
- Discuss or write down how you felt and what you experienced.
- Capture what the imagined future self looks and feels like. What do you need to do to move from your current to future self? What are the subject specific, person or employability skills that you are missing potentially? How might you go about achieving those in the short, mid and long term?
- Make an action plan of skills gaps and how you might move to your future self.

Throughout all of the above, it is important, as Chekhov expert Sinead Rushe reminds us, that we «avoid forcing or stretching our physical body into purely external shapes, exaggerations or 'cheap outer means' [...]. The aim is to feel how the physiology of a particular body has a particular psychological resonance»[10].

By taking students through the above exercise which embraces imaginative and psycho-physical approaches, as pedagogues we «can become better at acknowledging the relevance of students' embodied experiences to their intellectual receptivity and at adopting a holistic view of the learning process»[11]. Also, it's simply a lot more fun to examine career stories in this way!

The next exercise brings together two further elements of the Chekhov technique: qualities and atmospheres, of which I work within the spirit of the original practices and relate it to career stories and possibilities of future self.

[10] Rushe 2019, p. 208.
[11] Hrach 2021, p. 18.

*Qualities and atmospheres exercise*

– Write down a list of qualities that you'd like to work on professionally. Think of this as an audit of personal skills.
– For example, "I will pick confidence".
– Be present in the room you are in. Take the word or words you have in front of you and let them work on you.
– Allowing that word or words to lead you, fill the room with colours you personally associate with that word. Take your time with this, there's no need to rush. The space holds these colours and holds you within it also.
– Now fill the room with textures that resonate with the words and you.
– What about sounds, images, smells? Allow these to fill the space you are in, again, relate these to the words.
– Travel and move through the space; walk, stand, sit, lean.
– Now begin undertaking activities: pick up objects, or undertake drawing, reading, putting on a coat.
– All the time connect with the atmosphere of the room. Allow it to work on you and the qualities it is now triggering. Don't force anything, simply allow the atmospheres to work on you. As Lenard Petit states, «the reaction to the atmosphere is what we should be interested in»[12].
– Come to a rest.

Maybe undertake the next set of activities:
– Think through your experience. What was it? How did you feel? What did you think about it? What changed for you?
– Role play in the space on your own or with someone else in relation to a job interview. How might you use the imaginary atmosphere to inform how you enter a room, greet another person, sit and react?
– Think back to how you have undertaken an action. You may "shake hands, joyfully". In Chekhov's work, action and quality combine.

The above exercise should enable to participant to harness the power of the imagination. This is not "acting" the personal qualities you would like to embody, but begin, using imagination and psycho-physicality, to explore a performative approach to careers. As Mark Monday states, «atmosphere is not an actable thing for an actor. Rather, it is something to be imagined»[13]. In the case of the above exercise, taking this into a role play environment of a mock interview. All the above work is best captured by Dick McCaw, who has written extensively on acting and neuroscience:

Through our imagination we can transcend our immediate situation in time and space and think ourselves into the future or the past [...]. One of the actor's greatest gifts is their imagination[14].

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[12] Petit 2010, p. 81.
[13] Monday 2017, p. 46.
[14] McCaw 2020, p. 24.

## 4. *Somatic movement practice*

«The body is a gateway to that which is most meaningful to us»[15].

Actors, like all human beings, have a complex relationship with their bodies. Often, they are disconnected, unaware of or even at odds with their bodies. We are all embodied beings, it is just a matter of to what extent, as in, how conscious we are of the felt, subjective experience of living within and from a body's perspective. A fundamental aspect of psycho-physical actor training navigates this terrain. Embodiment practices such as those drawn from somatic movement education help to consciously reawaken and reconnect with the unity of body/mind/spirit. Much of this is accomplished through the development of interoceptive listening and the restoring of trust in body and imagination.

From a neurobiological perspective, interoception «plays a role in emotional processing perception formation and identity»[16]. It is a term commonly used to describe listening to the «internal and innate functioning of the body, such as sense-streams from internal organs»[17]. Building on Stromsted's work with *Authentic Movement*, interoception is key to listening deeply to the internal impulses, movements and imagery arising in response to creative exploration, as it carries the unconscious or culturally hidden elements of an individual into conscious awareness[18].

For an actor, cultivating interoceptive listening not only roots the practitioner in their body, but creates an "inner opening" from which they can allow an expression of present moment aliveness, uninhibited by culturalised restrictions and, instead, led by intuition[19]. Being led by intuition, offers access to something more than the status quo of a familiar identity, perhaps something forgotten or buried[20]. As Bacon reminds us, this kind of listening leads to an "imaginal realm", where

intellectual thinking turns from stone into putty as we find voices and beings that can be brought into the sensible world of academia, professional arts and also our personal lives[21].

Somatic practice alongside creative exploration invites possibility and new knowledge to arise. Enabling a reframing of situations and obstacles, or in-

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[15] Walsh 2021, p. 5.
[16] Deiterich-Hartwell 2017, p. 40.
[17] Williamson 2009, p. 40.
[18] Stromsted 2001.
[19] Ang, Xin 2022, p. 214.
[20] Hillman 1997.
[21] Bacon 2010, p. 63.

deed of identity, as well as our relationship to the world in which we live[22]. Reconnection to our sensorial nature reminds us that we are a part of nature interconnected with all living things. It is from this perspective that we might better know and feel our place in the world, from which to stand firm upon and share an identity rooted in a felt awareness of the importance of our relationship to our world in which we belong.

Somatic movement pioneer Emile Conrad reminds us that «movement is what we *are,* not something that we *do*»[23]. In a similar way nature is what we are and through our moving bodies we can awaken our sensorial origins and invite interoception to track the rising seeds of our belonging and identity. Through creative reflection, meaning arises which can be integrated into a story telling structure. Often in the beginning stages of learning to move freely, listen interoceptively and express inner experience through drawing; images appear undulating, circular, primal, nature based, even archetypal (fig. 1). But it is the meaning found by the maker through the emergence of movement from body to paper, body to poem that the seeds of a new, sometimes very old, story begin to surface.

Upon verbal reflection and sharing of these expressions, ideas, thoughts and feelings began to arise: a beginning, a way in, an awakening of awareness and the seeds of a story or an idea. During this particular session, sound and music were used to support the awakening phase of the creative exploration process in which participants were guided into interoceptive listening before moving and expressing experience. The use of sound especially when made by the participant themselves is foundational to the Continuum somatic movement practice developed by Emily Conrad. The effect of the sounding work resonates in the imagery in figure 1. As Gintis points out

many of the movements in Continuum are water-like… allowing the body to mimic the flowing undulating, arced and curving patterns… waves, flows, drips suspensions, gushes, drifts and spiralling vortices[24].

From a continuum perspective, the body is a moving process one thread of a cosmic pulse, from within which there is space to know both the wave and ocean nature of identity. Time spent fostering a deeper connection to the magical, sensorial, inner world through somatic practice can uncover unknown and forgotten parts of self which might lead to creative discovery or a new story. Along with increased feelings of well-being, self-regulation, connection and belonging[25], the embodiment work of somatic practice provides an important contribution to an educational storytelling toolkit.

[22]  Halprin 2003.
[23]  Gintis 2007, p. 16; original emphasis.
[24]  Gintis 2007, p. 83.
[25]  Williamson 2009.

Fig. 1. Participant's images from the embodiment session held in conjunction with the storytelling and acting workshops. The images emerged during the embodiment session (which was part of the week-long DICO event held at Staffordshire University)

Below is an offering of a starting point from which to begin exploring interoceptive listening; a skill that develops overtime. Feel free to play rhythmic or soothing music in the background or enjoy the spacious silence.

*Interoceptive listening exercise*

*Arriving:* Either alone or in a group, take a moment to notice where in the room you are drawn to be. Lie or sit on the ground/chair/cushion, again notice if there are sensations of being drawn to lie or sit and where in your body do you notice these sensations if you are noticing them at all – be easy with yourself if this is new, stay curious, open, awake.

*Grounding:* With eyes closed (if appropriate) bring your attention to whatever parts of your body are resting into the ground/chair. Can you feel the weight pouring like molten liquid into the earth or do you prefer to push against the earth, try both, try one, trust what feels right to you. Take the time you need to connect with the downward motion of gravity. Gravity is the Earth's way of letting you know that she wants you here.

*Listening:* Let your attention move into hearing with your ears, opening to the sounds in the room or your breath, can you imagine your ears growing, opening, reaching outwards to soak up the sounds, follow the sound or sounds that you enjoy the most.

*Awakening:* Gradually bring your attention to where your breath moves your body, place your hands where you sense movement, perhaps the belly or chest or both, notice any other sensations that arise in your awareness, heat, tingling, weight, pulse, colour, shape, texture.

If you don't feel your breath moving your body, that's okay. Try putting your hand on your belly and see what happens or take rest, return to listening as above and attend to the feeling of support from the ground against the parts that rest into it.

*Moving:* You can lay still or express any impulse to move, either from sensation, imagination or thought. You do not need to know why you are moving or understand what any of it means, just allow it to happen, trust that it is what your body needs and wants to do in this moment, which may of course be stillness. Continue to listen to what emerges for up to 10 minutes, you can stop at any time and move onto the next stage. Welcome all that arises for you, whether it be resistance or a desire to move, it is all useful information, almost like gathering data.

*Expressing:* Transition towards the paper and pens/chalks, staying with the feeling tone of what has been arising for you begin to move your hand/pen/chalk on the paper in whatever way feels right to you. Or if there is a strong image arising you can draw this. It can be helpful to ask the question "Who am I?" as you draw; but sometimes the best thing to do is to follow the movement, be the observer to the voice of your body as it passes over onto paper. When and if possible, let go of judging yourself and your creation, instead marvel at the colour, shapes and movement of your unfolding creation, honour all feelings by acknowledging them without judgement. If you are in a group and it feels comfortable for you, share your creations, with one another, noticing rather than analysing what you see. What speaks to you? What catches your eye? What moves you?

## 5. *Conclusion*

In the «Times Higher Education», 5th August 2021, Jack Grove explored the importance of storytelling in an article entitled *Turn a CV into a Compelling Tale*, moving from formulating lists, to constructing narratives around research outputs and, ultimately, career stories. Alexia Youknovsky, chief executive of the Paris based science consultancy company Agent Majuer is quoted in the article as saying «using vocabulary to describe emotions makes it possible to connect with the audience. Simply put, you should share your passion», countering the argument that scholars «balk at the idea of centring [...] in an emotional, even heartfelt personal story»[26].

Through our combined use of storytelling, acting methodology and somatic movement practice, awakening our imagination is at the core of a creative and embodied approach to drawing out past career narratives, and engaging with a potential future self.

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[26] Grove 2021, p. 18.

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# Planning the future with visual tools

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*Abstract*

*Planning the future with visual tools* is a 9 hour-long course for university students to assist them to make conscious plans about their careers using the visual methods of design thinking and strategic planning. The course can be changed flexibly to accommodate a wide range of circumstances, such as smaller and bigger groups, offline and online settings, students from different backgrounds and ages, etc. We recommend that the programme is completed in 1 to 5 days, in order to maintain intensity, momentum and focus. However, it is also possible to create a weekly schedule for 1-hour long sessions for 9 weeks. In this contribution we provide suggestions for the timing although these can be changed according to the needs of the group. During the course we use a canvas or an exercise book with

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printed templates that serve as guides for each task. The canvas or the exercise book also gives an easy-to-understand framework for the whole process and helps participants to build on their previous works. The left side of the canvas helps participants to discover and understand the present and the right side helps participants to envision the future and to set well defined goals. The middle part is about building a bridge between the two: identifying possible barriers and resources, listing and evaluating possible ideas to achieve future goals and creating a realistic timeline from these ideas. In this chapter we explain the process step-by-step with suggestions on how to facilitate the session.

## 1. *Introduction*

Let's look at the basic concepts behind this programme: visualisation, storytelling, design thinking and back-casting.

*Time:* 60 min.

*What you will need:* Short presentation about the theory.

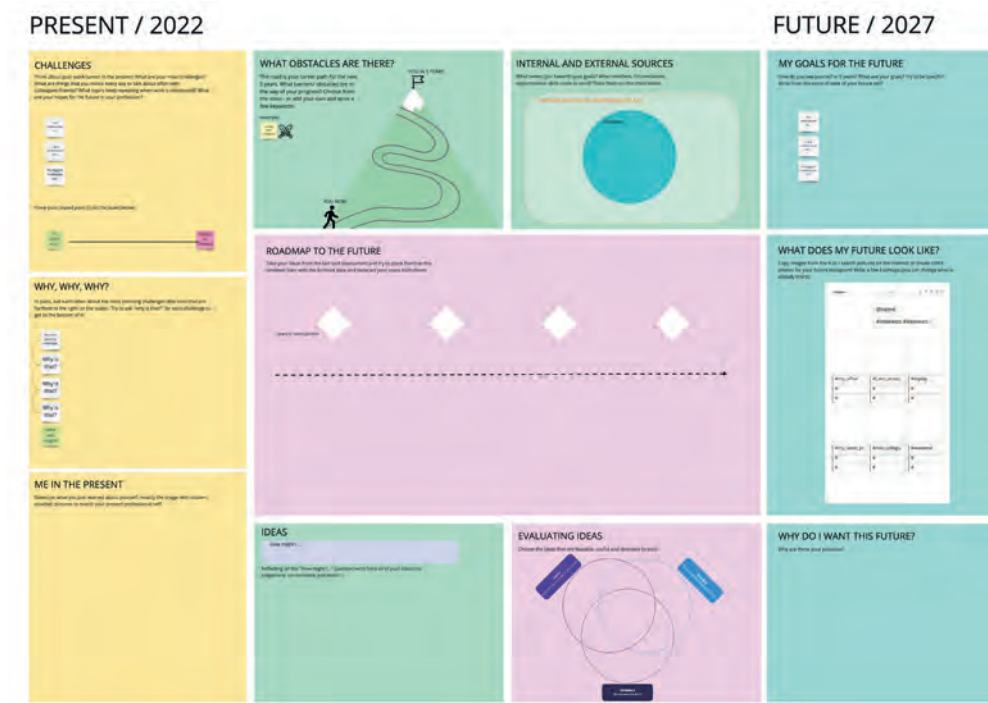*Goal:* Understanding the basic concepts and motivation to use the visual tools.



Fig. 1. Canvas

## 2. *Challenges*

Think about your work/career in the present. What are your main challenges? What are things that you notice every day or talk about often with colleagues/friends? What topics keep repeating when work is mentioned? What are your hopes for the future in your profession? Place your post-its on the scale based on how much you want to change that aspect of your present.



Fig. 2. "Challenges" canvas

*Time:* 15 min.

*What you will need:* "Challenges" canvas (online or printed) (fig. 2); offline: sticky notes, pens.

*Goal:* This exercise helps students to reflect on their present state – where they are on their career path, how they feel about it and the problems and challenges that they face in their everyday life.

*Step by step:*
1. Ask students to complete the sentences as many different ways as they can think of:
   – My work/career is…
   – I, as a professional am…
   – My biggest challenges are…
   Each answer should be on a separate sticky note.
2. Ask them to arrange the answers on a scale from "it is good as is" to "needs to change". The ones that they are satisfied with should go on one end of the scale and the ones that they want to change on the other end. They can indicate how urgent the need for change is by placing them somewhere in between.

*Tips:*
– Ask students to not only state facts (e.g., My work is doing research) but to reflect on their feelings (e.g., My work is inspiring / sometimes demotivating / keeping me in a flow state).
– This exercise is also great for introductions if the participants don't know each other. In this case give everyone the space to share a few highlights.

*Mix it up:* Experiment with different sentences to spark reflections on the students' present state. E.g.
– I feel my career is…
– I am proud of…
– Sometimes I struggle with…
– My personal life is…
– Work-life balance is…
– My strengths are…
– My weaknesses are...

### 3. *Why, why, why?*

In pairs, ask each other about the most pressing challenges (the ones that are furthest to the right on the scale). Try to ask "why is that?" for each challenge to get to the bottom of it.

*Time:* 20 min.

*What you will need:* "Why, why, why?" canvas (online or printed) (fig. 3); offline: sticky notes, pens.

*Goal:* If we want to change something, we have to understand it first: why are we in this situation? Why does it bother us? Why didn't we change it already? Sometimes it is difficult to get out of our own heads, so this exercise is done in pairs. When we have to explain something to another person, we are forced to structure our thoughts and explain things. Sometimes that is all we need to have an epiphany about a problem that we have struggled with for a long time. It is helpful if there is someone asking questions to move the reflection process forward.

Fig. 3. "Why why why?" canvas

*Step by step:*
1. Ask everyone to choose a partner. One of them will be the talker and the other the listener.
2. The talker should start by sharing something from the previous exercise that they want to change. The listener should find out the reasons behind that by asking the question: Why is that?
3. Whatever the answer is, the listener should encourage the talker to go deeper and ask again: Why is that?
4. After repeating the question 3-4 times, they can move to the next thing the talker wants to change in her/his life. They repeat the same steps.
5. After reflecting on 3 challenges, the talker should write down their learnings – what new insights they had about themselves.
6. After 10-15 minutes the partners change roles and repeat the exercise.

*Tips:* Ask the listening person to keep their suggestions and ideas to themselves – their role is not to solve the other person's problem, but to help them understand it on a deeper level. They only need to provide their curiosity and empathy. Encourage them to listen actively – nodding, making notes, summarising what their partner said and asking the next question.

*Mix it up:* Students can do the same exercise individually by writing to spare some time. It is faster but the conversation is usually more helpful and inspiring.

### 4. *Me in the present*

Draw yourself in one picture. Illustrate your strengths and challenges as well.



Fig. 4. "Me in the present" canvas

*Time:* 20 min.

*What you will need:* Paper (A3), markers, stickers.

*Goal:* Visualisation techniques can be very helpful, so after a little self-reflection in the previous exercises it is time to do something hands-on. Everyone should create a basic self-portrait, about how they see themselves at present. Using basic symbols can help to convey complex ideas. However, this can be a scary task for people who are not used to drawing and consider themselves unskilled. With a group like this it is important to start with some basic drawing exercises to build a little bit of self-confidence.

*Step by step:*
1. Show these 10 basic shapes and ask participants to draw them on a piece of paper (fig. 5).



Fig. 5. Basic shapes

2. Ask them to combine the basic shapes to create simple drawings of the following things: list, musical notes, ladybug, bird, cloud, star, arrow, balloon, eye, leaf, wheel, house, tree, road sign, flashing camera, hot tea, lightbulb, fast car, shiny sunglasses (fig. 6).



Fig. 6. Simple drawings

3. Ask them to use the basic shapes to create characters with different feelings, doing different actions. Show a few examples (fig. 7) and let them practice.



Fig. 7. Characters with different feelings

4. Now try telling a story with these shapes. Ask everyone to draw their favourite movies in just 2 minutes, so that the others can guess what it is. Upload them to an online folder or put them side by side on the wall and make a contest: who can recognise the most movies by the pictures?
5. Now that everyone is comfortable with drawing, turn back to the main exercise. Ask students to create a picture in the same style about themselves. They can use the symbols to reflect on their strengths and challenges.
6. Upload them to an online folder or put the pictures side by side and let everyone explain their picture in a few sentences.

*Tips:*
– For offline sessions: give the participants bigger paper to make the pictures easier for the whole group to see. Use markers with wide tips to make the lines thicker as well.
– Make sure everyone understands that they don't have to create a picture that is aesthetic: the goal is to convey complex messages with a few lines.

*Mix it up:* You can play other games to prepare the group for the drawing part. Write down a few words (e.g., success, speed, connection, system, nature, etc.) and give the participants 30 seconds to draw them each. Compare the pictures and reflect on similarities and differences. Usually there will be a lot of similar symbols as we have a common visual vocabulary that helps everyone to communicate this way.

### 5. *My goals for the future*

How do you see yourself in 5 years? What are your goals? Try to be specific. Write from the point of view of your future self.

*Time:* 35 min.

*What you will need:* "My goals for the future" canvas (online or printed) (fig. 8); offline: sticky notes, pens.

*Goal:* This exercise helps students to imagine themselves in the future. They will contemplate different aspects: professional and personal life, personal development and feelings.

*Step by step:*
1. Sometimes it is difficult to imagine the future. So many things can change and there are a lot of variables. It is important to get into the mood and train the imagination before starting the real exercise on the canvas. So, introduce this game first; lets imagine a future where anyone could learn anything by implanting a chip in their brains. What would happen? How do you imagine this future? Go around in a circle and everyone should give one answer – but everyone should come up with a different idea.
2. After the game introduce the canvas. Give 5 minutes to write answers on post-its to each question:
    – How do you see yourself in 5 years? What are your biggest achievements? What has changed in an ideal future?
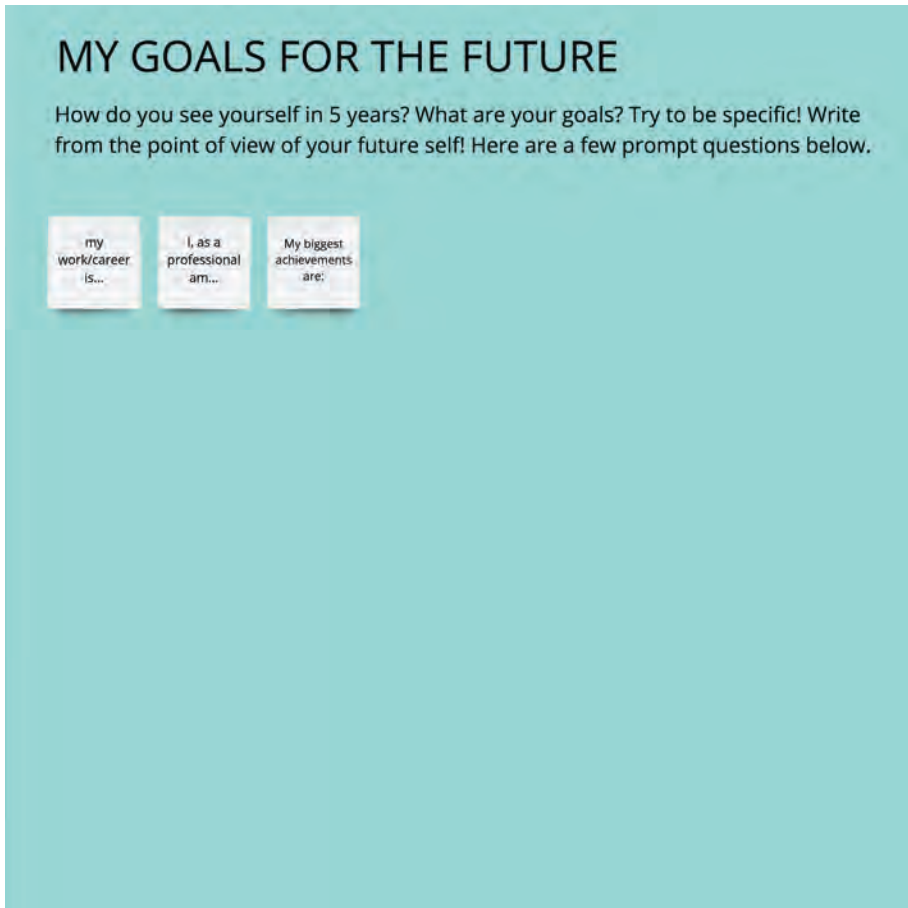    – How did you change during this time? What skills had you develop?

Fig. 8. "My goals for the future" canvas

– How are you feeling? What is your general mood? What is happening in your personal life?

*Tips:*
– You can give 5 minutes for everyone to close their eyes and invite them to time travel into the future. Ask them to imagine themselves in 5 years waking up in the morning. What are they seeing? What are they feeling?
– Emphasise the importance of being optimistic and to think of an ideal scenario. What if every problem they have right now would be solved in 5 years?

*Mix it up:* You can play the warm-up game with several different questions:
– What if we would be able to teleport anywhere?
– What if anyone could travel to space?
– What if we had to work only three days a week?

6. *What does my future look like?*

Copy images from the hub / search pictures on the internet or create some photos for your future Instagram. Write a few hashtags (you can change what is already there).



Fig. 9. "What does my future look like?" canvas

*Time:* 75 min.

*What you will need:* "What does my future look like?" canvas (online or printed) (fig. 9); offline: sticky notes, pens, printed pictures, or old magazines that they can cut, phones or cameras.

*Goal:* This exercise helps students to visualise their dreams.

*Step by step:*
1. Ask students to create their future Instagram with pictures and hashtags they will post in 5 years about their life. They can choose or create pictures and place them on the canvas.
2. When they have at least 6 posts, ask them to form groups of 3 or 4.
3. Everyone should present their Instagram profile to the others explaining the pictures from the point of view of their future selves (e.g., Look at this picture! It was taken last week, when I presented my new research in a conference in Miami).
4. After the roleplay, sit down in a circle and invite everyone to share their insights and experience.

*Tips:*
– If you have time, ask students to create their own pictures with their cameras or give this exercise as a homework between sessions so they can go to different locations to create the pictures.
– They can do the exercise in pairs. This way they can photograph each other in different situations and discuss their futures as well.

*Mix it up:*
– You can use different social media platforms and ask the students to imagine what they would post on Twitter, LinkedIn or Facebook.
– You can actually ask the students to create new accounts on Instagram and create real posts. They can update it later as well adding more and more goals and dreams.
– You can encourage the students (if it fits with their abilities and skills) to use more artistic tools such as painting, collage etc. to convey their visions.

## 7. *Why do I want this future?*

Why are these your priorities?

*Time:* 40 min.

*What you will need*: "Why do I want this future?" canvas (online or printed) (fig. 10); offline: sticky notes, pens.

*Goal:* This exercise helps students to prioritise their goals and starts them thinking about how to achieve their goals.
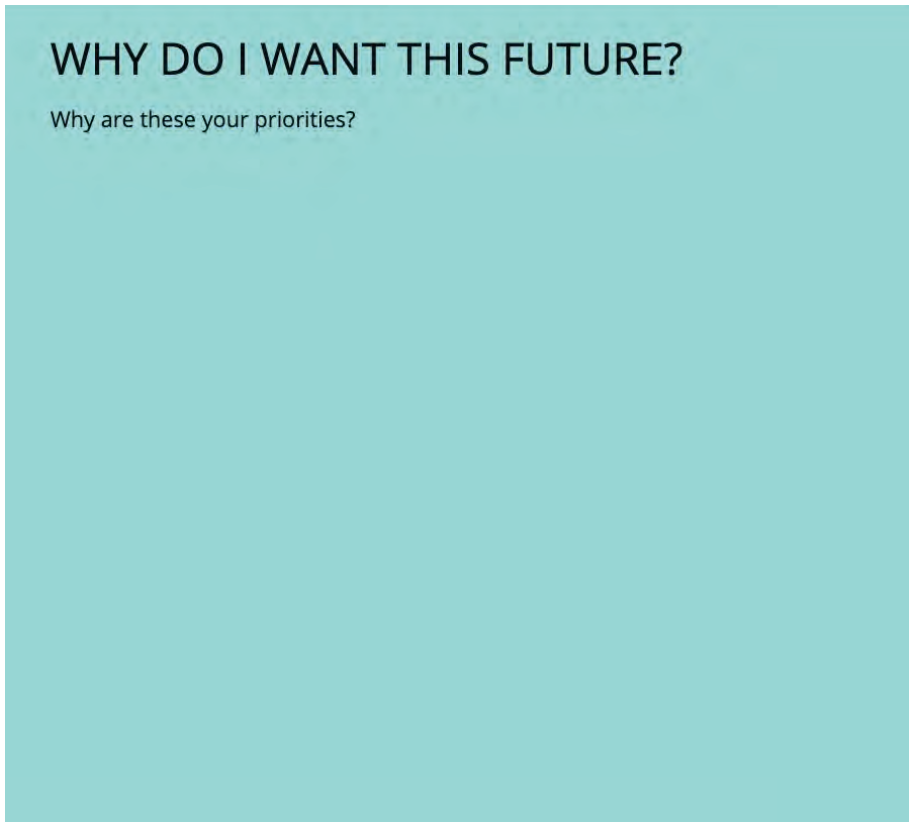
Fig. 10. "Why do I want this future?" canvas

*Step by step:*
1. Ask students to choose 4-6 goals inspired by the previous exercises that are the most important for them.
2. Write them in the form of a question starting "How might I…?" (e.g.: How might I develop my time management skills? How might I start my own company?).
3. Everyone shares the questions.

*Tips:* Encourage students to be bold and choose some real challenges even if they seem difficult.

8. *What obstacles are there?*

The road is your career path for the next 5 years. What barriers/obstacles are in the way of your progress? Choose from the icons or add your own and write a few keywords!
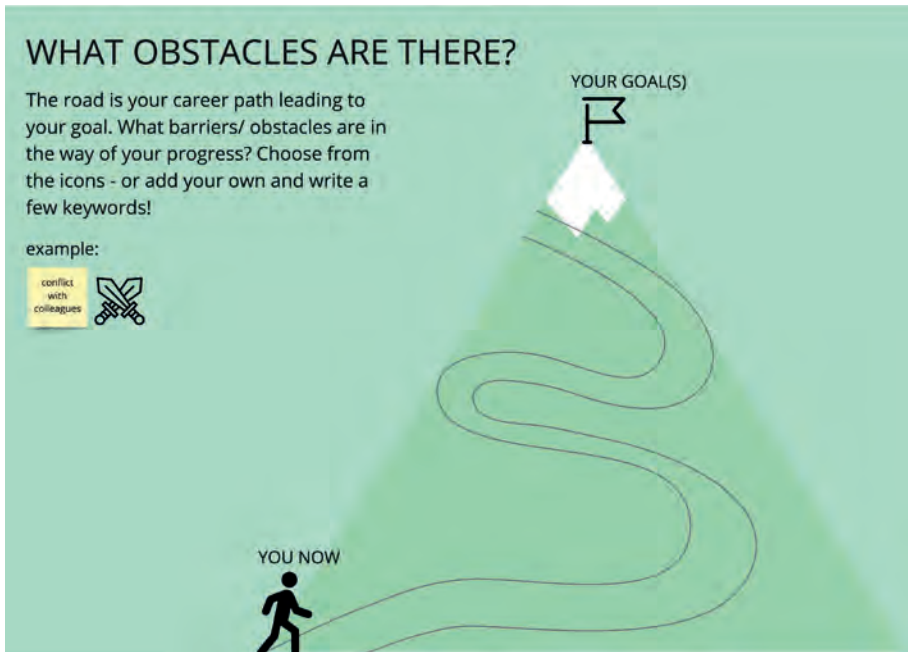


Fig. 11. "Obstacles" canvas

*Time:* 15 min.

*What you will need:* "Obstacles" canvas (online or printed) (fig. 11); offline: sticky notes, pens, stickers, icons.

*Goal:* This exercise helps students to prepare for obstacles by listing everything that might stop them achieving their goals.

*Step by step:*
1. Students should choose different icons that represent possible obstacles on the way to success or draw their own.
2. Ask them to stick the symbols on the canvas adding a title to the obstacle.

*Mix it up:* Working online, not only symbols, but also gifs, uploaded images, photos can be used – whatever shows the best, how the participant feels about a specific obstacle. If we work offline, we also can work with photos, printed images, newspaper cut-outs.

## 9. *Internal and external resources*

What moves you towards your goals? What mind-sets, circumstances, opportunities, skills come to mind? Place them on this chart below!



## INTERNAL AND EXTERNAL SOURCES

What moves you towards your goals? What mindsets, circumstances, opportunities, skills come to mind? Place them on this chart below:

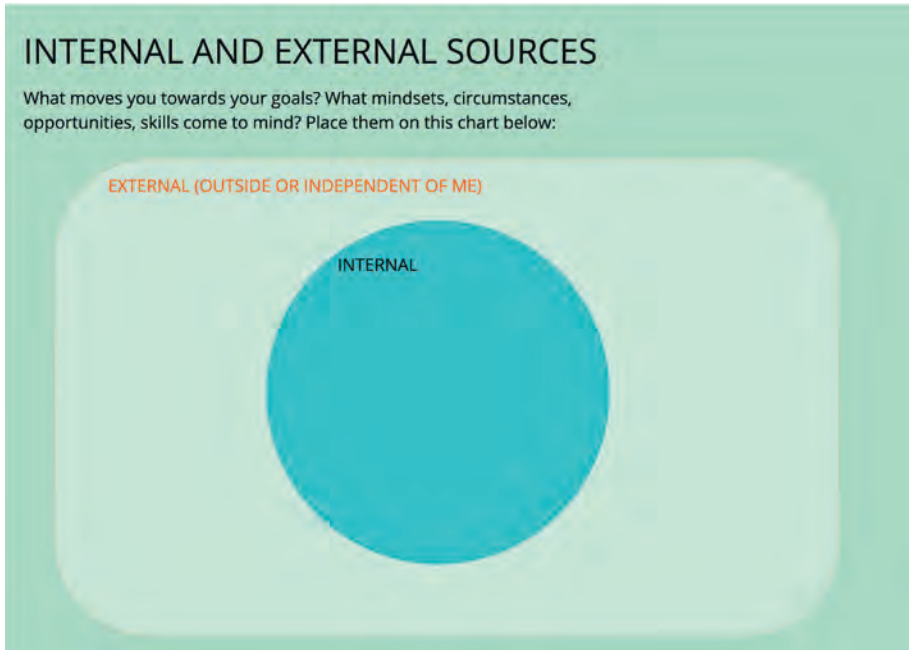EXTERNAL (OUTSIDE OR INDEPENDENT OF ME)

INTERNAL

Fig. 12. "Internal and external resources" canvas

*Time:* 15 min.

*What you will need:* "Internal and external resources" canvas (online or printed) (fig. 12); offline; sticky notes, pens.
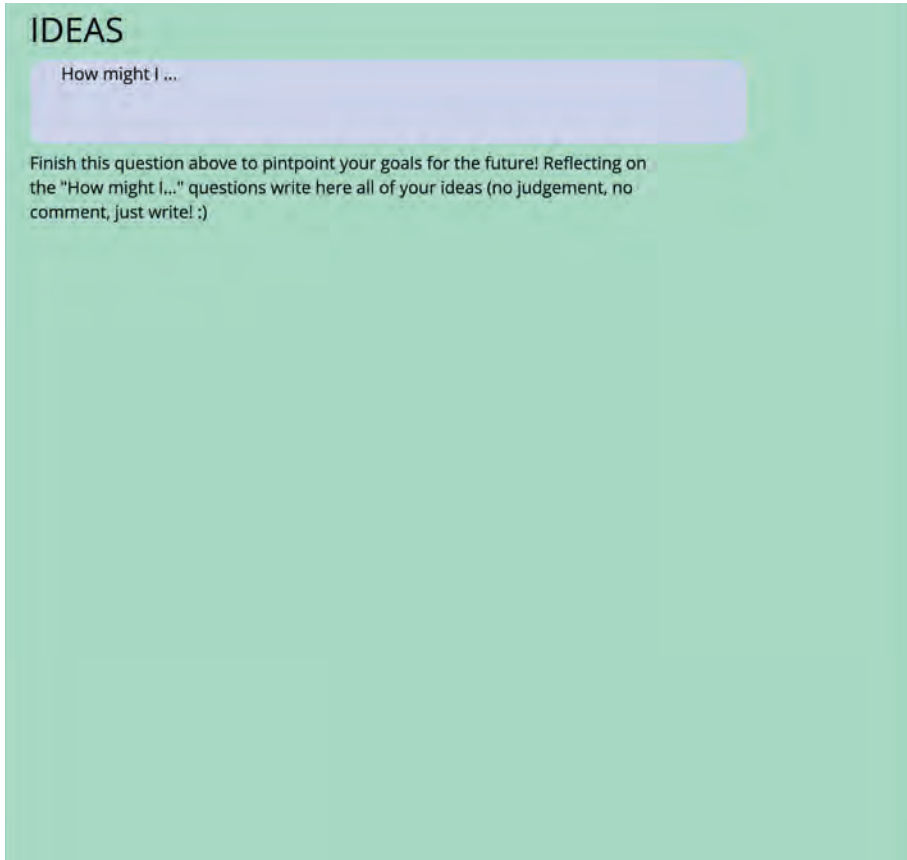
*Goal:* This exercise gives students the confidence that they can overcome the obstacles.

*Step by step:*
1. Ask participants to list every internal or external resource they can use to overcome the barriers defined in the previous exercise.
2. Define internal and external resources together.
3. Ask them to place their resources in the appropriate part of the canvas.

10. *Ideas*

Reflecting on the "How might I..." questions and write here all of your ideas. No judgement, no comment, just write.



Fig. 13. "Ideas" canvas

*Time:* 30 min

*What you will need:* "Ideas" canvas (online or printed) (fig. 13); offline: sticky notes, pens.

*Goal:* This exercise is all about creativity. It helps to create a plan to reach the most important goals that was defined previously.

*Step by step:*
1. Give everyone post-its to write on.
2. Students have 5 minutes to brainstorm ideas on how to achieve their goals, e.g., How might I develop my time management skills? Possible ideas: Attend a time management

training; read a book about time management; download a new to-do-list app; create a timeline for every project I start; have a deadline-buddy who can remind me to start things in time, etc.
3. After 5 minutes they can start thinking about answers to the next "How might I…?" question.

*Tips:* It is important to write down every possible solution even if they seem unrealistic. In the next exercise everyone can evaluate their ideas.

*Mix it up:* Create pairs so that students could help each other out. They can brainstorm about each question together.

11. *Evaluating ideas*

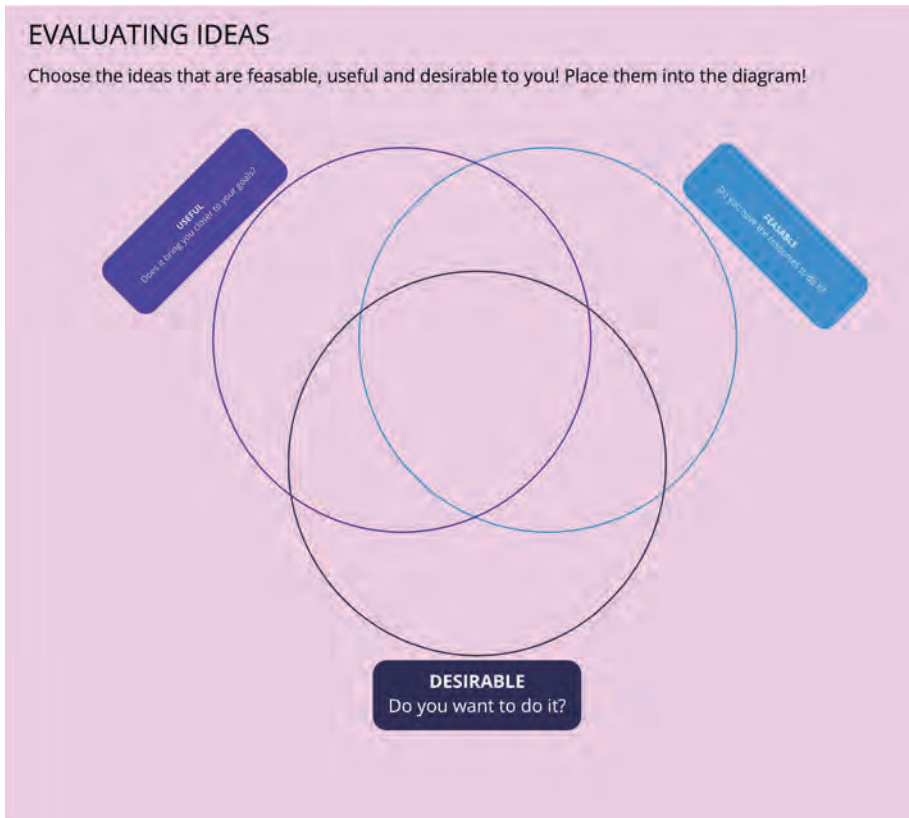Choose the ideas that are feasible, useful and desirable to you.



Fig. 14. "Evaluating ideas" canvas

*Time:* 35 min.

*What you will need:* "Evaluating ideas" canvas (online or printed) (fig. 14); offline; sticky notes, pens.

*Goal:* This exercise helps students to choose their best ideas based on three criteria.

*Step by step:*
1. Everyone should choose one of their ideas and ask three questions:
   – Is this idea useful? Does it bring me closer to my ideal future?
   – Is this idea feasible? Do I have the resources to do it?
   – Is this idea desirable? Is it something that I can make myself do?
2. If the answer is yes to each question, the idea goes to the centre of the diagram. If it meets only 1 or 2 of the criteria, then it goals to the appropriate cut or it needs to be developed.
3. Do the same process with every post-it to find the best ones.

## 12.  *Roadmap to the future*

Take your ideas from the last task (evaluation) and try to place them on the timeline. Start with the furthest date and back-cast your steps from there!



Fig. 15. "Roadmap to the future" canvas

*Time:* 55 min.

*What you will need:* "Roadmap to the future" canvas (online or printed) (fig. 15); offline: sticky notes, pens, pictures about different types of roads.

*Goal:* This exercise helps students to create an action plan. What needs to be done to move from the present to the future? What is the next step? What is realistic in 1, 2, 3 or 4 years?

*Step by step:*
1. Everyone brings their best ideas from the previous board and puts them on a roadmap that represent 5 years.
2. Ideas that are easy to do should be on closer to the present.
3. Ideas that are difficult could be broken down into smaller steps.
4. Ask students to define milestones to each year. What will they be able to achieve by that time?
5. Make pairs and ask students to help each other out. They can present their plan to each other and comment or add ideas.
6. Present pictures of different types of roads and ask students to pick one. If you imagine this journey how does it look like? Is it clear and sunny? Is it foggy and ominous? Is it a rickety bridge? Or a crossroad? A steep hill? Go around and let everyone explain why they chose that picture and what it represents.

*Mix it up:*
– You can ask students to create an imaginary diary that has entries every year summarising what happened.
– You can ask students to not only choose a picture of a road that represents their career path to the desired future, but also create a motto which describes the journey ahead.

## 13.  *Reflections*

After finishing and sharing the individual roadmaps, ask students to reflect on the whole back-casting process. As a final exercise, the best way is to share their thoughts plenary, to hear everyone's experience.

*Time:* 60 min.

*What you will need:* "Reflection" canvas (online or printed); offline: sticky notes, pens.

*Goal:* To sum up the whole process, give feedback and learn from each other's insights.

*Step by step:*
1. Give everyone post-its to write on, to take personal notes.
2. Everyone should spend 3-5 minutes to think and take notes about their own experiences and evaluate the process following these possible questions (you do not need to read all of them, choose only a few fire starters to help them):
    – Which part was your favourite?
    – Which part was the most difficult for you?
    – What do you think, when did you learn the most?
    – How do you feel now?
    – How do you feel about taking the first steps on this roadmap?
    – Do you think it was useful to fill out the template?

3. Each participant shares their most important thoughts. You can give a time limit, or a limitation to the number of post its shared.

*Mix it up:* If you have no time for a detailed feedback session, you can ask participants to say strictly one word which describes how they feel after finishing the roadmap and the whole process. If you have even less time, the participants can put their notes on post its and stick them on the door while they are leaving.

| Duration | Topic | Task | | Subtask | Instruction for the students |
|---|---|---|---|---|---|
| 3:00 | | | | SESSION 1 | |
| 1:00 | | Introduction | | Visual tools, back-casting, creativity | |
| 0:10 | | Challenges | 1.a | Challenges | Think about your work/career in the present! What are your main challenges? What are things that you notice every day or talk about often with colleagues/friends? What topics keep repeating when work is mentioned? What are your hopes for the future in your profession? |
| 0:05 | | | 1.b | Scale | Place your copied post-its on the scale based on how much you want to change that aspect of your present. |
| 0:10 | PRESENT | Why, why, why? | 2.a | A interviews B | In pairs, ask each other about the most pressing challenges (the ones that are furthest to the right on the scale)! Try to ask "why is that?" for each challenge to get to the bottom of it! |
| 0:10 | | | 2.b | B interviews A | Change roles! |
| 0:10 | | | 2.c | Sharing | What have you learnt about yourself? How did the other person help with the questions? |
| 0:30 | | Me in the present | 3.a | Drawing excercise – Basic shapes | Draw the basic shapes and combine them into symbols following the presentation! |
| 0:10 | | | 3.b | Drawing excercise – Visual stories | Draw your favourite movie in just 2 minutes so that the others can guess what it is! |
| 0:15 | | | 3.c | Self portrait | Draw yourself in one picture! Illustrate your strength and challenges as well! |
| 0:20 | | | 3.d | Sharing | Show the picture to others and explain it briefly! |

| Duration | Topic | Task | | Subtask | Instruction for the students |
|---|---|---|---|---|---|
| 3:00 | | | | | SESSION 2 |
| 0:20 | | My goals for the future | 4.a | Imagining the future game | Warm-up: Say as many answers to the following question as you can: "What if we could learn anything by implanting a chip in our brain?" |
| 0:05 | | | 4.b | Professional achievements | How do you see yourself in 5 years? What are your biggest achievements? What have changed in an ideal future? |
| 0:05 | | | 4.c | Developed skills | How did you change during this time? What skills had you develop? |
| 0:05 | | | 4.d | Personal feelings | How are you feeling? What is your general mood? What is happening in your personal life? |
| 0:30 | FUTURE | What does my future look like? | 5.a | Instagram page | Copy images from the hub / search pictures on the internet or create some photos for your future instagram! Write a few hashtags (you can change what is already there)! |
| 0:30 | | | 5.b | Roleplay | Make groups of 3–4! Imagine that you meet in the future in a conference after 5 years of not seeing each other. Explain what happened to you (in a past tense) and show your insta page as an illustration! |
| 0:15 | | | 5.c | Sharing | How was this exercise for you? What did you learn about the others? |
| 0:15 | | Priorities | 6.a | How might I... questions | Finish the sentence to frame your challenges! Example: How might I develop my time management skills? |
| 0:25 | | | 6.b | Sharing | Read your questions to the group! |
| 0:15 | BRIDGE | What obstacles are there? | 7.a | Obstacles | The road is your career path for the next 5 years. What barriers/obstacles are in the way of your progress? Choose from the icons – or add your own and write a few keywords! |
| 0:15 | | Internal and external resources | 7.b | Resources | What helps you to move towards your goals? What mindsets, circumstances, opportunities, skills come to mind? List your internal and external resources! |

| Duration | Topic | Task | | Subtask | Instruction for the students |
|---|---|---|---|---|---|
| 3:00 | | | | | SESSION 3 |
| 0:30 | | Ideas | 8.a | 5 minutes on each How might I... question | Reflecting on the "How might I..." question write here all of your ideas – no judgement, no comment, just write! |
| 0:20 | | | 9.a | Useful, Feasible, Desirable diagram | Choose the ideas that are feasible, useful and desirable to you! |
| 0:15 | BRIDGE | Evaluating ideas | 9.b | Developing ideas | Choose the ideas that don't fit all the criteria and change them so that they do! How can you make your idea more feasible? How can you make it more fun? |
| 0:25 | | | 10.a | Putting the ideas on the timeline | Take your ideas from the last task (evaluation) and try to place them on the timeline! Start with the furthest date and backcast your steps from there! |
| 0:20 | | Roadmap to the future | 10.b | Developing in pairs | Discuss the ideas in pairs! Help each other to develop the ideas to fit all criteria! |
| 0:10 | | | 10.c | Choosing a picture that represents the journey | Choose a picture of a road that illustrate how you imagine this journey! Is it a clear path? Are there crossroads? Is it through a forest? Or a mountain? |
| 1:00 | | Reflection | | Presentations, reflection, feedback | |

Tab. 1. The programme

# Equity, inclusion and feminist pedagogies. Workshop outlines

Barbara Knežević*, Michelle Malone**

*Abstract*

This paper describes the workshops delivered by the Technological University Dublin team on the DICO project as part of the points of sharing intellectual output. This paper is designed to provide a step-by-step guide for two of the sessions delivered.

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1. *Fine art methodologies for storytelling (devised and delivered by Barbara Knežević)*

In preparation for the two sessions, please read the short text by Ursula Le Guin called *The Carrier Bag Theory of Fiction*.

Take note of two (or more) passages from this text that have some resonance or relevance for you. Inspired by this text or the passages, you could bring one or more images from online sources, of your own, or photographs of some kind that somehow respond to the text.

We will create a collaborative fabric of image and text together along with opening a discussion on the text itself. We will assemble these images and texts into a collaged piece together online.

| Duration | Activity description |
|---|---|
| 15 min. | Power point presentation on the text, including some background on post-humanist and feminist storytelling, examples of artworks that speak to this idea of alternative narratives told through materials, form and image. |
| 15 min. | Group discussion of the text and how it relates to the project and notions of storytelling. Sharing the discussion and recording this on Padlet. |
| 60 min. | Share the selected passages and images on Padlet, begin to collage work collaboration via screensharing, on Photoshop (Barbara to act as the technician) a text and image-based response to the text, after which we will have formed a collaborative artwork in response to this text that can be shared and printed onto fabric or paper later on as a first artefact of our collaboration. |

Tab. 1. Workshop programme: morning session

In the afternoon session, we will need to have some paper (large format is better such as A2 or larger) and some kind of mark making tools, pencils, pens, markers, watercolour, brushes to begin to work through some of the ideas in a responsive artistic way.

This will be a guided session, and no artistic skill or experience is required; it is an open and enjoyable session that will be focused on instinctive ways of creating material responses and narratives that are non-linguistic and abstract. What can shape, colour, form, marks do to communicate a narrative or story? How can they create a mood or feeling? What histories do they reference? What is different about this form of artistic storytelling and how can this form of narrative making, and sharing be used in the points of sharing sessions?

This is to introduce the team to some artistic research strategies and to explore the potential of this way of working for points of sharing for the students, and to give some background as to what can be expected from the points of sharing sessions.

2. *DICO Points of Sharing #1 (devised and delivered by Barbara Knežević and Michelle Malone)*

*Aim of the session*
– A self-reflexive and reflective session for DICO team;
– To address how our DICO work creating career stories can create equitable learning environments and create discussions about privilege and disadvantage and discussions of equality in creative arts careers.

*Outcomes*
– Revisit our earlier careers stories videos and add to these to include the more recent IO workshops and methods;
– Use artistic research and making strategies to think about equity and inclusion on DICO;
– Reflect on our work so far in terms of equity, inclusion, and equality;
– Create a shared notion of equity and inclusion for the DICO work;
– Understand how our DICO work can create positive, inclusive learning;
– Reflect on our work so far.

*Materials required*
– Your WeVideo digital career story from IO2 (online file);
– Mobile phones with a recording device;
– An object that represents a career highlight or a key moment in your career;
– Drawing materials of choice for example markers, pens, charcoal and some A3 or larger paper or card;
– Scissors.

# Section 3
# Project evaluation
# and further resources

# 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?<br>– What did lecturers learn?<br>– Will (or did) they apply new methods and tools in their teaching activities? How? | • Expectations<br>• Prior experience<br>• Impact<br>• Satisfaction | Survey | Focus group |
| | Students | • To what extent did DICO activities stimulate students' self-reflection on their career path?<br>• 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).

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*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)
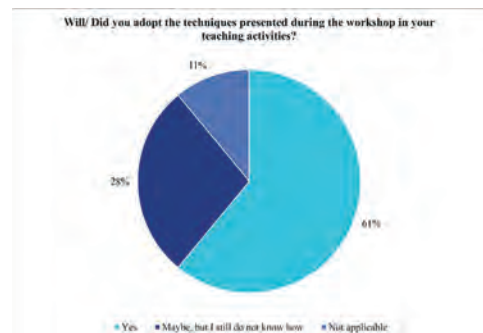


Fig. 2. Staff members' perspective. Intention to adopt DICO methods and techniques. 18 answers (source: authors' elaboration)

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»).



**I had prior experience of...**

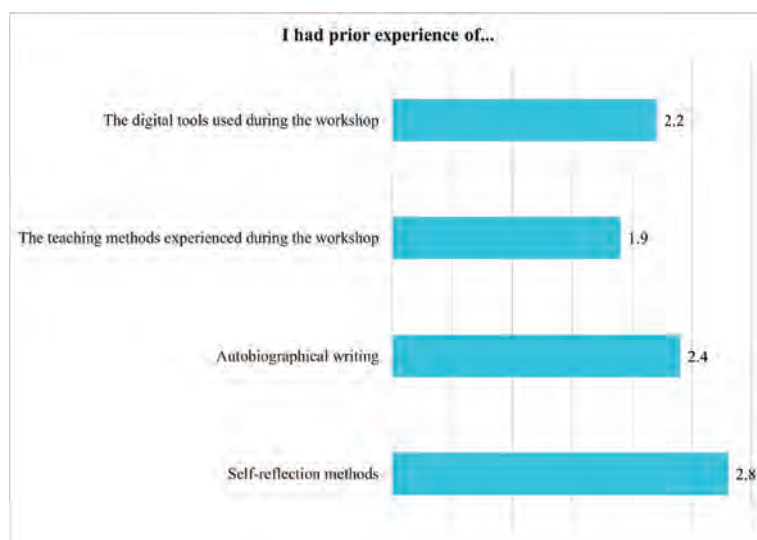| | |
|---|---|
| The digital tools used during the workshop | 2.2 |
| The teaching methods experienced during the workshop | 1.9 |
| Autobiographical writing | 2.4 |
| Self-reflection methods | 2.8 |

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).
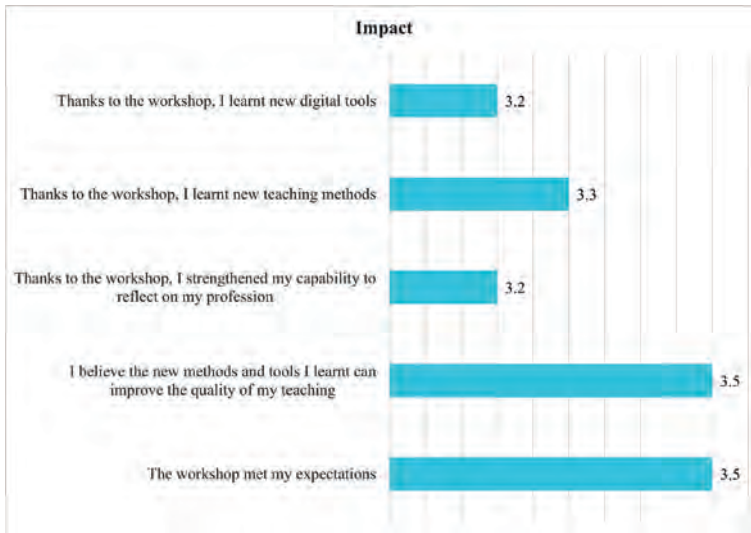
Fig. 4. Staff members' perspective. Impact. General items. 18 answers (source: authors' elaboration)

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).
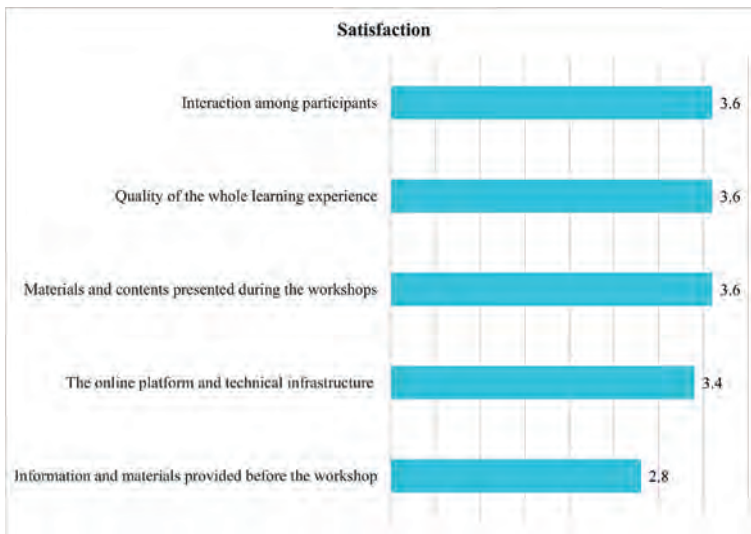


Fig. 5. Staff members' perspective. Satisfaction. General items. 18 answers (source: authors' elaboration)

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»).
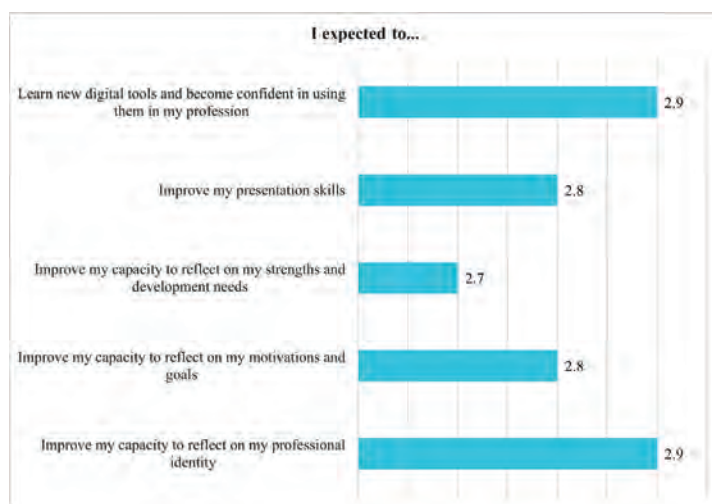


Fig. 6. Students' perspective. Expectations. General items. 65 answers (source: authors' elaboration)

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).
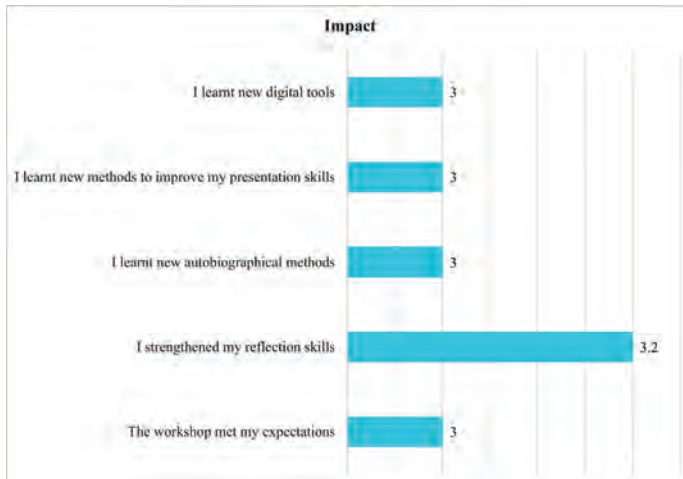


Fig. 8. Students' perspective. Impact. General items. 65 answers (source: authors' elaboration)

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).
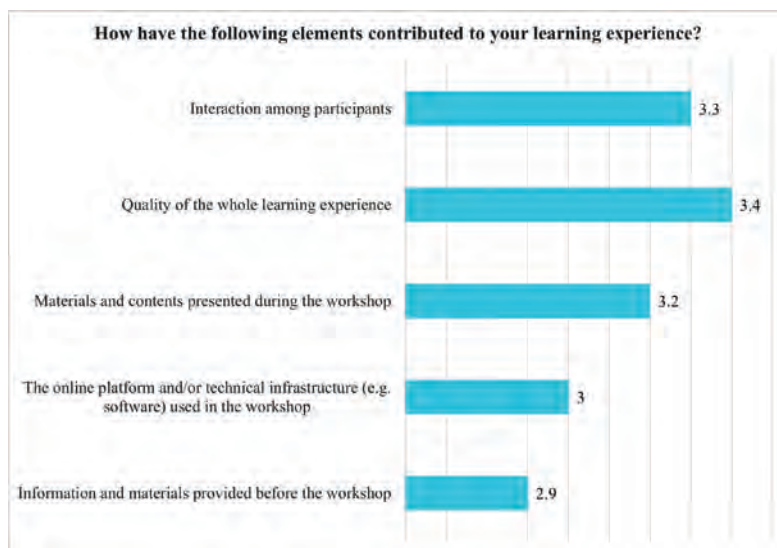
Fig. 9. Students' perspective. Satisfaction. General items. 65 answers (source: authors' elaboration)

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).
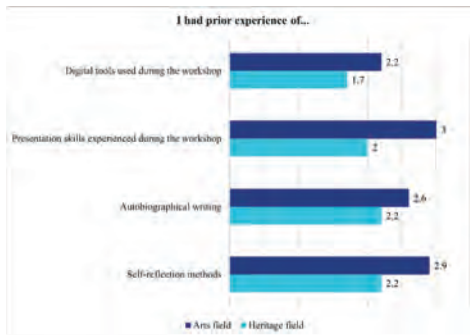


Fig. 10. Comparing students' perspectives: arts and heritage fields. Prior experience. General items. 65 answers (source: authors' elaboration)



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.
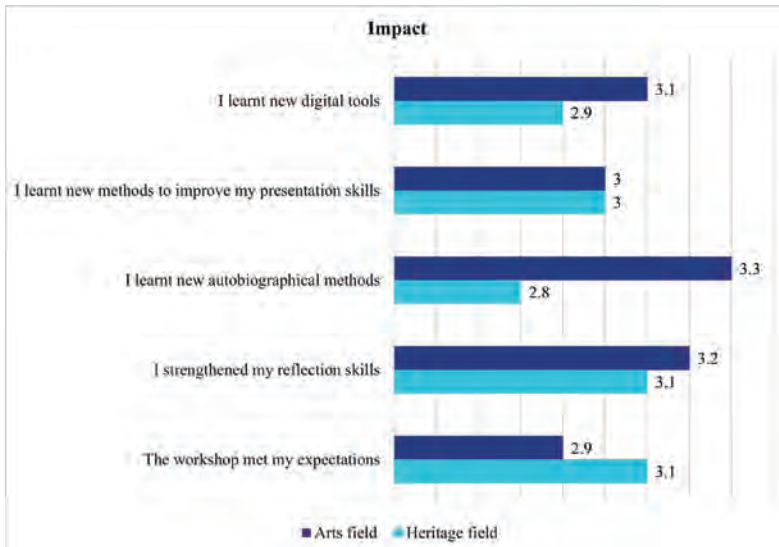
Fig. 12. Comparing students' perspectives: arts and heritage fields. Impact. General items. 65 answers (source: authors' elaboration)

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).
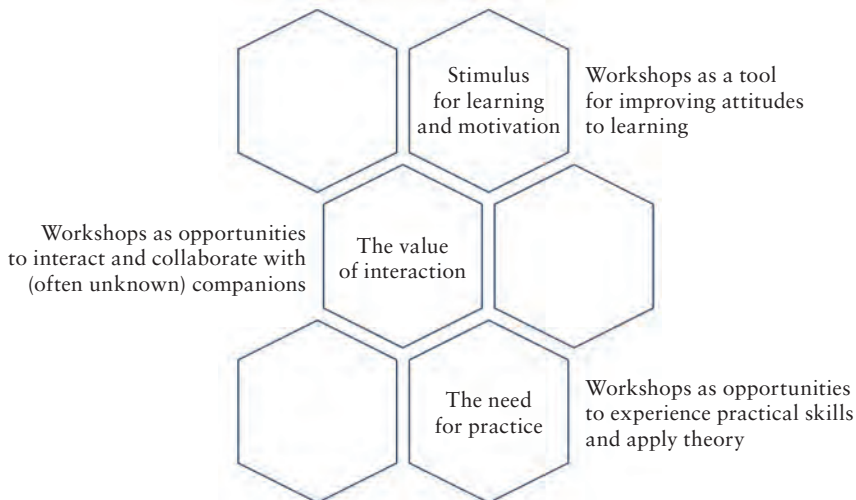


Fig. 13. Evaluating the incorporation of active learning methodologies into arts and culture curricula (source: authors' elaboration)

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)

# A "Flood of images". Notes on the fate of the "figure seen from behind" in the Digital Career Stories by the UniMC team

Giuseppe Capriotti*

*Abstract*

The paper analyses the way in which UniMC students have used personal photos for the preparation of their Digital Career Stories during a workshop held in Macerata in January 2022. The phrase "flood of images" expresses the freedom with which students have used numerous photographs taken during their leisure time and travels. In this "flood of images" we can notice a predominant presence of a powerful image, which is recurrent in almost all the stories: it is based on the theme of a human being seen from behind, showing his/her back to the observer. In some images the protagonist (or the protagonists) is looking at an amazing landscape, while in other cases he/she is admiring a framed picture, a work of art in a museum. The figure of a human being seen from behind could be an effect of the significant impact of some Friedrich's paintings (also in the European handbook of general history, literature, and art history). Within the frame of the "visual studies" (and using Mitchell, Freedberg, Lester and Belting categories), the paper deals with a singular case of the "power of images".

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A "flood of images" entails the impression that an art historian dealing with "visual studies" can get while watching the Digital Career Stories made by students of the University of Macerata (UniMC) in Italy, within the frame of the DICO project. The workshop, held in Macerata in December 2021, proved to be very interesting as it verified some assumptions of the "history of images", regarding in particular the issue of the "power of images"[1].

According to W.J.T. Mitchell, the first concept of the "image science", the science of images, is the "pictorial turn" (often associated with the notion of the "iconic turn" introduced by Gottfried Boehm)[2]. We are living in a world of images; we are bombarded by images. The pictorial turn is in a sense a revolution: images have become predominant over words; the biblical "golden calf" is revered more than the written word, the law. In addition, while we are flooded by images, many scientific and academic disciplines have started to use images in their different fields of research. Art historians are no longer the only image specialists. Many other scholars, coming from other disciplines, have started to deal with images[3].

Not only advertisements, TV and cinema, which are the media of the twentieth century, but Facebook, Instagram and TikTok have already conquered our minds. Instagram and TikTok are the social media used by our students, more than Facebook, which is still focused on words, texts sometimes associated with images. Thanks to these social media, images are gaining more and more power, and we risk being convinced and cheated by images on a daily basis. In social media, famous images and works of art can be modified to create "memes", which are able to live in a clonal way, repeated over and over, and modified, in our screens and in our minds[4].

In the Digital Career Stories produced by the UniMC students, words, images, and videos are matched together. In comparison to the Digital Career Stories prepared by professors during the training workshop, one difference can be emphasised: professors have used only old and recent photographs, and in some cases hard copies of photographs; professors did not use videos at all, whereas students used them abundantly. Therefore, the first remark we can make is that students are simply more familiar with the video, with moving images. In some Digital Career Stories of the students, the camera (or the mobile phone used as a camera) is the protagonist in the production of images used to build stories and it is represented, that is, quoted in the image (fig. 1).

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[1] The power of images is a core theme for art history and visual studies, in particular after the seminal work written by Freedberg 1989.
[2] Mitchell 2014. Cf. Boehm 1994.
[3] See for instance Lester 2011.
[4] Marino 2015. On the concept of clonal image see Mitchell 2012 and 2014.

Figs. 1-3. Images from students' Digital Career Stories

In addition to these general considerations, in this "flood of images" we can notice a predominant presence of one image which is, as we will see, recurrent in almost all the stories as a mental image. This image is based on the theme of a man or woman represented or seen from behind, showing his/her back to the observer. I believe this is a very strong and powerful image. In some photos the protagonist (or the protagonists) is looking at the landscape, which is often rather amazing (fig. 2). In other cases, he/she is admiring a framed picture, a work of art in a museum (fig. 3). These two elements seem to be very important and meaningful in relation to the education that UniMC students receive at university lectures. In effect, from the point of view of the "cultural heritage", the landscape is the context, that is, the container of the complexity and the network of relationships among the single elements that we can see in it; while on the other hand, a work of art in a museum is a picture without its context, a picture that has lost its original function, acquiring a new function in a museum[5]. Without any intentionality, in the Digital Career Stories made by UniMC students of cultural heritage and tourism we have images featuring a person looking at a framed painting (that is, an object, a tangible testimony) and we have images featuring a person looking at a more inclusive context, the tangible and intangible value of a landscape or an urban landscape. It can also be assumed that in this looking at a work of art or at a landscape, the protagonists are also looking at their future, maybe a future as workers in the field of cultural heritage and tourism.

Because this is an image massively recurrent in the stories, I wondered why this type of image – always different, but always the same – is so frequently encountered in this context. In my opinion it is an interesting case of "power of images". There is a picture (or more than one picture, but with the same theme) which is massively present not only in the European handbooks of art history, but also in the European handbooks of general history, literature, and philosophy: the *Wanderer above the Sea of Fog* (fig. 4) by the German Romantic painter Caspar David Friedrich, painted in 1818 and now preserved at the Hamburger Kunsthalle in Hamburg. This painting is considered the manifesto of Romanticism: the wanderer seen from behind is a man looking towards his future of freedom and independence[6]. Just to give an effective example, we can compare this Friedrich's painting with the photo, taken on a misty day and used by a student (fig. 5). The idea of travel is underlined by the backpack and this photo is also an example of the abovementioned camera as the second protagonist of the picture.

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[5]  Toscano 2006.
[6]  Koerner 2009.

Fig. 4. Caspar David Friedrich, *Wanderer above the Sea of Fog*, 1818, Hamburg, Hamburger Kunsthalle

Fig. 5. Image from a Digital Career Story

Fig. 6. Caspar David Friedrich, *Moonrise over the Sea*, 1822, Berlin, Alte Nationalgalerie



Fig. 7. Image from a Digital Career Story

Friedrich reused this scheme in many other paintings, always depicting one or several persons seen from behind and looking at the landscape, such as in the *Moonrise over the Sea* (fig. 6), painted in 1822 and now in the Alte Nationalgalerie in Berlin[7]. The three characters in this painting can be compared with the three girls who are looking at a marine landscape in this photo (fig. 7): the background of the painting with three sailing vessels becames the skyline with skyscrapers in the photo, whereas the foreground with rocks is replaced by the perspective lines of the quay. The shoes which appear in the very foreground of the photo are a vivid and playful symbol of the photo's author, like a parody of the signature of the artist. The last comparison that we can make, as an additional example, is between the *Woman before the setting sun* (fig. 8), painted in 1818 and now in the Museum Folkwang in Essen[8], and this photo (fig. 9), in which a girl is looking at the landscape opening her arms in the same way as the woman in Friedrich's painting.

The recurrent reproduction of this scheme is an extraordinary example of the "power of images", in particular of a powerful image that can remain impressed in the mind of the observer (in our case, of young students). According to Paul Martin Lester, the power of an image consists in its ability to be memorable, to be remembered, and to remain in the mind of the observer as a part of a personal archive[9]. Using the categories introduced by the German art historian Hans Belting, we can say that the human mind is an extraordinary archive of powerful images which are impressed upon our brain: our body is infected or haunted by images[10]. Belting theorised his "anthropology of images", which is focused on three elements: the *image*, which can also refer to the mental or literary image; the *medium*, that is, the screen on which the image appears, a framed painting or sculpture, but also the screen of a laptop; and the *body*, represented by the human mind and able to memorise and remember powerful and impressive images. This theory erases the difference between the mental image and the real picture, because mental images also have a medium – the human mind (body) – just like pictures have a concrete medium. From our personal and mental archive of images, we reactivate the appropriate image when we need to express a content or deliver a message.

The image of the wanderer or of the figures seen from behind in Friedrich's art has a long history. From the paintings by Giotto and Masaccio, it has been used by the Renaissance and Baroque painters to express the point of view of the observer inside the painting: the figure seen from behind shows to the observer the correct position, that is, the correct mood and behaviour to take in

[7]  Börsch-Supan 1976.
[8]  *Ibidem*.
[9]  Lester 2011, p. 3. For a discussion on the Lester proposals, see Capriotti 2018.
[10]  Belting 2005.

Fig. 8. Caspar David Friedrich, *Woman before the setting sun*, 1818, Essen, Museum Folkwang



Fig. 9. Image from a Digital Career Story

front of the image[11]. Friedrich isolated this character, transforming a very old strategy of communication into a powerful icon, creating an icon. This icon is so strong and powerful that it came out from the mind of UniMC students on two occasions: in the moment of the production of the photo, in front of a landscape or a work of art in a museum, during a holiday or a visit; and in the moment of the production of the Digital Career Story, to express the need of looking towards a future of freedom, achieved through working in the field of cultural heritage and tourism.

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[11] For an in-depth discussion about the polysemantic meaning of this figure in Renaissance art cf. Lee Rubin 2018.

# Creative production in the Net: sharing vs protecting

Pierluigi Feliciati*

*Abstract*

There is a general lack of knowledge among the cultural heritage and art community about the issues concerning the daily practice of online communication, most of which have legal implications requiring the utmost attention in the reuse online. In the era of global content sharing, we do not seem to be sufficiently aware of the extraordinary opportunities in terms of cultural, social and economic development for the community deriving from the adoption of open licenses on digital works in the public domain. In this paper, the author presents the state of the art about legal issues related to the use, reuse, modification and publication of creative digital content on the Net, with particular attention to the European context. Some tools, tips for instructors and students, and a list of best-known platforms offering open multimedia resources adopting open licenses are presented.

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Fig. 1. *Creative Commons guiding the contributors*. This image is a derivative work of *Liberty Leading the People* by Eugène Delacroix (source: <https://en.wikipedia.org/wiki/Creative_Commons#/media/File:CC_guidant_les_contributeurs.jpg>)

## 1. *Introduction*

There is a general lack of knowledge among the cultural and art community on the issues concerning the context of online communication, especially its legal implications. They require serious attention, considering they cover an extensive range of activities, from creating creative content online to sharing, modifying, and reusing, even for commercial purposes. In the era of global sharing, we do not seem to be sufficiently aware of the extraordinary opportunities for cultural, social and economic development for the communities deriving from adopting open licenses on content in the public domain. Every form of protection is systematically evaded through technical tips, as the web majors have to realise every day.

Artists, students, and instructors have just advantages in being more aware and sharing their works openly, enforcing their role in the community, convinc-

ing other members to adopt the same openness, and disseminating their ideas and creativity more widely. A survey on the view of artists and performers against copyright regulations in Europe has been recently launched, and the data were shared[1]. It is pretty interesting for artists, composers and art experts not to forget that individual creativity has a substantial impact on communities and that any community is part of our society. Thus, it is crucial to be aware of the effects of the limits of circulation we impose on our creative work.

Although we would never publish a book without mentioning its author, title, and date of publication, on the World Wide Web we often run this risk with texts, images, or audiovisual resources, adopting a lighter behaviour than usual. If we browse websites and social platforms, it is easy to come across numerous violations of Copyright or other types of rules, not necessarily committed with awareness.

The following few pages aim to present the essentials of this topic in the European context, guiding culture and art sector students and instructors to knowingly adopt their preferences whenever they publish, share, or reuse creative content on the web[2].

## 2. *The author, the work and the public*

The set of rules protecting original literary and artistic works is defined as *author's rights* in civil law countries (Italy, France, Germany, etc.) and *Copyright* in common law countries (United Kingdom, United States, Australia, Canada). Both author's rights and Copyright (often synthesised as IPR, *Intellectual Property Rights*) provide a series of rules regulating the relationship between the author, the work and the public. These rules are part of intellectual property regulation, including industrial property (patents, trademarks, designations of origin, utility models, topographies of semiconductor products, trade secrets and new plant varieties).

Author's rights consist of *moral rights*, protecting the author's personality, and *economic rights*, aimed at guaranteeing the author an eventual remuneration through financial exploitation. These rights arise at the moment of the creation of the work without any formality and protect literary and artistic works, whatever the way or form of their expression.

The Berne Convention for the Protection of Literary and Artistic Works[3], a fundamental international agreement which established for the first time the

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[1] Caso *et al.* 2021; Priora, Sganga 2021; Poort, Pervaiz 2022.
[2] Part of this contribution is based on ICOM Italia 2021.
[3] WIPO 1979.

mutual recognition of copyright/author's right among the signatory parties, recognises to the subscribing countries[4] the faculty to prescribe that literary and artistic works are protected "when fixed on a material support". This requirement, admitted by the Berne Convention, is typical of common law countries but, for example, has not been adopted literally by Italian legislation. Nevertheless, while different from fixation, a recent Court of Justice of the European Union case requires an element of objectivity or stability for a work to be qualified for protection[5].

The systems of author's rights and Copyright traditionally focus on two different profiles:

– the first on the author as a person,
– the second on the right to copy the work.

Although these different approaches have some apparent differences (such as, for example, a different regulation of moral rights), they have evolved in the global arena to play a very similar function. They increasingly tend to converge, forced by the evolution of forms of online exploitation of works and, in the European Union, by harmonising copyright law.

We may ask ourselves whether all creative works have an author. The work must be the result of an author's own intellectual creation. They can choose how to reveal their authorship if under their real name, a pseudonym, or to remain anonymous[6]. Nevertheless, there can be *joint works* and *collective works*. The first case is when several authors form a work, and they cannot be distinguished from each other (as in the case of a book written by several authors). Instead, several authors create collective works, but the individual contributions remain distinct, autonomous, and separable.

As regards the distinction between moral and economic rights, the first set was born with the intent to protect the artistic personality of the author. The Berne Convention requires the adhering States to recognise two forms of moral rights: the *right of attribution* and the *right of integrity of the work*, to oppose any deformation, mutilation or other modification, as well as any other act to the detriment of the work itself, which would harm the honour or reputation of the author. The specific regulation on this matter is left to the legislation of the individual States. Moral rights, not subject to specific harmonisation,

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[4] Today, the Berne Convention was signed by over 180 member countries and city-states. The Convention requires that all members complain to certain levels of copyright protection, and protect the works made by citizens of other members.

[5] See the *Copyright case: Levola v Smilde, Court of Justice of the European Union (CJEU)*, 2018, where the topic was the possible copyright protection of the taste of a cheese product, <http://copyrightblog.kluweriplaw.com/2019/02/13/copyright-case-levola-v-smilde-court-of-justice-of-the-european-union-cjeu/>, 22.10.2022.

[6] There exist also some works, called *orphan works*, which are presumed to be still under Copyright Law protection, but whose rights holders are unknown or untraceable.

are *non-transferable* and often *not renounceable* (even if within some jurisdictions renunciation is possible). Their duration can vary considerably: the minimum established at the international level is at least the same duration as economic rights, but often, particularly in Continental Europe, they last much longer. In Italy, for example, they are not subject to any term, i.e., perpetual.

Economic right concerns the use and economic exploitation of the work. The authors can decide to transfer or license these rights freely or in exchange of a payment. They allow to exploitation of the work in any manner and in any way they like: publishing, reproducing, transcribing, performing, representing or acting in public, communicating and making available to the public, distributing, translating, elaborating, modifying, lending, or renting the work.

According to Berne Convention, the national legislations determine the conditions of economic rights, and requirements are territorially limited to the Country where they were established. The duration of the economic rights includes the authors' life and a period of 50 years after their death. Moreover, the Countries may specify a longer term. In the European Union, economic rights expire 70 years after the death of the last of the authors. After that date, the works enter into the public domain, but do not lose the moral attribution to the author. There are specific provisions for certain categories of works (collective, joint, anonymous or pseudonymous, unpublished).

Finally, we have to consider also the so-called *Related Rights* (or neighbouring rights). They encourage artistic efforts (such as performing artists of musical or *audiovisual works*) or the economic investment of making a work accessible to the public (phonographic producers, radio and television broadcasters, and film producers). The recent European Digital Single Market Directive (DSM 2019) recognises a short-time related right to publishers of press publications shared on the web, who can receive economic compensation in case of free online uses.

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The materials protected by related rights provided by European Copyright laws[7] are:
- for performers, the fixations of their performances;
- for phonogram producers, the phonograms;
- for the producers of the first fixations of films, the original and copies of their films;
- for broadcasting organisations, the fixations of their broadcasts, transmitted by wire, over the air, by cable, or satellite;
- for press publishers, their press publications made available online to the public by information society service providers.

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[7] European Parliament and the Council 2001; European Parliament and the Council 2006; European Parliament and the Council 2016; European Parliament and the Council 2019. For a general framework see also Westkamp 2017.

## 3. *What license? From full Copyright to the public domain*

As you probably may guess, there is a vast difference between the imposition of full Copyright limitations to the dissemination and use of creative works and their release under an open license. The web is not exempt from the obligation to respect the law. In order to publish works protected by Copyright law, it is necessary to comply with the rules governing their proper use.

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The publication *is free* just if:
- the work is in the *public domain*,
- it *falls within an exception or limitation* provided by law, or
- the publisher has the permission of the rights holder (e.g., the work is released under Creative Commons license, see below).

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By default, it is impossible (and a Copyright infringement) to publish a work without the rights holder's permission. Please note that the publication on a website also requires respect to all the rules concerning the type of content (e.g., privacy policy, or data protection)[8].

A *copyright license* is a contract granting certain rights to use a work or other protected materials. In the copyright license agreement, the rights of use are not transferrable, but the licensor remains the owner, as opposed to what happens in an assignment agreement. The different types of information (code, content, data) require different types of licenses.

There is a system of exceptions and limitations to correctly balance the Copyright with the public's right to access culture and free expression. In practice, it is possible to use content protected by copyright law without the authorisation of the rights holder.

The exceptions (e.g., illustrative purposes for educational use or scientific research, quotation, criticism, etc.) exclude the applicability of protections, making free the use of the work. Moreover, the exemptions make the work usable without the need to seek the prior permission of the rightsholder but provide for the payment of equitable compensation (e.g. reprography, personal use).

Important! The recent Directive 2019/790/EU[9] overturns the previous approach by providing for three mandatory exceptions and, therefore, imposing their reception by Member States (text and data mining for scientific research, digital and cross-border teaching activities, preservation of cultural heritage).

On the other hand, the *public domain* indicates that *something belongs to everyone*. Although there is no legislative definition of public domain, it is the condition under which a work can be freely used by anyone, for any purpose (without prejudice to moral rights, at least for most civil law legal systems)

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[8] European Parliament and the Council 2016.
[9] European Parliament and the Council 2019.

without asking permission and without paying anything. The public domain, in this sense, represents the opposite situation to Copyright, which typically grants the authors of the work exclusive rights over it. The legislator, in fact, has considered that in the balance between the author's interest in the economic exploitation and the public's interest in access to culture, in some cases the latter should prevail.

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Works in the *public domain* are:
- works that the legislator defines public since their first publication (e.g., laws, judgements, etc.);
- works whose terms of economic rights have expired;
- works that have been freely *dedicated to the public* by the authors.

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*Out-of-commerce works* have never been in circulation, are no longer in circulation, or are not available through ordinary commercial channels. They are protected by European Copyright law unless Copyright has expired. The EU Directive 2019/790 on copyright[10] offers two ways to allow cultural institutions holding out-of-commerce works to use them.

First, EU Member States could provide that a collective management organisation, following its mandates from rights holders, may conclude a non-exclusive licence for non-commercial purposes with a cultural heritage institution for the reproduction, distribution, communication to the public or for making available to the public of out-of-commerce works or other matter permanently in the collection of the institution, irrespective of whether all rights holders covered by the licence have mandated the collective management organisation.

Alternatively, suppose no sufficiently representative collective management organisation exists. In that case, Member States could provide an exception to the rights to allow cultural heritage institutions to make available, for non-commercial purposes, out-of-commerce works or other matter permanently in their collections, on condition that the name of the author or any other identifiable right holder.

Besides public domain and Copyright, in recent years another exciting approach arose, to be considered while releasing our creative work in the Net: *fair use*. Fair use is the right to use copyrighted material without permission or payment in a specific limited capacity. The doctrine of fair use originated in the Anglo-American common law during the 18th and 19th centuries as a way of preventing copyright law from being too rigidly applied[11].

It is acknowledged that sometimes the most appropriate content to help students meet the proposed learning objectives may be a copyrighted resource. If we are going to rely on fair use, it is essential that we first understand its

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[10] European Parliament and the Council 2019.

[11] Aufderheide, Jaszi 2011; Wikipedia in English, *Fair use*, <https://en.wikipedia.org/wiki/Fair_use>, 22.10.2022.

guidelines. The meaning of FAIR differs between the US law (which includes four specific exceptions to Copyright) and Europe. In our continent, the Commission introduced some amendments in the Copyright law inspired by the so-called American *Fair Use Act*: «Member States shall ensure that the fair use of a protected work, including such use by reproduction in copies or audio or by any other means, for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship or research, does not constitute a criminal offence»[12].

> FAIR content stands for data and information meeting these 4 principles:
> - Findability,
> - Accessibility,
> - Interoperability,
> - Reusability.

## 4. *A set of open licenses: Creative Commons*

Creative Commons (CC) is an American non-profit organisation and international network devoted to educational access and expanding the range of creative works available for others to build upon legally and to share. The organisation has released several copyright licenses, known as Creative Commons licenses, free of charge to the public.

A Creative Commons license is helpful when an author wants to give others the right to share, use, and build upon a work that s/he has created. Creative Commons provides a broad author flexibility and protects the people who use or redistribute an author's work from copyright infringement concerns as long as they abide by the conditions specified in the license by which the author distributes the work.

In a few words, these licenses allow authors of creative works to communicate which rights they reserve and which rights they waive for the benefit of recipients or other creators. An easy-to-understand one-page explanation of rights, with associated visual symbols, explains the specifics of each Creative Commons license. Content owners still maintain their moral rights, but Creative Commons licenses give standard releases that replace the individual negotiations for specific rights between copyright owner (licensor) and license necessary under an *all rights reserved* copyright management.

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[12] The U.S. Code Section 107 – *Limitations on exclusive rights: Fair use* reads that «the fair use of a copyrighted work, including such use by reproduction in copies or phonorecords or by any other means specified by that section, for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research, is not an infringement of copyright». See: <https://www.law.cornell.edu/uscode/text/17/107>, 22.10.2022.

Creative Commons has been an early participant in the *copyleft* movement, which seeks to provide alternative solutions to Copyright, and has been dubbed *some rights reserved*[13]. Creative Commons has been credited with contributing to a re-thinking of the role of the "commons" in the "information age". Their frameworks help individuals and groups distribute content more freely while still protecting themselves and their intellectual property rights legally.

According to its founder Lawrence Lessig, Creative Commons' goal is to counter the dominant and increasingly restrictive permission culture that limits artistic creation to existing or powerful creators. Lessig affirms that modern culture is dominated by traditional content distributors in order to maintain and strengthen their monopolies on cultural products such as popular music and popular cinema, and that Creative Commons can provide alternatives to these restrictions[14].

In mid-December 2020, Creative Commons released its strategy for the upcoming five years, which will focus more on three core of goals including advocacy, infrastructure innovation, and capacity building[15].

Creative Commons is only a service provider for standardised license text, not a party in any agreement. No central database of Creative Commons works is controlling all licensed works and the responsibility of the Creative Commons system rests entirely with those using the licences. All copyright owners must individually defend their rights and no central database of copyrighted works or existing license agreements exists.

The six Creative Commons licenses and the public domain dedication tool give creators a range of options. The best way to decide which is appropriate for you is to think about why you want to share your work, and how you hope others will use that work.

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CC licenses scale:
- from the least open, *full Copyright* (i.e. all rights reserved, not managed by Creative commons); Copyright limits a user's ability to modify, reuse, share, or copy content. Under Copyright, the rights of the user are limited as compared to the rights of the publisher. Full Copyright is symbolised by ©, a symbol often used with superficiality
- to the most open, *Public domain*, also known as CC 0, or CC Zero.

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In opposition to *full Copyright*, open licenses allow authors and publishers to decide which rights they want to share with users. Creative Commons provides the legal framework applicable also to Educational Resources.

To recap the open licenses offered by Creative Commons (in the 4.0 version), they are:

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[13] Broussard 2007.
[14] Lessig 2006.
[15] Creative Commons 2020; Stihler 2020.

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[16] <https://creativecommons.org/share-your-work/public-domain/pdm/>, 22.10.2022.
[17] See also <https://en.wikipedia.org/wiki/Public_domain>, 22.10.2022.
[18] <https://creativecommons.org/licenses/by/4.0/>, 22.10.2022.
[19] <https://creativecommons.org/licenses/by-sa/4.0/>, 22.10.2022.
[20] <https://creativecommons.org/licenses/by-nc/4.0/>, 22.10.2022.
[21] <https://creativecommons.org/licenses/by-nc-sa/4.0/>, 22.10.2022.
[22] <https://creativecommons.org/licenses/by-nd/4.0/>, 22.10.2022.
[23] <https://creativecommons.org/licenses/by-nc-nd/4.0/>, 22.10.2022.

To close this list of art licenses, I quote the Artistic License initiative[24]. It was launched by the Open Source Initiative[25] (OSI) a California (USA) public benefit corporation founded in 1998 with the mission to Open Source community-building, education, and public advocacy to promote awareness and the importance of non-proprietary software.

The symbol of Open Source Initiative is reproduced here and the Artistic License means that everyone is permitted "to copy and distribute verbatim copies of this license document, but changing it is not allowed". The intent is that the Copyright Holder maintains some artistic control over the development of that software Package while still keeping the Package available as open source and free software.



## 5. *The European copyright provisions: a compass*

To conclude this description of legal issues concerning the release of creative works on the web, each Country adopts specific regulations regarding creative works' Copyright under the European legal umbrella.

A recent research project funded by the Horizon 2020 programme, *Rethinking digital copyright law for a culturally diverse, accessible, creative Europe*, among others, provided a map of EU and national copyright provisions with an impact on digitisation practices by Galleries, Libraries, Archives and Museums[26] and on the perspectives of authors and performers[27]. This map strategically focuses more in detail on seven selected countries (Denmark, Estonia, Germany, Hungary, Ireland, Italy, and The Netherlands) and one former Member State (the United Kingdom). The targets chosen are representative because of the interest raised by their comparison and the resources collected for the analysis.

Within the domain covered by the DICO project, the interest could probably be more about galleries, museums, artists and performers than on archives and libraries, even if there exist common issues and solutions and it is are noticeably recommendable to foster every opportunity for collaboration among cultural professionals.

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[24] <https://opensource.org/licenses/artistic-license-2.0>, 22.10.2022.
[25] <https://opensource.org/about>, 22.10.2022.
[26] Caso *et al*. 2021; Priora, Sganga 2021.
[27] Poort, Pervaiz 2022.

## 6. *Open licenses adopted in some Arts&Culture platforms*

To be aware of who is adopting open licenses for digital works in the Arts&Culture sector, mainly in Europe, here below I list a set of best practices notable for their popularity and impact.

### A. *Openverse: Creative Commons images searching tool (CC licenses)*

The searching tool *Openverse*[28] offers an extensive library of free stock photos, images, and audio, available for free use under a Creative Commons license or in the public domain. It provides the searching of all content or separately among images or audio files.

*Openverse* is the successor to *CC Search*, launched by Creative Commons in 2019, and searches across more than 300 million images going beyond simple search to aggregate results across multiple public repositories into a single catalogue. Its goal is to add additional media types, such as open texts and audio, with the ultimate goal of providing access to all 1.4 billion Creative Commons licensed and public domain works on the web[29]. *Openverse* does not verify whether the images are correctly Creative Commons licensed or whether the attribution and other licensing information are accurate or complete.

### B. *Wikipedia (CC BY SA)*

*Wikipedia* is a multilingual free online encyclopaedia written and maintained by a community of volunteers through open collaboration and a wiki-based editing system[30]. When the project started in 2001, all text in Wikipedia was covered by the GNU Free Documentation License, a *copyleft*[31] license permitting the redistribution, creation of derivative works, and commercial use of content while authors retain the Copyright of their work. In 2009, the Wikimedia Foundation[32] decided to relicense its content to CC BY-SA.

The handling of media files (e.g., image files) varies across language editions: some, such as the English Wikipedia, include non-free image files under *fair use* doctrine (see above), while some others have opted not to. The multi-

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[28] <https://search.openverse.engineering/>, 22.10.2022.

[29] <https://search-production.openverse.engineering/about>, 22.10.2022.

[30] <https://en.wikipedia.org/wiki/Wikipedia>, 22.10.2022.

[31] «Copyleft is the legal technique of granting certain freedoms over copies of copyrighted works with the requirement that the same rights be preserved in derivative works», English Wikipedia article *Copyleft*, <https://en.wikipedia.org/wiki/Copyleft>, 22.10.2022.

[32] <https://wikimediafoundation.org/>, 22.10.2022.

media repository managed by the Wikimedia Foundation is called *Wikimedia Commons*[33]. It contains millions[34] of open images, sounds, videos and other media files, which can be used across all of the Wikimedia projects in all languages, or downloaded for offsite use.

### C.  *Europeana (CC 0)*

*Europeana*[35] is the European Commission Portal, funded in 2008, which provides cultural heritage enthusiasts, professionals, teachers, and researchers with digital access to European cultural heritage material[36]. It gives access to tens of millions of cultural heritage items (artworks, books, music, and videos on art, newspapers, archaeology, fashion, science, sport, and much more) shared from over 4,000 different institutions across all of Europe. The core values of Europeana (usable, mutual, reliable) come from the consideration that access to cultural heritage leads to positive social and economic change, and digital technology can support and accelerate that change.

This mission implies that Europeana content providers must sign the *Europeana Public Domain Charter*[37], available in 15 languages, and highlights the importance of the public domain (CC 0 license) by establishing Europeana's views for a healthy public domain and recommendations for preserving its function.

### D.  *Rijkstudio (open reuse)*

The Rijksmuseum of Amsterdam (Nederlands) launched the *Rijkstudio* project[38] in 2013, anticipating its reopening. It aims to open up the Rijksmuseum collection for everyone, with more than 215,000 artworks made freely available in their digital versions to explore in detail, touch, like and use in their creations. It is a renowned project because of the quality of images, interaction with the public, and concept of "closeness", the guiding principle of Rijksstudio[39].

Everyone may bring together their favourite works in a personal *Rijksstudio*, share them with friends or download the images free of charge to create new

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[33]  <https://commons.wikimedia.org/>, 22.10.2022.
[34]  To be precise, 87,694,068 media files at 19/10/2022.
[35]  <https://www.europeana.eu/en>, 22.10.2022.
[36]  <https://www.europeana.eu/en/about-us>, 22.10.2022.
[37]  <https://pro.europeana.eu/post/the-europeana-public-domain-charter>, 22.10.2022.
[38]  <https://www.rijksmuseum.nl/en/rijkstudio>, 22.10.2022.
[39]  Gorgels 2013.

artworks. All images presented in Rijksstudio have been released for private and commercial use under the Creative Commons license. In 2014 the Rijksmuseum also launched its first annual Rijksstudio Award design competition.

E. *Museo Egizio Collection (CC BY 2.0)*

The Egyptian Museum of Turin (Italy), during the general innovation of its setting up and services[40], has recently launched an online free access service to part of its collections[41]: almost 3,000 reproductions out of the practically 40,000 objects are now available for consultation, freely downloadable and re-usable under the Creative Commons license CC BY 2.0. An additional service is the *Archivio fotografico Museo Egizio*[42], photographs from the 19th and 20th century in the Museum collection whose digital reproductions are released in the public domain (Creative Commons — CC 0). It presents a selection of about 2,000 images among almost 45,000 of the Museo Egizio Photographic Archive (25,000 photographic plates on glass or celluloid, 15,000 slides and 4,500 19th and 20th century prints).

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[40]  Mezzino, Lori 2021.
[41]  <https://collezioni.museoegizio.it/>, 22.10.2022.
[42]  <https://archiviofotografico.museoegizio.it/en/section/About/General-introduction/>, 22.10.2022.
[43]  All URLs accessed last time on 22.10.2022.

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# Appendix

# DICO Digital Collection

DICO Digital Collection is the repository of the Erasmus+ DICO (Digital Career Stories) project. It includes some of the creative results (mostly images and videos) produced by students, lecturers and researchers during the project, as well as images documenting events.

The DICO Digital Collection is hosted within *Nexhum Links Humanities*, the digital library of the University of Macerata (UniMC), which archives, manages, and disseminates UniMC digitised and digitally native cultural resources.

The collection is open source, and descriptive metadata are available for each digital object.

This platform ensures the long-term preservation of digital objects and metadata, their interoperability, accessibility and searchability.

All digital content is identified by a unique and permanent URI and can be found using multiple search filters.

The DICO Digital Collection is available at the following link: <https://bibliotecadigitale.unimc.it/handle/20.500.13026/3491>.

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