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From visitor to creator. Designing a virtual museum using 'Flipped Inclusion' to promote engagement and agency

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Abstract: This paper presents and analyses *'Le Quattro Libertà'* (https://le-quattro-libert-studio-esplorativo.ai.studio/), an interface specifically designed for the educational interpretation of Norman Rockwell's works and the exploration of the museum in Stockbridge dedicated to him. The prototype represents the currently available outcome of a research project focused on teacher training and the collaborative creation of virtual museums. An analysis of the information architecture and three screenshots documents the relationship between access to resources, guided interpretation of images, the development of learning pathways, and the sharing of materials. The theoretical framework integrates contextual museum learning, dimensions of engagement and epistemic agency; 'Flipped Inclusion' and 'Universal Design for Learning' guide the pedagogical interpretation of the tool and its implementation in workshops. An examination of the functions reveals a designed progression from consultation to re-elaboration: the selection of details is arranged to encourage interpretations, whilst the structure of the learning pathways makes explicit the choices regarding target audiences, objectives and activities. On this basis, a workshop for a teacher training course has been developed, structured around the phases of Exploring, Conceiving, Designing and Experimenting. A mixed-methods evaluation plan links individual perceptions, decision-making processes and the quality of the artefacts. This paper documents the prototype and its design principles, distinguishing between the educational possibilities embedded in the environment and the learning outcomes to be investigated in subsequent applications.

Keywords: virtual museum; Flipped Inclusion; engagement; epistemic agency; teacher training

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1. Introduction

Every museum experience establishes a relationship between what is on display, the interpretations provided, and the people called upon to make sense of it. Even when this relationship takes a digital form, the selection of objects and their exhibition layout remain culturally significant decisions. Which artefacts are included? Which connections are suggested? What knowledge is assumed in visitors? Which voices can contribute to the narrative? These questions enable us to situate

the virtual museum within a pedagogical issue concerning access to content and the distribution of opportunities to interpret it.

This paper examines a design project that has already been realized as a prototype available for consultation: the *'Le Quattro Libertà'* interface (https://le-quattro-libert-studio-esplorativo.ai.studio/). The aim is to make the pedagogical choices embedded in the environment legible and to reconstruct the relationship between these choices and the workshop designed for a teacher training course. The paper takes the form of a theoretical and methodological contribution analyzing a digital artefact: the documentation of the interface constitutes the core of the project, whilst the educational application represents the next stage in the research.

The project hypothesis is that the transition from visitor to creator offers opportunities for engagement and agency when participants can influence key decisions: choosing sources, discussing interpretations, defining the audience and revising the itinerary. The analysis therefore considers both the product and the possibilities for intervening in the choices that shape it.

Teacher training provides a particularly relevant context. Those taking part in the workshop can experience the role of a learner and, at the same time, question the choices that make an activity feasible within their own profession. Museum design thus becomes an opportunity to examine the relationship between task organization, learners' responsibilities and educational mediation.

The operational framework is provided by *the 'Le Quattro Libertà'* interface (https://le-quattro-libert-studio-esplorativo.ai.studio/), created specifically for this purpose and dedicated to the works of Norman Rockwell and their educational interpretation. Its structure allows for a practical examination of how a museum resource is transformed into an environment for exploration, interpretation and educational design. On this basis, the workshop invites teachers to construct a digital exhibition itinerary: a purposeful organization of objects, documents, languages and opportunities for exploration, tailored to a specific audience.

2. Theoretical framework: from the museum experience to the responsibility of design

2.1. The virtual museum as an environment for interpretation

In this paper, reference is made to Falk and Dierking's (2000) 'contextual model of learning', which views museum learning as an interaction, over time, between personal, sociocultural and physical contexts; this informs an interpretation of the digital environment created in *Le Quattro libertà* (https://le-quattro-libert-studio-esplorativo.ai.studio/). Interfaces, devices and the physical conditions of access are regarded as components of mediation. This extension constitutes an interpretative choice within the project.

Taking the audience into account means questioning assumed knowledge, interests and conditions of exploration. A tour can either support understanding or cause confusion; even the juxtaposition of two accounts makes some relationships more visible than others.

Consistency between educational intent, content and the target audience therefore forms the criterion for designing the itinerary.

As in Dewey's (1938) theory, the educational value of an experience depends on its ability to foster further learning opportunities. The immediate engagement and

enjoyment derived from carrying out an activity therefore take on meaning in relation to the knowledge, attitudes and skills that the experience helps to develop. Thus, when designing a virtual museum, this perspective encourages us to link decisions to their consequences: selecting a work, drafting a caption or organizing a tour involves considering what interpretations and avenues of understanding are offered to visitors. Discussing prototypes and revising itineraries thus become opportunities to reconsider the criteria adopted and to gain insights that can be applied in subsequent educational design projects.

2.2. Engagement, participation and agency

Fredricks et al. (2004) systematize the literature by distinguishing between behavioural, emotional and cognitive engagement, conceived as interrelated dimensions. The first encompasses involvement in activities, commitment and persistence; the second concerns affective reactions, interest and a sense of belonging; the third relates to investment in understanding and learning strategies. This work originates in the school context: here it is used as a theoretical framework to identify indicators relevant to teacher training.

In this project, participation is operationally defined as access to activities and the opportunity to contribute to decisions. It may take the form of oral, written, organisational or evaluative contributions. The frequency of contributions is considered alongside their function within the group's work and the extent to which proposals are actually taken into account.

The term 'agency' refers here, at an operational level, to the ability to direct one's actions within the constraints of the task. Formulating initiatives, discussing alternatives and influencing decisions are treated as indicators to be observed, rather than as qualities automatically attributed to participants.

Reeve and Tseng (2011) propose 'agentic engagement' as a proactive and constructive contribution by learners to the educational process, through the expression of preferences, needs and suggestions. It is a distinct dimension, albeit one related to the other three. In the workshop, this concept serves to examine how teachers contribute to defining the content and conditions of the training activity.

In teacher training, the theme of agency takes on a professional dimension, linking professional development, responsibility for teaching practice and inclusion (Sibilio & Aiello, 2018). In the proposed workshop, this perspective focuses attention on the participants' ability to formulate and justify teaching choices, compare them with those of their colleagues and review them in relation to the learners, whilst also encouraging them to consider listening and the relationships between participants as components of the planning process, thereby emphasising the close link between inclusive training and the integration of physical, emotional and relational dimensions (Paloma & Damiani, 2015).

In the workshop, the social dimension is treated as a field for observing relationships: listening, mutual support, negotiation and recognition of contributions. This distinction allows for an analysis of the relationship between operational collaboration and the distribution of interpretative decisions.

2.3. Epistemic agency and the construction of meaning

In this project, the perspective of epistemic agency – which Scardamalia (2002) situates within knowledge building as the assumption of responsibility for the advancement of ideas and for decisions relating to objectives, planning and evaluation – focuses attention on the participants' responsibility in the selection and interpretation of sources. Epistemic agency therefore concerns work on knowledge, whilst agentive engagement concerns the contribution to the educational process. The two concepts may interact, whilst retaining distinct analytical objects.

This perspective is relevant to museum design because participants must make decisions about what can be substantiated through sources and how to represent it. Authorship therefore entails documentation obligations: distinguishing between testimony and interpretation, verifying attributions, making uncertainties recognizable, and considering alternative interpretations.

A curatorial choice becomes the subject of epistemic responsibility when the group makes its criteria explicit, compares them with the sources and subjects them to review. Disagreement thus takes on a cognitive function, linked to the quality of the reasons and evidence available.

Expert facilitation supports this work by providing criteria and feedback, whilst participants take responsibility for the interpretations they develop.

2.4. Flipped Inclusion and Universal Design for Learning

Flipped Inclusion (2017) constitutes a methodological framework underpinning this proposal. Corona and De Giuseppe (2017) describe the Explore, Conceive, Design and Experiment (EIPS) sequence within a recursive framework that links different levels of design. The workshop adapts this sequence to the museum context, without seeking to replicate the entire model. The correspondence between phases and activities, illustrated in section 5, is a design choice made by the authors.

Differences amongst teachers are incorporated into the organization of opportunities for contribution. Subject-specific experience, narrative skills, technological familiarity and knowledge of school contexts support negotiable roles and opportunities for mutual learning.

Universal Design for Learning (UDL) guides the design of educational environments capable of responding to the diversity of learners through multiple modes of engagement, content representation, action and expression (CAST, 2018, 2024). In this project, these principles guide both the organization of the workshop – through accessible tasks, differentiated support materials and diverse ways of contributing – and the creation of the virtual museum, with a focus on the comprehensibility of the content and the ease of navigation. The ability to choose how to explore, process and share the materials thus constitutes a key design element for supporting teachers' participation and autonomy.

3. Objectives of the study and analytical framework

This work distinguishes between the analysis of the prototype and the proposal for the in-service training course. The examination of the functions clarifies the possibilities for action that have been established; the research questions concern their application in training activities.

The analysis of the artefact involves surveying the accessible sections, opening the in-depth content and examining the fields in the design form. Three screenshots,

taken on 15 October 2026, document the introductory page, an interpretative detail and the learning pathways form. The description distinguishes between the observed element, the proposed action and the pedagogical interpretation. The figures illustrate the configuration under examination, whilst the study of user behaviour forms part of a subsequent application.

The question guiding this analysis is as follows: how is the transition from accessing the museum resource to creating an educational itinerary organised within the prototype? The answer is developed in, section 4, through specific examples and references to the figures. The questions for the workshop application, on the other hand, concern the participants' processes:

RQ1. What manifestations of behavioural, emotional and cognitive engagement emerge during the collaborative design of a virtual museum tour?

RQ2. Under what conditions does the E.I.P.S. framework support initiative, epistemic responsibility and equal opportunities to contribute to decisions?

RQ3. Which features of the system are feasible for teacher training, and what adaptations are required for subsequent educational use?

The reference to design-based research concerns the link between theoretically-oriented design, application and review in real-world contexts (The Design-Based Research Collective, 2003). This paper documents the initial configuration of the environment and sets out its principles; the study of its implementation in teacher training constitutes the next stage of the research.

4. The Four Freedoms as a design outcome

4.1. Architecture of the environment and access to the experience

The 'Four Freedoms' interface (https://le-quattro-libert-studio-esplorativo.ai.studio/) was created specifically to link museum exploration with educational design. The documentary reference material includes Roosevelt's speech of 6 January 1941 and Rockwell's four illustrations published in the *Saturday Evening Post* in 1943, accompanied by essays (Perry, 2018; Roosevelt, 1941).

The home page displays four entry points: start the virtual tour, direct link to the tour, explore the works and create educational itineraries (Figure 1). The menu provides access to the main sections. This structure makes it possible to distinguish between different activities within the same environment: visiting, analysing and designing. Their coexistence suggests a progression, whilst allowing the user to access directly the function relevant to their objective.



Figure 1. Introductory page and access points to the tour, analysis of the artworks and creation of learning pathways. The screenshot illustrates the interface's navigational function. Source: 'The Four Freedoms' interface, screenshot taken on 15 October 2026 from the link https://le-quattro-libert-studio-esplorativo.ai.studio/.

The decision to retain access to the official tour alongside the educational materials distinguishes the museum resource from its educational adaptation. The Stockbridge Museum provides the institutional and documentary reference; the interface organises questions, links and tools for educational work. The design contribution relates to this educational mediation, without attributing to the authors the creation of the external museum tour.

An analysis using Falk and Dierking's (2000) contextual model suggests examining aims, target audiences and navigation in relation to the user experience. The initial presentation provides orientation, whilst the availability of different access points offers scope for choice. This is an interpretative application of the model to the prototype, to be compared with participants' experiences.

4.2. From observing the detail to formulating a problem

The section dedicated to the artworks combines fact sheets, numbered points of interest, guiding questions and critical-curatorial analyses. It is a way of organising attention: the user has access to specific references to which they can link their overall interpretation. Selecting a point opens an explanation, whilst keeping the list of other explorable elements visible.

Figure 2 shows the point relating to the figure listening in *Freedom of Speech* being opened. The interface text interprets listening as a relational condition for the exercise of speech. This detail is then framed within an educational issue: the right

to express oneself also depends on the conditions under which others recognise that space for expression. This interpretation is presented as a proposal for discussion, linking it to the observation of the artwork and the documentary context.



Figure 2. Extract from the interpretative framework of *Freedom of Speech* with the selected detail on listening. The example illustrates the transition from the point of interest to the interpretative proposal. Source: *Le Quattro Libertà* interface, screenshot taken on 15 October 2026.

The guiding questions linked to the worksheet relate listening to contemporary spaces for discussion and the expression of thought. The project proposes moving from a detail to a debatable question. In the light of Fredricks et al. (2004), the relevant indicator of cognitive engagement is the quality of the processing required, to be documented through explanations and comparisons; mere access to the content, by contrast, indicates a navigational action.

The link with Scardamalia (2002) concerns the possibility of treating the proposed explanation as an idea open to improvement. In the proposed task, the teacher discusses its foundations and seeks corroboration or alternative interpretations: this attribution of cognitive responsibility constitutes the pedagogical adaptation formulated by the authors.

4.3. The 'Learning Paths' module as a planning aid

The 'Teaching Pathways' section presents examples for reference and a form for creating a personalised pathway. The form requires a title, target audience, duration, introductory summary and objectives; these are supplemented by sessions

detailing the type of activity, pedagogical objective and stimulus question (Figure 3). The structure thus makes explicit decisions that, in a simple collection of materials, might remain implicit.

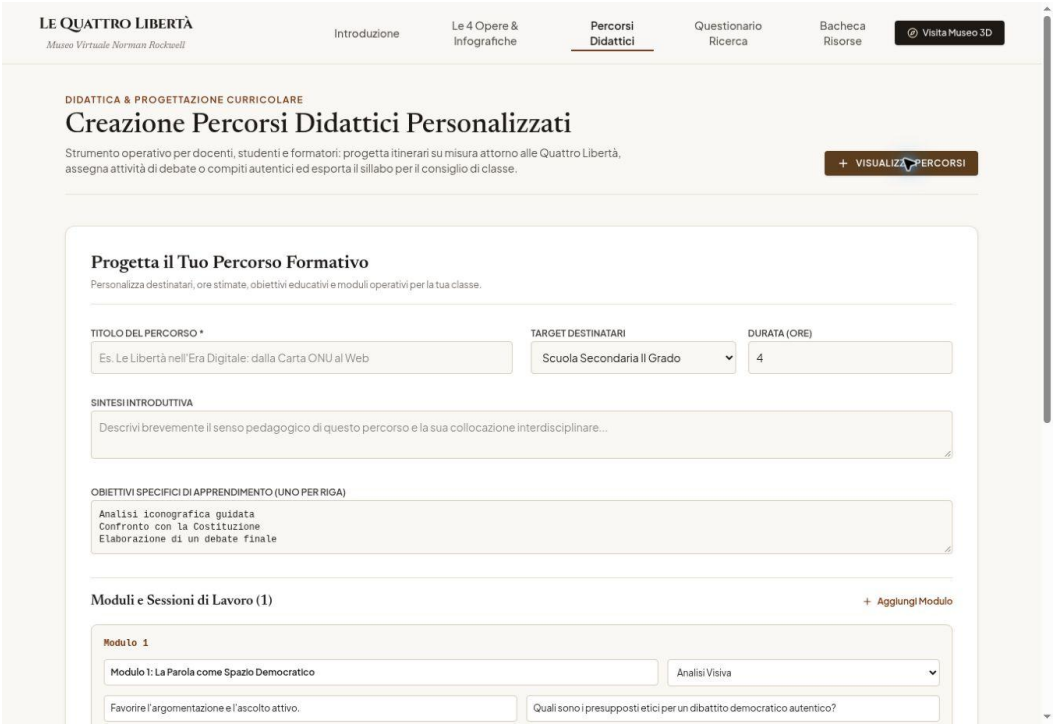


Figure 3. Module for designing learning pathways. Target audience, objectives and a prompt question make educational decisions explicit. The values shown are those pre-set in the module. Source: 'Le Quattro Libertà' interface, screenshot taken on 15 October 2026.

The fields in the form make decisions regarding target audiences, objectives and activities explicit, providing a space to personalise the learning pathway. In this regard, we refer to the ScanItaly project (Di Tore, P. A., Di Tore, S., Todino, Schiavo, Iannaccone, & Sibilio, 2023), where educational access to cultural heritage through various technologies and the issues raised by its digital re-presentation are central. In this prototype, personalisation refers to the teacher's ability to tailor the programme to their specific context: selecting content, formulating questions and structuring the sessions. Its quality depends on the consistency between these decisions and the needs of the participants.

The ability to organise a learning pathway relates to pedagogical authorship. However, the reference to Reeve and Tseng's (2011) 'agentive engagement' concerns the way participants use it to contribute to the learning programme: the existence of the module is a design condition, whilst initiatives and negotiations constitute the events to be observed.

Educational design and exhibition curation remain two complementary levels. The documented module concerns the organisation of the learning programme; the workshop task also involves the selection and arrangement of sources within an explorable narrative. The transition from visitor to creator is thus defined as the process of making decisions regarding the meaning, the target audience and the

methods of presenting the heritage. The continuity of the itineraries and any agreed modifications require a functional assessment distinct from the review carried out here.

4.4. The noticeboard and the visibility of contributions

The noticeboard organises resources via text search and filters by target audience and freedom of reference. The records display the title, type, description and attribution; a command enables the sharing of materials. The structure links the product to the possibility of it being found, understood and reused by others: the visibility of the contribution thus forms part of the environment's logic.

The presence of materials explicitly labelled as 'demonstration' clarifies the illustrative function of the pre-loaded entries. In training contexts, these examples can support the examination of the criteria for organising a resource: which audience it is intended for, what activity is proposed, and what information enables its relevance to be assessed. The demonstrative nature is kept distinct from the documentation of participants' authentic contributions.

The noticeboard provides a space for professional discussion, whilst the building of a community requires practices of mutual reading, feedback and peer review. In design terms, the ability to make a contribution recognisable and to link it to a common problem constitutes the meeting point between sharing and responsibility. The Research Questionnaire section, on the other hand, introduces a channel for gathering perceptions, to be integrated with the observation of activities.

4.5. The pedagogical logic of the whole

The interface guides the transition from exploring resources to constructing a teaching programme, whilst the noticeboard offers a space for sharing materials and proposals. These possibilities are continued in the workshop assignment, which invites teachers to select content, discuss its meaning and organise it with a specific audience in mind. The structure into resources, in-depth studies and learning pathways makes the task manageable and leaves various possibilities for development open, in line with an approach rooted in the perspective of 'didactic simplicity' (Sibilio, 2014). On this basis, the workshop adapts the stages of 'Flipped Inclusion' (Corona & De Giuseppe, 2017) to the museum context: participants explore the resources, identify a question and the target audience, design the learning pathway and test it through peer discussion and review. The stages thus span the various sections of the environment, linking the consultation of materials to their reworking. The scope for choice, collaboration and the availability of different modes of expression also offer points of connection with the UDL (CAST, 2018, 2024). In the workshop, these guidelines inform the organisation of resources and forms of participation; in museum design, they guide the focus on the accessibility of content and navigation. Finally, discussion of the itineraries allows us to assess how well the adopted solutions meet the needs of the target audience and what changes might improve their experience.

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5. From prototype to workshop framework

5.1. Preparation and organisation of the work

The workshop designed for the refresher course translates the logic of the interface into an authentic task: working in groups to build a digital exhibition itinerary for a specific audience. The proposed structure includes preparatory work using brief resources, collaborative design work and a review of the final products. The initial survey of experiences, tools and support needs informs the composition of the groups and the choice of materials.

Roles include sourcing material, storytelling, digital organisation, ensuring accessibility and documenting decisions. Negotiating these roles brings together subject-specific, narrative and technological skills. Transitions between roles are supported by graduated guidance, thereby expanding opportunities for learning and contribution. Materials are made available in advance, accompanied by a period of assisted consultation for those who require it.

5.2. Explore and Conceive

The 'Exploring' phase takes the prototype as its primary subject of investigation. The individual assignment requires students to choose a work, a document or a report, justify its relevance and formulate a question. The output may be written, visual or audio; a fact sheet records the source, interpretation and any potential barriers to access. The example of 'Freedom of Speech' described in section 4.2 illustrates the type of connection required: linking a specific element to an educational issue.

In the 'Conceiving' phase, the group compares proposals and defines a generative question, the target audience and the intention of the learning pathway. A session of individual presentations, followed by discussion, brings the alternatives to light. Decisions are justified on the basis of the relevance of the sources, the coherence of the narrative and the suitability for the target audience. Written contributions complement oral ones, offering different opportunities for participation.

5.3. Designing and Experimenting

The 'Design' phase involves creating storyboards and developing an explorable pathway. The template shown in Figure 3 provides a framework for clarifying the target audience, objectives and activities; the storyboard, meanwhile, organises objects, sections, captions and links. The technical complexity is proportionate to the objectives, prioritising the clarity of the explanatory relationships. A summary log records the issues addressed, the alternatives considered and the reasons behind the decisions.

The trainer supports the work by asking questions about the consistency between the intended concept and the proposed experience, whilst guiding the examination of sources and conditions of access. Textual alternatives, transcriptions and navigation guidance are incorporated into the design of the artefact. Feedback highlights the ability to justify choices and to reconsider them.

Experimentation consists of peer-led exploration of the itineraries. Short tasks, such as identifying a connection or reconstructing the meaning of a section, enable

feedback to be gathered on comprehensibility and wayfinding. The group compares visitors' interpretations with their own intentions and documents any revisions. The debriefing links the experience to professional practices, identifying responsibilities that can be entrusted to the students and the necessary support. Table 1 summarises the planned framework.

Table 1. Structure of the workshop and planned documentation

Phase	Activities and output	Inclusive choices	Observable evidence
Exploration	Analysis of the prototype; selection of a resource; exploration sheet	Alternative formats, guiding questions, support with consultation	Questions, source verification, identified obstacles
Conceiving	Comparison; generative question; definition of the audience	Oral and written contributions; clarification of alternatives	Accepted proposals, differences of opinion, reasons for decisions
Design	Storyboard; navigable path; record of choices	Negotiable roles, graduated technical support, checking for barriers	Initiatives, mutual support, reviews and allocation of responsibilities
Experimentation	Peer exploration; feedback; review	Accessible visit tasks, differentiated feedback	Difficulties encountered, interpretations and justified adjustments

6. Research evaluation and development plan

The planned evaluation aims to understand how teachers participate in the design of the virtual museum, what opportunities they have to influence decisions, and what conditions make the workshop viable. To this end, the plan incorporates questionnaires, observations of collaborative work and an analysis of the learning pathways produced.

A short initial questionnaire will gather information on participants' previous experience and familiarity with digital lesson planning. At the end, participants will be invited to comment on their involvement in the activity, the support they received, any difficulties encountered and the opportunity to influence decisions. The questions will undergo a preliminary check for clarity and relevance. Initial expectations and assessments of the experience will be analysed separately; the before-and-after comparison will only cover questions phrased in a comparable manner.

During the workshop, observation will enable us to document how proposals are put forward and discussed, how responsibilities are allocated and how feedback is utilised. The different versions of the learning pathways will also make it possible to trace the changes made and the reasons behind them. The examination of the outputs will consider the relevance of the sources, the consistency between the

target audience and the activities, the clarity of the content and its accessibility. A brief concluding individual reflection will offer teachers a space to describe their own contribution and the learning gained through discussion with colleagues.

The data will be analysed jointly: the questionnaire responses will provide an overview of perceptions, whilst the observations and artefacts will help to understand the processes involved. For example, the perception of having contributed to decisions can be compared with the proposals actually discussed and with the changes introduced into the programme. Any discrepancies will also be useful for identifying forms of participation that are not readily apparent or responsibilities concentrated on certain members of the group. Table 2 summarises the link between research questions, indicators and tools.

This initial application will provide evidence to assess the feasibility of the framework and guide its revision. The conclusions will relate to the participants' experience, the processes observed and the quality of the outputs; establishing causal effects will require further research. Data collection will be accompanied by information provision and consent, specifying how the materials will be stored and used. The publication of the programmes will also require attention to confidentiality, authorisations and rights regarding the images and documents used.

Table 2. Research questions, indicators and planned analyses

Research question	Constructs and indicators	Data sources	Analysis
RQ1	Engagement: persistence, stated interest, processing and control of interpretations	Final questionnaire, observations, reflections	Description of the data and analysis of the episodes, with a focus on discrepancies
RQ2	Agency, epistemic responsibility and equitable participation: initiatives, motivations, proposals considered and decisions reviewed	Record of choices, observations, versions of artefacts	Reconstruction of decision-making processes and comparison between perceptions and records
RQ3	Feasibility and adaptability: workload, necessary resources, technical and pedagogical constraints	Feedback, debriefing, course documentation	Thematic analysis of constraints and definition of revisions

7. Discussion and implications for teacher training

This paper documents how a mediation environment links museum resources with the organisation of educational programmes. The discussion centres on the relationship between the resources provided and the responsibilities entrusted to the designers.

The transition to authorship is clarified through reasoned decisions regarding sources, narrative and audience. Selecting a document means clarifying the role it plays within the programme and what knowledge or interpretations it makes accessible. Discussing these criteria allows for a balance between freedom of choice and cultural responsibility.

The prototype also enables us to examine the process of mediation. The teacher can explore how an interpretative framework shapes the viewer's perspective and which perspectives require further sources. The comparison between *Freedom from Want* and Bulosan's essay, as described by the Norman Rockwell Museum (n.d.), offers an example of the relationship between the representation of abundance and experiences of social exclusion.

In teacher training, this approach encourages reflection on the relationship between structure and scope for initiative. Frameworks and tasks make the task manageable, whilst the formulation of questions and connections keeps the interpretative work open-ended. The workshop allows this balance to be examined through decisions and artefacts, treating engagement as a process to be understood within actions and relationships.

Transferability concerns the principles set out: recognisable entry points, questions anchored to sources, reasoned choices and review through discussion. Adapting these to schools, universities and museums requires a fine-tuning of complexity, timing and resources. The documentation of the interface provides a concrete reference point for this fine-tuning; subsequent application can clarify which configurations are most appropriate for different contexts.

8. Scope of the contribution and prospects for development

The application of the workshop in teacher training will enable us to explore in greater depth how the organisation of the task and the available resources affect the scope for contributing to decision-making. Particular attention will be paid to the distribution of responsibilities, so that familiarity with digital tools goes hand in hand with the recognition of the interpretative, narrative and teaching skills present within the group.

The *'Le Quattro Libertà'* prototype (https://le-quattro-libert-studio-esplorativo.ai.studio/) serves as an initial tool for exploring these conditions. The use of other environments, collections and cultural themes will enable us to examine which design choices remain relevant and which require adaptation. Comparing these with visitors' experiences will provide further insights for reviewing the clarity of the narratives, accessibility and organisation of the visitor routes.

9. Conclusions

The collaborative design of a virtual museum provides teacher training with a task in which educational choices become visible and open to discussion. Discussion of sources, target audiences and methods of presenting content allows the creation of an artefact to be linked to reflection on the criteria that guide teaching.

The prototype examined brings this proposal to life, and it can be developed using different tools and collections. Its pedagogical significance lies in the opportunities it offers participants to formulate alternatives, negotiate meanings and review decisions. It is through the exercise of these possibilities that the relationship

between engagement and agency can be explored in greater depth, by observing how involvement in the task goes hand in hand with the ability to shape its development.

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