
Evaluation of Museum Staff Development in Government Museums in the DKI Jakarta Province

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Abstract:

The purpose of this research is to improve the role and function of the Directorate of Development of Cultural Personnel and Institutions in supporting the development of cultural personnel and institutions that are right on target for Museum Curator technical personnel at Government Museums in DKI Jakarta Province, to find out the targeted coaching model for Museum Curator technical personnel at Government Museums in DKI Jakarta Province, and to increase the effectiveness of coaching programs for Museum Curator technical personnel at Government Museums in DKI Jakarta Province. The research method used is descriptive research with a qualitative approach. The results showed that the technical guidance activities for museum curators facilitated by the Directorate of Personnel Development and Cultural Institutions are activities that will equip museum curators in increasing their competence. The evaluation of technical guidance is carried out with the CIPP model which identifies the background of the activity, objectives, facilitators/organizers, instructors, participants, activity schedules, evaluation reports, and museum curator certification.

Keywords: *mentoring, Government Museum, Museum Curator*

1. Introduction

Museums are public institutions concerned with change and sustainability in promoting long-term diversity of thought to their users. The government organizes or establishes museums for the benefit of its people. Public attention to museum institutions in Indonesia is increasing, as evidenced by the emergence of government institutions, both central and regional, private entities, and individuals establishing museums. However, management practices across these museums are quite varied, necessitating standardization. According to Government Regulation No. 66/2015 on Museums, a museum that has been established for at least two years and obtained a national registration number must be standardized. This standardization will serve as a reference for managing museums in Indonesia, aiming to ensure that museums can effectively perform their educational, research, and societal functions (Amegatsey et al., 2018; Сисоѐва & Соколова, 2020; Jacob et al., 2020).

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In the Museum Standardization Guidelines (2020:14), standardized museums are categorized into four types: Type A, Type B, Type C, and those not meeting the requirements. Standardized museums are included in activities such as museum revitalization, technical guidance, and awards. Particularly, Type A museums can be nominated for museum awards. Museums that do not meet the minimum standards are given support to elevate their status to Type C, adhering to the applicable laws and regulations. The assessment of museum standardization involves aspects such as vision and mission, management, and programs. Key management categories include Human Resources, comprising technical personnel like registrars, curators, conservators, exhibition stylists, educators, public relations, and marketing staff. The Type A museum category is the ideal type with competent technical personnel (Newman-Ford et al., 2020; Marquis et al., 2019; Serbati et al., 2020).

Law Number 11/2010 on Cultural Heritage mandates that a museum must have a curator, a specialist responsible for managing museum collections due to their expertise. The Directorate General of Culture oversees the development of Human Resources in the cultural sector, particularly museum experts. Initially, the Directorate of Cultural Heritage Preservation and Museum provided Technical Guidance for Museum Curator Technical Personnel, but since 2020, this responsibility has shifted to the Directorate of Development of Cultural Personnel and Institutions (Valerian et al., 2018).

Despite these efforts, there are still many curators who have not received adequate training. Junius (2012) emphasizes that curators are crucial for preparing accurate data according to scientific principles for presenting collections. Technical guidance is expected to equip curators with skills to manage collections, plan exhibitions, and compile publication materials. However, the role of curators in state museums is declining due to limited Human Resources, leading to dual roles that diminish their effectiveness (Daud, 2013).

A pre-survey interview with a curator from a Type A museum revealed that technical guidance focused more on collection management rather than narrative development for interactive exhibitions. Additionally, the guidance is sometimes not aligned with the actual duties of the curators. This misalignment hinders the empowerment and optimal performance of museum curators. The broad scope of tasks and special expertise required for curators, advocating for better recognition and support for their professional potential.

The lack of visibility and utilization of curatorial power is a significant challenge. Curators should play a key role in exhibition design and visitor engagement, but they often remain behind the scenes. This discrepancy between the intended and actual roles of curators necessitates further investigation.

Despite the increasing establishment of museums and the formalization of curator roles, there is a significant gap in the actual empowerment and professional development of curators in Indonesia. Existing studies and government regulations acknowledge the importance of curators, but practical challenges persist, particularly in the training and utilization of curators within state museums. This research aims to fill this gap by evaluating the development and training of museum personnel, specifically curators, in government museums in DKI Jakarta Province. The novelty of this study lies in its focus on the practical implementation and effectiveness of technical guidance programs for curators, exploring the disconnect between policy and practice. This study will contribute to improving the professional development framework for museum curators, ensuring they can fulfill their crucial roles effectively (Amegatsey et al., 2018; Сисоєва & Соколова, 2020; Jacob et al., 2020; Newman-Ford et al., 2020; Marquis et al., 2019; Serbati et al., 2020; Valerian et al., 2018).

2. Theoretical Background

Coaching System Evaluation

In this study, researchers will juxtapose the coaching activities that have been carried out by the Directorate of Energy Development and Cultural Institutions in the implementation of Technical Guidance for Museum Personnel at Government Museums in the DKI Jakarta Provincial Area. In achieving coaching goals, Kaplan and Norton (2000) explain the need for initiatives and strategic plans in initiating the process of gaps between employee performance and the targets set by the organization as goals to be achieved. The Technical Guidance Development that has been held by the Directorate of Manpower Development and Cultural Institutions is still non-competency based so that the goals to be achieved by the organization are still in the implementation of technical guidance for museum curators without developing it into competency-based coaching that refers to the development of self-competence of the museum curator (Bachkirova et al., 2020).

Reasons and Objectives of Coaching System Evaluation

The reasons and objectives of coaching can vary, depending on the needs and targets of an organization. The purpose of evaluation according to Klaassen et al. (2018) has 2 formative and summative functions. Formative functions will be used when revamping and improving ongoing activities (programs, people, products and so on) while summative functions are used when accountability, clarification, filtering or continuation. The purpose of evaluation in this study includes the formative function, namely for the improvement and development of coaching.

Development of Museum Sector Energy

Coaching efforts become a normative problem in conveying descriptions of how changes and renewals are contained in the construction. The development of museum personnel carried out by the Directorate of Energy Development and Cultural

Institutions should ideally be able to form an expert and skilled in carrying out their duties and authorities as technical personnel in the museum sector in their respective organizations.

Functions and Characteristics of Coaching

In carrying out their duties and functions as skilled and good technical personnel in the field of Museums, it is necessary to have employees who are dedicated and consciously carry out their responsibilities in accordance with applicable regulations. In this case, coaching serves to cultivate loyalty and obedience; increase the sense of responsibility, and enthusiasm in carrying out their duties; increase work productivity optimally; realizing a good and clean organizational service; Enlarge the ability of employees through education and training processes that are in accordance with the needs and development of the organization.

Organizational Coaching describes the characteristics of coaching, such as giving emphasis although not exclusively to organizational processes rather than substantive content; placing emphasis on collaborative IT work; using the "action research" model; Placing emphasis on humanitarian and social relations. By understanding the above characteristics, you can distinguish any changes, development or coaching that can be used as a measure in distinguishing between coaching and other renewal and coaching efforts (Cable & Graham 2018).

Evaluation Model/Approach

According to Fitzpatrick et.al (2011) describes a scheme for evaluation approaches into 4 categories based on identification of the main actors who guide or direct the evaluation as an approach oriented to a comprehensive assessment of the quality of a program, an approach based on program characteristics, an approach oriented to program provisions, an approach oriented to stakeholder participation. The approach taken in this study is based on the purpose of conducting the evaluation itself. Based on this, researchers refer to the stipulation-oriented approach that will be prepared about the program, namely the Context-Input-Process-Product (CIPP) approach from Daniel Stufflebeam. This evaluation model in Pribadi (2014) explains that the evaluation of "context" regarding the assessment of objectives to be achieved by participants, the evaluation of "input" means the aspects of program design and resources that will participate in its implementation, the evaluation of "process" is directed at aspects of program implementation, and the evaluation of "products" is used to obtain information about the quality achieved by program organizers.

The purpose of coaching evaluation is to improve the ability of human resources (Horwitz, 2005). The evaluation carried out in the technical guidance coaching program for museum curators is in the form of a description of normative activities. In this study, an evaluation was carried out on the implementation of technical guidance for museum curators using the CIPP evaluation model (context, input, process, and product). The concept of CIPP evaluation described by Stufflebeam aims

to improve, not to prove. The CIPP evaluation model is divided into four activities that are adjusted to the name of the evaluation model, namely context, input, process, and product.

Thinking Framework

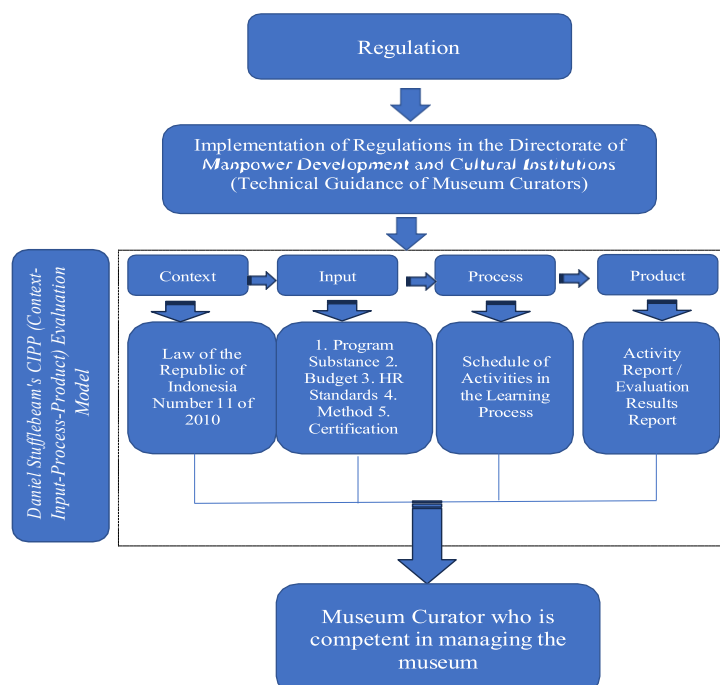


Figure 1. Thinking Framework

3. Methodology

The author chooses the type of descriptive research with a qualitative approach with the aim of trying to explore how factual the needs of museum curators in improving self-competence as a museum curator. The data collection techniques used by the author are interviews and documentation, which will then be processed and analyzed and interpreted to find out the meaning and meaning. In this study, the data collection instrument is the researcher himself. This is closely related to the quality of data collection and the records used in collecting research data. Based on this, the focus of research becomes clear by completing the data and comparing the data to be found.

4. Empirical Findings/Result

Context Analysis Evaluation

Based on the research results, it is stated that context evaluation is the basis for supporting the implementation of the program in the organization. In this study, it is

known that the context evaluation of the program is related to the basis of the coaching program, namely through the Law of the Republic of Indonesia Number 11 of 2010 concerning Cultural Heritage which states that a museum must have a museum curator. The coaching program for museum curators was initially implemented as a task and function of the Directorate of Cultural Heritage Preservation and Museum. Law No. 11/2010 on Cultural Heritage was drafted at a time when the tasks and functions of human resource capacity building, namely technical guidance for museum curators, were in the Directorate of Cultural Heritage and Museum Preservation. Considering the importance of capacity building for museum technical personnel, the Directorate of Cultural Heritage and Museum Preservation drafted the Law. This capacity building is necessary for the self-development of museum technical personnel, and museum curators in particular. This is relevant to previous research in this study, namely Timothy and Joanne's (2015) research entitled 'In defense of the curator: maximizing museum impact which explains that integrated and competent curators will produce stronger and very sharp studies in conducting research on the museum collection. This basis is needed in developing ongoing training for museum curators, to realize a competent curator in his performance.

So far, museum curators have only become technical personnel who work as employees in a museum, without regard to their important role in organizing museum exhibitions. In the process of capacity building for museums, it is necessary to formulate a law as a basis for facilitating guidance for museum technical personnel. One form of attention from the Directorate of Cultural Heritage Preservation and Museums in providing space for the self-development of museum technical personnel so as to open up opportunities for museum curators to increase their capacity in their organization. Technical personnel have the task of maintaining the sustainability of a museum organization. Technical personnel consist of curators, conservators, educators, registrars, and exhibitors. These technical personnel are professionals who work in a museum organization in managing museum collections. Based on the new museum paradigm, it can be seen that each of these technical personnel is an important profession in a museum in running a museum organization. This makes technical personnel have an important role in realizing the goals of the museum organization. The museum comes closer to the community in introducing historical values that are neatly stored in each collection in the museum. Technical personnel, especially museum curators, play an important role in conducting research studies and more research on collections that will be exhibited. The museum curator must continue to increase the capacity and role in the museum in order to study and expand the collection to be exhibited.

This study will be interrelated with the findings of the collection that will be placed on the exhibition display. Collection studies conducted by museum curators can be interrelated regionally, nationally and internationally in accordance with the relationship with the historical value behind the collection. The ability to study this needs to be given coaching space to sharpen the curator's ability to study museum collections. In this study, the implementation of coaching has been in accordance with

the objectives described in Law number 11 of 2010 article 85 that the government, in this case the Directorate of Development of Cultural Personnel and Institutions, is present in providing support for coaching facilities to increase the capacity of the museum curator.

Evaluation Inputs

Evaluation Inputs that become indicators in general include programs, funding, Human Resources standards consisting (educational background, instructors, and participants), methods used in coaching activities include methods used by facilitators in presenting material to be delivered to participants, improving the professionalism of Human Resources through certification. The facilitator in question is the Directorate that provides guidance for museum curators is indeed a Directorate that has duties and functions as a facilitator in the field of coaching, especially for museum curators. Based on Law Number 11 of 2010, it is stated that the importance of increasing the professional capacity of a museum curator in his career development. This is in line with the fact that as a facilitator must continue to pay attention to the development of the capacity of a museum curator in order to improve the quality of his performance in the museum organization.

Substance Program Input

In the research that becomes an evaluation of the substance program input is an evaluation of the objective aspects of the technical guidance coaching program for museum curators related to the substance stipulated in the implementation of the technical guidance coaching program for museum curators. This coaching aims to improve the quality of museum curator performance. Through coaching, it is expected to improve the performance of museum curators. One part of the program is needed. The substance needed is related to the collection in each museum. Museums have different collection characters, so it is hoped that the substance of the museum curator's technical guidance can follow the character of each museum.

Budget Inputs

In this research, it is known that the budget is important in supporting the sustainability of a program, especially coaching for museum curators. However, there is a scale of priorities in determining policies that determine the budget of a program that sometimes must be an obstacle to continuing the program. From the activity report document of the Working Group for Cultural Personnel Development, in 2023 it can be seen that the focus of technical guidance for museum curators during this new nomenclature has not been optimal, the implementation is still thematic. This year the directorate concentrated on the implementation of technical guidance for the category of cultural heritage preservationists (restoration field) and workshops for the cultural heritage expert team. This is a focus because the thematic given in 2023 is given specifically for Cultural Heritage not the museum field.

This goes back to the policy that is authorized in giving focus to the cultural heritage field. The need for good discussions while still paying attention to equity in providing technical guidance for museum curators is important. Although the implementation of technical guidance for museum technical personnel cannot be sought for implementation every year, the form of guidance can be sought to be held through synergy with the government or stakeholders related to the museum curatorial field in opening up coaching opportunities so that the focus is not centered on the government, in this case being the duties and functions of the Directorate of Development of Cultural Personnel and Institutions. The Directorate can synergize with related organizers who are competent in their fields in opening up opportunities for coaching for museum curators.

This is an ongoing effort that can be followed by museum curators. Although the budget for technical guidance for museum curators is not always given every year, museum curators can still proactively participate in various trainings with different packaging. This is a solution that cost sharing is also a form of synergy that can also be shared with other technical personnel even though it does not have to focus on museum curators. This will allow the budget to be shared with other museum technical personnel and still be able to achieve the target according to the set output targets. Coaching for museum curators can still be carried out properly and well facilitated.

Human Resources Standard Input

Human Resources is an indicator needed in an organization for progress and which will determine the effectiveness of activities in the organization. This makes human resources the main asset in a very important organization so that its role and function cannot be replaced by other resources. The quality of human resources can not only be measured by their skills, but can also be measured based on their experience, personality traits, intellectual abilities, and educational background. In this study, educational background is one of the things that influences the process of developing guidance for museum technical personnel, especially for a museum curator. The educational background of the museum curator so far has also influenced the extent to which the museum curator can understand the coaching process he has participated in.

In this study, we cannot control the human resource needs of each government agency when recruiting museum curators. The need for human resources has indeed been determined based on the results of the calculation of workload analysis figures while still taking into account the required educational qualifications. These educational qualifications have been determined by the agency in need so that everything has been calculated based on the workload that will be done by the prospective employee. This will indeed result in different educational qualification requirements for each government agency, so do not be surprised if it will affect prospective employees who will register. In this case, it can be said that the educational qualifications that will fill the position of museum curator will be diverse and not all of them are in the field of

Humanities. This study began to pay attention to educational qualifications in order to meet the needs of a series of materials and presenters who will fill the technical guidance activities for curators. Based on this, the Directorate of Personnel Development and Cultural Institutions must provide levels or levels of each technical guidance that will be held by selecting educational qualifications even though work experience has supported performance so far as a museum curator. However, it must still have a scientific basis to unite the same understanding in the basis of knowledge. The education classification is not linear to the participants but to the instructors or teachers who will provide the material.

Method Input

In this method input, what is of concern in this research is the method used in the delivery of material for the technical guidance participants. The methods used in the technical guidance of museum curators include lectures, questions and answers, discussions, assignments, individual guidance and independent practice in the form of projects. These methods have been considered appropriate and very helpful for participants during the process of the technical guidance series. This is very relevant to one of the previous studies from Cachia's research (2014) 'Disabling' the museum: Curator as infrastructural activist where one of the methods used to make curators more active in exploring their understanding in studying museum collections before being presented in the exhibition is to demonstrate projects related to the collection to be exhibited by combining existing issues to sharpen the narrative of the study of the museum collection. Based on this, it can be seen that the technical guidance method that has been implemented so far by providing active and creative activities can indeed support museum curators to understand more deeply by practicing directly or demonstrating their study projects. The technical guidance process that is still centered on the speaker or teacher only makes one-way learning which causes a lack of communication between the teacher and the participants, thus affecting the motivation of the participants in sharpening the study that will become the research material of the participants, who in this case are museum curators. Participants will find this coaching activity less interesting because in the implementation of technical guidance less varied lecturers rarely use methods that make participants more active in exploring the material they receive. Before going to the field to practice directly, participants will compile an instrument in accordance with the concept understanding indicators that have been determined to make it easier for participants to identify the need for a study of the indicators contained in the museum collection found in the field. Participants have a deeper understanding when the material is given space for them to explore directly in the field.

Certification Input

The Directorate of Manpower Development and Cultural Institutions has a big task because this capacity building and certification program is a priority program that is held according to needs and demands. In an effort made is to form a Professional

Certification Institute for the Field of Culture. In increasing the opportunity for museum curators to get museum certification is to do cost sharing. In 2023, the Directorate of Energy Development and Cultural Institutions seeks to increase the empowerment of Cultural Human Resources and Cultural institutions by expanding the active role and initiatives of the community. One of these efforts is by socializing workshops and facilitating the establishment of Third Party Professional Certification Bodies. This can be done to minimize the budget burden so that equity can occur. This cost sharing effort can be done with local governments and the private sector in an effort to hold certification, especially for museum curators, so that they begin to feel the need and importance of certification and increased competence that will increase demand from other museum curators. The Directorate of Energy Development and Cultural Institutions also seeks cooperation to facilitate the establishment of LSP P3 which has credibility to be recognized as a certification provider and made as a Third Party Professional Certification Body.

The purpose of the establishment of a Third Party Professional Certification Institute in the field of Culture is:

1. The occurrence of improvement in the quality of the profession

The establishment of this Third Party Professional Certification Body means that cultural professionals can take part in training programs and certification activities to improve the quality of their work.

2. Standardization

Third Party Professional Certification Bodies can assist in setting clearer and more detailed competency standards for various cultural professions so as to facilitate competency measurement.

3. Access to funding

In some cases, Third Party Professional Certification Bodies can assist in gaining greater access to resources and funding sources from both the government and the private sector.

4. International Recognition

Certification carried out by Third-Party Professional Certification Bodies can provide international recognition in the face of the competence of cultural professionals, which can increase competitiveness in the global market.

From the 2023 Performance Report of the Directorate of Energy Development and Cultural Institutions, it is known that the target of the Activity Performance indicator that obtained capacity building and certification was 1035 people from the initial target in 2020 where the Directorate of Energy Development and Cultural Institutions was only formed and realized as many as 1172 people or 113.2%. Experienced a slight increase in 2021 with the addition of a target of 1325 people and 1944 people or 146.7% were realized. Although this indicator is slightly decreasing, it is not significant in 2022 and 2023, which is an average of 135.3%. However, in general, the number of cultural personnel who obtained capacity building and certification has achieved more than the set target, this is because it is the result of several activities that use hybrid methods both online and offline.

Process Evaluation

Process evaluation in the technical guidance program for museum curators is the schedule of technical guidance activities for museum curators. The implementation of technical guidance coaching activities is still tied to the budget that will support the program. The schedule for preparing this program plan is still very dependent on the budget so that if you have a good program budget design, you can prepare a program plan. It is known in this study that there are still participants who are not on target who are sent to take part in technical guidance coaching who are still not museum curators. Indeed, data collection is needed to minimize errors that are not on target. If this has been done properly, an activity scheduling plan can be prepared for the next technical guidance implementation plan for museum curators. This scheduling can be designed according to the needs of the target plan to be achieved. Periodic scheduling can be made to make it easier to measure the plan to be achieved. Periodic scheduling, for example in a fiscal year, needs to be carried out a coaching plan for basic level and advanced level participants who have met the qualifications that have been compiled. After that, participants who have participated in the basic level will be recorded to follow the scheduling plan for advanced technical guidance coaching. The results of the assessment of this advanced level will be recorded and then scheduled for the proposed schedule to follow the certification as a museum curator.

Product Evaluation

Product evaluation is more related to activity reports/evaluation reports and the results of participants who have participated in technical guidance coaching. This evaluation is carried out to determine the success rate of program implementation and to determine the understanding of participants. This is in accordance with the key informant's statement that "The assessment has been given to participants who have participated in the technical guidance coaching to measure the level of understanding of the participants while receiving the material, but the assessment results are not submitted to the participants. The assessment results are only an evaluation of the organizers and have not become a measure of the ongoing success of the participants.

This can be seen from the absence of efforts to improve the ongoing technical guidance for museum curators. The report is only limited to administrative evaluation documents without any follow-up efforts to improve better results. This is in line with the informant's submission that the uninformed evaluation of activities is an obstacle in preparing a sustainable strategy. The evaluation document needs to be used as a guidebook that serves as a guide in preparing a step strategy in carrying out coaching activities for museum technical personnel, especially museum curators. Whatever the results are, they still need to be informed to continue to maintain the quality of the implementation of sustainable technical guidance with whatever the conditions of nomenclature changes that will occur in the future. Other work units that have duties and functions that handle capacity building can use the results of this evaluation as a guide in shaping better directions and goals.

This evaluation process will also affect the next sustainable plan in compiling data on participants who have participated in a series of museum curator technical guidance before being poured into the next periodic activity schedule plan. The CIPP evaluation model is interrelated in the process of planning a series of museum curator technical guidance implementation. The results of this evaluation will not only be a data input for the organizers to develop the next strategy, but will also be important information for participants who have participated in the museum curator technical guidance coaching activities. Participants need to know the results of their achievements during the museum curator technical guidance program. Basically, this is a good reference for participants who have participated in the museum curator technical guidance coaching activities. It is better if the organizers, in this case the Directorate of Development of Cultural Personnel and Institutions, continue to inform the results of the evaluation that has been followed by the participants, whatever the results are, they should still be informed to the participants. This is to measure how the success rate of the museum curator technical guidance program is well organized or not.

5. Conclusions

The technical guidance for museum curators facilitated by the Directorate of Development of Cultural Personnel and Institutions is an activity that will equip museum curators in increasing their competence. In this activity there are still several obstacles that cause the objectives of the activity to not be maximally achieved, so it is necessary to conduct an evaluation to find out what needs to be improved and improved again. The evaluation of the technical guidance program was carried out using the CIPP model which identifies the background of the activity, objectives, facilitators/organizers, instructors, participants, activity schedules, evaluation reports, and museum curator certification.

The implementation of the evaluation of the museum curator technical guidance program based on the CIPP evaluation model still found several obstacles, including the achievement of goals that were not supported by an adequate budget, differences in the educational background of a museum curator that made differences in understanding during the technical guidance, the absence of assessment feedback that has been followed by participants so that participants do not know the extent of the benchmark of their success in understanding the material that has been received, this activity is not sustainable so that the evaluation report is still normative, this also affects participants in following the museum curator certification which is constrained in meeting the competency standards specified in the SKKNI because participants cannot know the results of their assessment in understanding the material received.

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