RESULT 02: THE Pact4Skills PEDAGOGY TO SUPPORT THE GENERATION OF DIGITAL CULTURE IN MUSEUMS AND COLLECTIONS

TASK 2.2 THE PACT4SKILLS PORTFOLIO
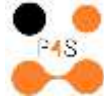
Contributing Partner:

- ARTIFACTORY
- SEALS

CONTENTS

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OBJECTIVE

to unlock the challenges the GLAM (galleries, libraries, archives and museums) sector is facing with existing services matching new skills for new jobs by addressing the new world order of the 4th Industrial Revolution; to respond to the socio-technological challenges with better informed choices and benefit spread in the Project Area and beyond.

PACT4SKILLS Statement

Experiences constitute the quintessence of cultural heritage (CH), empowering personal and collective identities, self-reflection, critical thinking and sustainability of CH legacy. The rise of SKILLED CONSUMPTION and the shift in knowledge brought by the 4th INDUSTRIAL REVOLUTION, the need to communicate CH values through a cognitive-driven knowledge pattern in the informal learning environment at heritage places is both challenging and imperative, especially for the youth, the Union's future.

RESULT 01 aims to:

- demonstrate the value of making cultural experiences educationally relevant in heritage places;

- detect opportunities for entrepreneurial innovation and provide the CH sector with new experience-based services at sites museums and collections

- provide the CH Sector with new skills for new jobs and fully accessible, industry-related, experienced-based products and services;

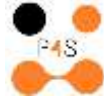- transform the CH space into LEARNING-IN-DISGUISE, COLLABORATIVE and PARTICIPATORY SPACE

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EVOLUTION SKILLS

- National and local cultural policy
- Institution management and governance

Frameworks and Structures

Creation and Innovation

- Entrepreneurship,
- Cultural leadership

Inclusion

Resiliene

Reflection

Knowledge

Building

- Audience building
- Community engagement
- Regional and international networking and cooperation

Cultural research and Journalism

- Training and facilitation skills
- Monitoring and Evaluation

DOMAIN SPECIFIC FIELDS

Information and data literacy
→
1.1. Browsing, searching and filtering data, information and digital content
1.2. Evaluating data, information and digital content
1.3. Managing data, information and digital content

Communication and collaboration
→
2.1. Interacting through digital technologies
2.2. Sharing information and content through digital technologies
2.3. Engaging in citizenship through digital technologies
2.4. Collaborating through digital technologies
2.5. Netiquette
2.6. Managing digital identity

Digital content creation
→
3.1. Developing digital content
3.2. Integrating and re-elaborating digital content
3.3. Copyright and licences
3.4. Programming

Safety
→
4.1. Protecting devices
4.2. Protecting personal data and privacy
4.3. Protecting health and well-being
4.4. Protecting the environment

Problem solving
→
5.1. Solving technical problems
5.2. Identifying needs and technological responses
5.3. Creatively using digital technologies
5.4. Identifying digital competence gaps
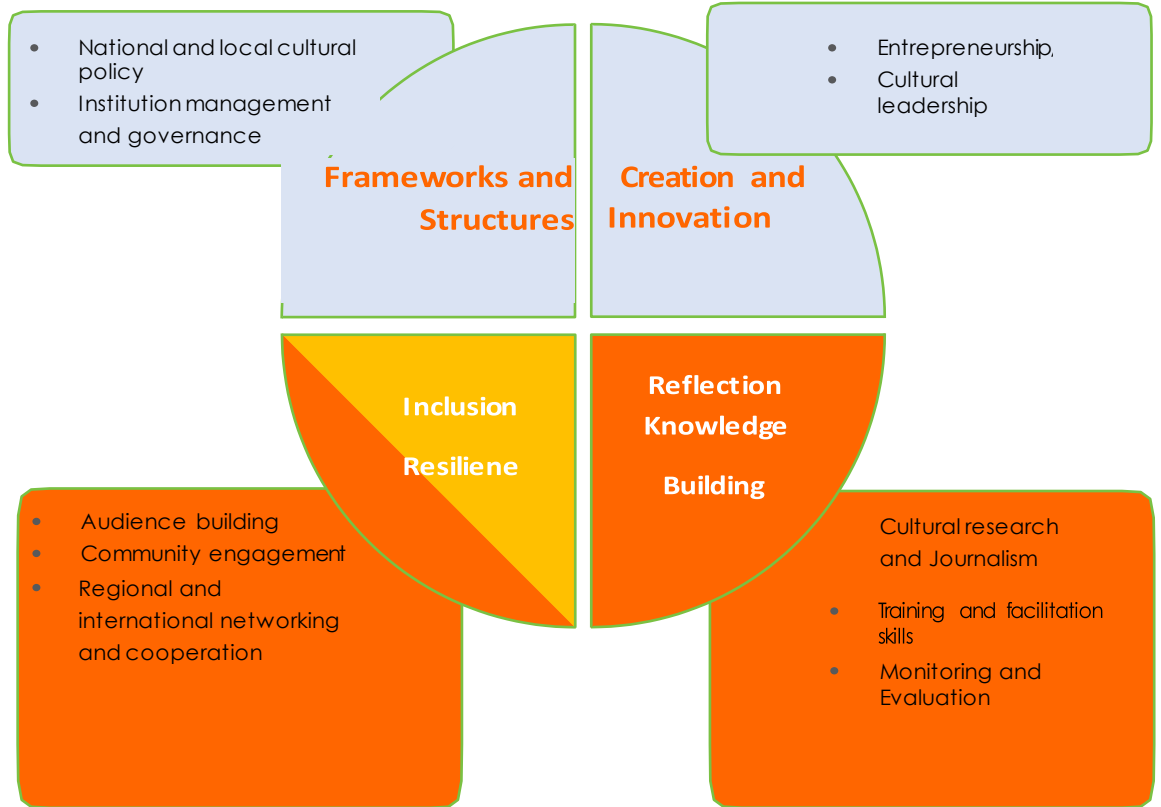
Image 1: DIGICOMP CONCEPTUAL REFERENCE MODEL

Source: DIGICOMP 0.2
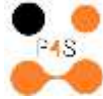
RESULT 02: THE Pact4Skills PEDAGOGY TO SUPPORT THE GENERATION OF DIGITAL CULTURE IN MUSEUMS AND COLLECTIONS

1.INFORMATION & DATA LITERACY

Information and data literacy: To articulate information needs, to locate and retrieve digital data, information and content. To judge the relevance of the source and its content. To store, manage, and organize digital data, information and content.
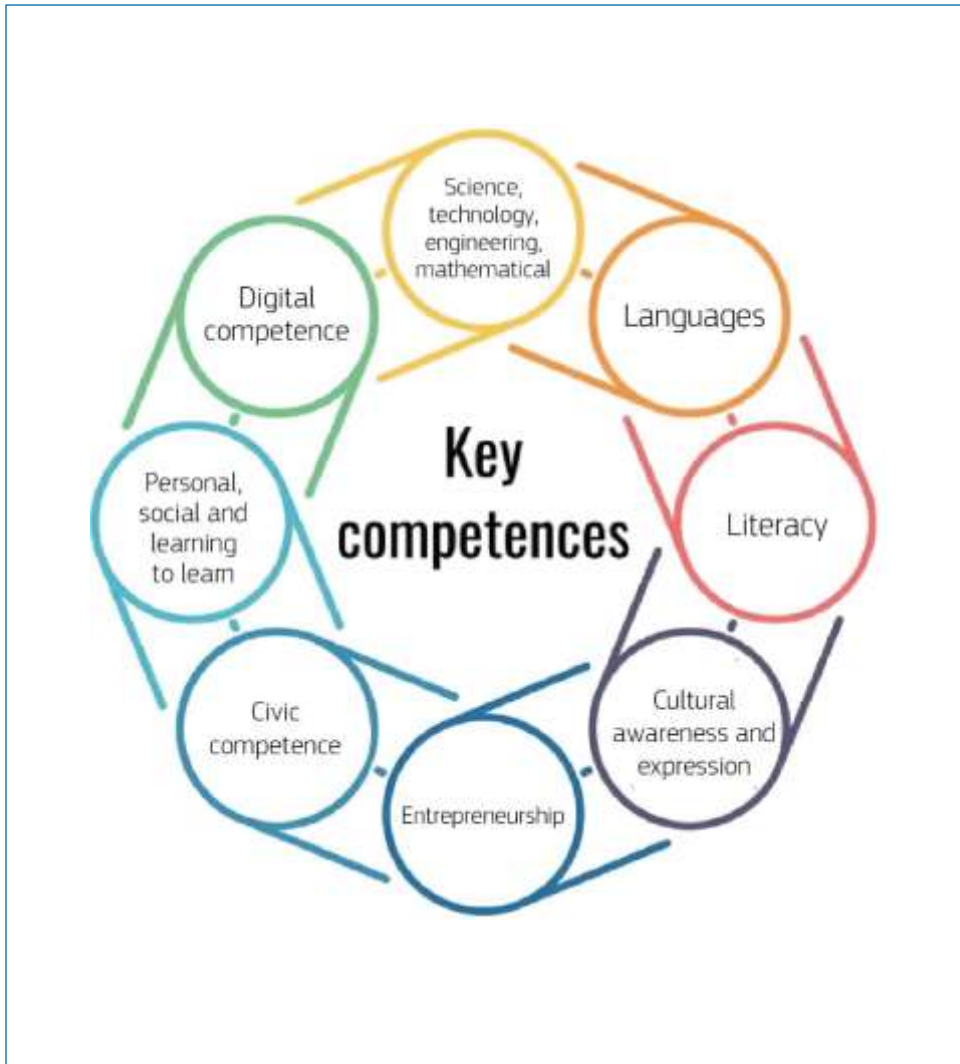
Image 2: KEY COMPTETENCES

Source: DIGICOMP 0.2
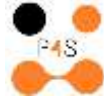
- Browsing, searching and filtering data, information and digital content

- Evaluating data, information and digital content

- Managing data, information and digital content

1.1 Skills needed to manage game information

1.1.1 Skills to Eliminate Mental Fatigue

1.1	All design elements of a game unit shall fit into the overall design concept, as otherwise the mental efforts required are too high to ensure long-term attention. Different styles and designs within a concept results in higher mental fatigue and disoriented game players.
1.2	Bold and Italic type, and other means of emphasizing body text, should be used sparingly, as they required higher attention levels.
1.3	Game players' attention should be directed quickly to the significant features that can be seen or perceived (at a trail game play unit, a heritage place, a museum collection and the like).
1.4	Important game information has to be positioned and orientated towards approaching game players, in order to quickly capture the attentions of incoming flows
1.5	Non-linear exhibition design encourages explorative behavior as it provides for a balance among extraneous and intrinsic cognitive loads, offering the opportunity to realize the germane cognitive load (enable the learning process). In this way captured attention may be maintained.
1.6	Most game play units should be situated in the first half of a self-guided trail. At the beginning of a trail, game players are still fresh while towards the end they can become tired and can suffer from information overload.
1.7	Too many sub-contents in a game tire players both mentally and physically. Mental fatigue leads to higher dropout rates and make game players less receptive to the interpretive product.
1.8	Written parts shall eliminate mental fatigue and follow information layering according to significance of contexts and chunking of information up to 5 novel structures, so as to free the working memory of parallel processing.
	1.8.1 Texts have been proofread and contain no spelling mistakes.
	1.8.2 Titles draw attention and provoke interest.
	1.8.3 Long body text blocks are structured by sub-headings.
	1.8.4 Longer bodies of text start with an interesting introduction ("hook").

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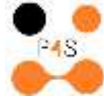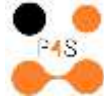|	
1.8.5	Important elements of text (e.g. titles, headings) shall be visually emphasized.
1.8.6	Include a highlight in the final paragraph of a text passage.
1.8.7	Closing the text with a brief and memorable statement reactivates attention.
1.8.8	Combinations of text/image make reading more vivid and interesting, while a higher attention rate is achieved across the learning space.
1.8.9	Providing a surprising turn of events, a new insight, a humorous punch-line at the end revitalizes the recipients' attention
1.8.10	Panels and labels must be mounted at a height and an angle that allows game players to read the text easily and comfortably.

1.1.2 Skills to Mamage Attention

1.1	Game players are non-captive audiences. They pay attention only if what is on offer is interesting and attractive to them. A significant statement about a heritage asset, object, natural phenomenon and the like is a good reason for game players to spend time at a game play unit.
1.2	The introduction must create the conceptual framework for the whole game in order to arouse the interest of game players in the successive parts of the game.
1.3	The entrance of an exhibition attracts attention and allows orientation.
1.4	Visuals make presentations more interesting and memorable.
1.5	Address players directly or indirectly at text and/or oral level. Attention increases considerably when game players feel addressed or when they ask themselves if they are being addressed or not.
1.6	The choice of game play units in interpretive trails shall be based on objects and stories that may arouse visitor attention.
1.7	In the case of younger audiences, being addressed by a fairy-tale character, or even an animal, can help to catch their attention and maintain their interest. The approach, suitably devised, can also work for adults.
1.8	Presented objects support the message and can help catching the attention. Showing or using an object should lead to a clear conclusion. On guided walks, present suitable original objects, models, photographs or drawings. Game players who cannot see the presented object can't follow the presentation and become frustrated.
1.9	Items can help to make an interpretive presentation more dynamic: mobile objects, tools that can be demonstrated, drawings that can be made into collages, comparative photographs etc. and thus keep up the audiences' attention.
1.10	Elements which don't belong to the exhibition but which are visible draw the game players attention. The visual field of a viewer in a small room is filled with more vertical areas as horizontal areas. It could be helpful to make a

sketch of each wall and fix the position of such elements previously. Tangible traces of previous exhibitions have to be removed.

MANAGING INFO SOURCES

1	BASIC LEVEL	▪ identify my information needs, find data, information and content through a simple search in digital environments ▪ find how to access these data, information and content and navigate between them
2	BASIC AUTONOMY LEVEL	detect credibility of sources, AI sources included
3	PROBLEM SOLVING	▪ explain information needs, perform well-defined and routine searches to find data, information and content in digital environments ▪ explain how to access them and navigate between them
4	INDEPENDENCE	▪ illustrate information needs organise the searches of data, information and content in digital environments, ▪ describe how to access these data, information and content, and navigate between them,
5	INTERMEDIATE	▪ respond to information needs
6	INTERMEDIATE	▪ apply searches to obtain data, information and content in digital environments ▪ show how to access these data, information and content and navigate between the
7	ADVANCED	▪ create solutions to complex problems with limited definition that are related to browsing, searching and filtering of data, information and digital content,
8	HIGHLY SPECIALISED	▪ create solutions to solve complex problems with many interacting factors that are related to

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Pact4Skills: 2021-1-CY01-KA220-HED-000031113

«Tackling the challenges of the European Education Area by building resilient, inclusive and forward-looking training to upskill HED students face the transformations in digital culture with new e-skills, intercultural and entrepreneurial competences. »
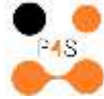
		browsing, searching and filtering data, information and digital content. ▪

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2.COMMUNICATION AND COLLABORATION

Communication and collaboration: To interact, communicate and collaborate through digital technologies while being aware of cultural and generational diversity. To participate in society through public and private digital services and participatory citizenship. To manage one's digital identity and reputation.

- Interacting through digital technologies

- Sharing through digital technologies

- Engaging in citizenship through digital technologies

- Collaborating through digital technologies
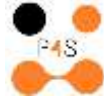 Netiquette
  Managing digital identity
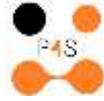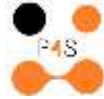
Pact4Skills: 2021-1-CY01-KA220-HED-000031113

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COMMUNIVATION AND COLLABORATION

1	BASIC LEVEL	▪ select simple digital technologies to interact ▪ identify appropriate means for the simple context
2	BASIC AUTONOMY LEVEL	▪ select simple digital technologies to interact ▪ identify appropriate means for the simple context ▪ recognise simple appropriate digital technologies
3	PROBLEM SOLVING	▪ select well-defined and routine digital services ▪ indicate well-defined and routine appropriate digital technologies
4	INDEPENDENCE	▪ discuss appropriate digital technologies
5	INTERMEDIATE	▪ create solutions to complex problems with limited definition that are related to engaging in citizenship through digital technologies
6	INTERMEDIATE	▪ integrate knowledge to contribute to professional practices and knowledge ▪ guide others in engaging in citizenship through digital technologies
7	ADVANCED	▪ adapt a variety of digital technologies for the most appropriate interaction
8	HIGHLY SPECIALISED	▪ propose new ideas and processes to the field

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3.DIGITAL CONTENT CREATION

- To create and edit digital content

- To improve and integrate information and content into an existing body of knowledge while understanding how copyright and licenses are to be applied;

- To know how to give understandable instructions for a computer system.

- 3.1 Developing digital content
  3.2 Integrating and re-elaborating digital content

- 3.3 Copyright and licenses
  3.4 Programming

3.1 Skills to facilitate gamer engagement

3.1.1 Skills to create associations, metaphor and analogies and connections

1.1 Younger players associate primarily to the stimulus' perceived contexts, adults to its abstract thematic contexts: game contexts have to provide for both environments
1.2 Humans learn chunks or associations between adjacent items in sequences, therefore interpretive contexts have to provide for layered information serving the visual and the cognitive requirements of perception.
1.3 The strength of association between elements in semantic memory plays a critical role in determining specific content effects on reasoning, as the latter is affected by changes in the content of premises that reflect the structure and organization of knowledge in long term memory. Interpretive contents shall be consistent with the internal structure of semantic memory.
1.4 Game usually has emotional objectives - it should make game players feel as well as think. This can be achieved by using references to intangible and universal concepts and ideas that have a strong emotional component. These include sentiments such as love, hate, trust and mistrust, fear, joy etc. This way is ensured the creation of an association chain, which becomes a fulfilling experience for game players

1.1 Metaphoric nouns affect sentence comprehension to a greater extent than do metaphoric verbs. However there exists a comprehension deficit for anaphoric noun metaphors even when they are preceded by context.

1.2 An analogy with a known (source) domain is a powerful device for elucidating causal relations in a novel (target) domain: Russia is 1882 times bigger than Greece).

1.3 Schema induction is maximized when the schemas are made salient and the cognitive system is not overloaded. Interpretive contents shall enable prominent schema representations.

1.4 Metaphors take longer to process than the literal meanings therefore an inductive context can shorten the processing time.

2. **A red thread throughout the interpretive product shall link individual elements.**

2.1 Props should be self-explanatory. When a new prop is shown, the audience assumes that it relates to the presentation. When using more than one prop at the same time or when comparing two or more props make sure that mental linkages are ensured and as a result everyone knows what it is meant.

2.2 Objects and props that are presented have to be visible for everyone.

2.3 All game has to relate to the experience of game players: it shall be relevant and meaningful to audiences addressed. Empirical research shows that game to which people cannot relate will seldom arouse interest and therefore will not be internalised.

2.4 Written and oral game shall foster the creation of connections for game players

    2.4.1 A linking statement, question, riddle or task can create a helpful transition from one game play unit to the next.

    2.4.2 A teasing link arouses curiosity and can help game players to anticipate the next step in the story.

    2.4.3 For panels and leaflets, links have to be very brief because there is frequently little space.

    2.4.4 The principal message at a game play unit must relate to the key feature at the location and reveal its significance.

    2.4.5 A person or character can also contribute to the narrative structure that links the game play units

    2.4.6 Use of analogies is usually a good remedy as it frees working memory from inutile processing. If an analogy was used throughout the game it should also be rounded off.

2.5 Game players should be encouraged to participate actively. However, as adults do not like to be treated like children, it is essential to consider the best ways of getting them involved
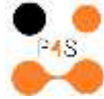
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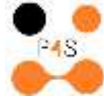
2.5.1	Involve the audience by posing questions.
2.5.2	Hands-on tasks for game players.
2.5.3	Stimulate game players to discover something.
2.5.4	Integrate interactive features.
2.5.5	Offer sensory experiences.

3.   Each game play unit should have only one central message

3.1 The number of interpretive units should not make unacceptable demands on game players.

3.2 Visual interferences or deflections like gibs, light switches, security facilities on walls etc. shall be avoided.

3.3 Audio-visual media are well comprehensible and animate game players to think actively.

3.4 Users of non-interactive video presentations need substantially more time than users of the interactive videos to acquire the necessary skills for tying the knots.

1.1 Interactive media that ask for solutions should address the family as a whole.

1.2 Interactives should automatically reset to initial state or be reset by staff as soon as game players leave them.

1.3 Computer-based exhibits are comprehensible and easy to operate even for unskilled game players.

1.4 Audio-visual media should only take a short time.

1.5 Visitor motivation and interest to listen or try out is limited - especially if there is much more to discover. Apart from that other game players wish to use the audio-visual game play unit. If they have to wait for someone who is occupying a game play unit for a long time, dissatisfaction will arise. Time limits may prevent visitor congestion.

1.6 Duration times of different audio-visual media types:

1.6.1   3-4 minutes for a single exhibit

1.6.2   10- 15 minutes in separate projection rooms.

4.   Time displays counting down to the end or time displays to announce next presentation start inform game players who have to wait.

5. Avoid monotonously descriptions of what is being seen on screen which can see game players by themselves. Ask questions or stress some special details which can be overlooking.

6. Music and sound not used without thinking or as a filling component. They intensify the message and fits to the pictures.

7. The screenplay follows the conceptual principles of game.

8. Also historic films or films which were not shot specific for the exhibition have to be interpreted.

9. Language (written, spoken) should be to the point and as expressive and concrete as possible.

10. A panel informs about length, start-time etc. and arouses interest.

11. Some game players need to be encouraged in order to start dealing with interactives.

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12. Unclear formulations may cause misunderstandings and game players might think that the installation does not work. This causes disappointed and dissatisfied game players.

13. Exhibit labels for and inscriptions on interactive installations are encouraging, provide clear instructions, and give hints on what should be observed.

14. An adequate number of headphones at an audio point helps to avoid congestions. Take visitor numbers at peak times and the duration of the clips into account when determined the adequate number of parallel systems.

15. A summary of what is shown in the audio-visual media is available without seeing the film/presentation. Game players who don't want to watch a film should have the possibility to get the main messages.

16. The use of illustrative devices to aid comprehension of abstract concepts, unfamiliar processes or facts.

3.1.2 Skills to facilitate Cognitive Processing

17. The number of game play particles should not make unacceptable demands on the cognitive capacity

18. Long body text blocks are structured by sub-headings.

18.1   Lines that are too long (relating to the characters) are difficult to read, as to much punctuation is needed to separate them.

18.2   Lines that are too short without subject-verb-object development disturb the reading flow.

18.3   Do not exceed 60 characters (including word spaces) in any line of text, as it may prolong time required for the working memory to process contents.

18.4   Interpretive panels should not contain more than 200 words

18.5   The use of too many adverbs and adjectives require substantially more processing time and affect reasoning negatively. Adjectives and adverbs can often be replaced by stronger verbs and better-chosen nouns.

18.6   Avoid hyphenation wherever possible, as too much chunking is tiring the working memory.

18.7   Avoid phrases and sentences based on nouns and noun phrases as verbs provide for better orientation
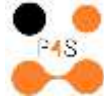
18.8   Use recurrent elements to strengthen the continuity of the storyline

18.9   Use the passive voice sparingly and depending on the content.

19. Each game particle should have only one central message.

19.1   Each game particle should be per se understood without assuming information or explanation presented by previous units. Expectations must be met at the next game play unit, otherwise game players will be dissatisfied. The announced message is interesting the whole time and affords a surprising punch line. For self guided tours this would be possible if game players only go in one direction.

19.2   The central message of each game play units should be expressed as a complete sentence

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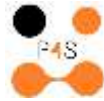|	
19.3	The relationship between the overall topic and the central message of each game play unit must be made clear.
19.4	Explanation of the central message in the introduction to support the conceptual framework, as preparation for the remainder of the game.
19.5	Providing hints towards the central message in the introduction to support the conceptual framework, but in effect posing questions and raising curiosity in game players. This prepares the way for more powerful revelations throughout the rest of the game.
19.6	No more than five main ideas should support the central message. Game players should not be overloaded with too much content at any one game play unit as they will become weary and lose interest.
20. The introduction describes the characteristics of the interpretive product.	
20.1	The introduction must create the conceptual framework for the whole game in order to arouse the interest of game players in the successive parts of the game.
20.2	The introduction shall create the conceptual framework for the whole game in order to arouse the interest of game players in the successive parts of the game.
20.3	The final part of the game shall round off the central message and the principal supporting ideas
20.4	Include a highlight in the final paragraph of a text passage reactivates the recipient's attentions.
20.5	The concluding part of the game should provide further information and orientation, should round off the central message and the principal supporting ideas. A game play unit without a conclusion leaves game players unsatisfied and discourages problem solving.

3.3.3   Skills in Lexical and Syntax Issues

1.	Avoid phrases and sentences based on nouns and noun phrases. Using noun phrases makes text sound bureaucratic or scientific and creates an impression of aloofness, while verbs provide for more vivid descriptions.
2.	Actions, processes and developments should be expressed by using active verbs.
3.	Do not use too many adjectives and adverbs. Overuse of adverbs and adjectives leads to more complicated text and a flowery style.

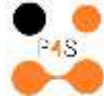### 3.3.4 Skills in generating cognitive chains

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1. General audiences can't understand certain abstraction or technical tricks. Techniques like "flashbacks" or symbolic representations shall be avoided.

2. The game should be devised to work across the generations in order to capture the attention of the whole family.

3. Finding solutions together requires all the family to talk and work as a group. If questions are directed only to children, this may cause stress associated with competitiveness and failure to achieve good results may result in distress and discourage further participation. Achieving results will help the family to remember the principal message at the game play unit.

4. Each game play unit should be comprehensible on its own without assuming information or explanation that was presented at other units, game play units and/or locations.

5. Expert language and technical terms that will be unfamiliar to target audiences shall be avoided, as they always create high cognitive demands and slow down working memory processes. The use of technical terms alienates people who are not familiar with the topic. Even if explained, technical terms may interrupt the flow of the storyline.

6. If the technical term is essential for the game, and there is no non-technical equivalent, then the term should be explained.

7. Features, and visuals presented might not be known to game players, so provide information on how to recognize and distinguish them from others.

8. Game players are disappointed if they cannot identify what is being described. The text helps to identify the plant that is described. A picture helps game players to appreciate the plant when it is not in flower.

9. It should always be clear to game players from whose perspective the game is presented.

10. Variables such as age, educational and cultural background, occupation, lifestyle, personal interests and attitudes, and circumstances of the visit etc play a role here.

11. It is important to understand who is interested in what subjects, and also why they are interested in those subjects.

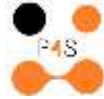12. Known Structures (translate the language of the experts)

4. SAFETY

To protect devices, content, personal data and privacy in digital environments. To protect physical and psychological health, and to be aware of digital technologies for social well-being and social inclusion. To be aware of the environmental impact of digital technologies and their use.

- Protecting devices

- Protecting personal data and privacy

- Protecting health and well-being

- Protecting the environment

SAFETY		
1	BASIC LEVEL	- select simple ways to protect my personal data and privacy in digital environments - identify simple ways to use and share personally identifiable guidance
2	BASIC AUTONOMY LEVEL	- identify information while protecting oneself and others from damages - identify simple privacy policy statements of how personal data is used in digital services.
3	PROBLEM SOLVING	- organise ways to protect devices and digital content - differentiate risks and threats in digital environments. solving well-defined - select safety and security measures
4	INDEPENDENCE	

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		- apply different ways to protect devices and digital conten - differentiate a variety of risks and threats in digital environments. Others - apply safety and security measures. - employ different ways to have due regard to reliability and privacy.
5	INTERMEDIATE	- create solutions to complex problems with limited definition that are related to engaging in citizenship through digital technologies
6	INTERMEDIATE	- choose the most appropriate protection for devices and digital content - discriminate risks and threats in digital environments - choose the most appropriate safety and security measures. others - assess the most appropriate ways to have due regard to reliability and privacy.
7	ADVANCED	- create solutions to complex problems with limited definition - prtect highly specialized protecting devices and digital content, managing risks and threats, - applying safety and security measures, and reliability and privacy in digital environments. - integrate knowledge to contribute to professional practice and knowledge and guide others in protecting devices
8	HIGHLY SPECIALISED	- create solutions to solve complex problems with many interacting factors that are related to protecting devices and digital content, managing risks and threats, applying safety and security measures, and reliability and privacy in digital environments - propose new ideas and processes to the field.
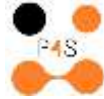
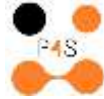**RESULT 02:** THE Pact4Skills PEDAGOGY TO SUPPORT THE GENERATION OF DIGITAL CULTURE IN MUSEUMS AND COLLECTIONS

5. PROBLEM SOLVING

To understand where one's own digital competence needs to be improved or updated. To be able to support others with their digital competence development. To seek opportunities for self-development and to keep up-to-date with the digital evolution

- To identify needs and problems, and to resolve conceptual problems and problem situations in digital environments

- To use digital tools to innovate processes and products

- To keep up-to-date with the digital evolution

- Solving technical problems

- Identifying needs and technological responses

- Creatively using digital technologies
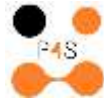
- Identifying digital competence gaps

PROVLEM SOLVING

1	BASIC LEVEL	- recognise the own digital competence needs to be improved or updated. Guidance
2	BASIC AUTONOMY LEVEL	- identify information while protecting oneself and others from damages - identify simple privacy policy statements of how personal data is used in digital services.

3	PROBLEM SOLVING	
		▪ identify where to seek opportunities for self-developments ▪ keep up-to-date with the digital evolution
4	INDEPENDENCE	
		▪ explain where my digital competence needs to be improved or updated ▪ indicate where to seek well-defined opportunities for self-developments ▪ keep up-to-date with the digital evolution
5	INTERMEDIATE	
		▪ indicate how to support others to develop their digital competence
6	INTERMEDIATE	
		▪ demonstrate where my own digital competence needs to be improved or updated ▪ illustrate different ways to support others in the development of their digital competence ▪ propose different opportunities found for self-development ▪ keep up-to-date with the digital evolution
7	ADVANCED	
		▪ decide which are the most appropriate ways to improve according to the own needs ▪ update one's own digital competence needs, ▪ assess the development of others' digital competence. ▪ choose the most appropriate opportunities for self-development contexts ▪ keep up-to date with new developments.
8	HIGHLY SPECIALISED	
		▪ create solutions to complex problems with limited definition that are related to improving digital competence, ▪ to find opportunities for self-development ▪ keep up-to-date with new developments. ▪ integrate knowledge to contribute to professional practice and knowledge and to guide others in identifying digital competence gaps ▪ propose new ideas and processes to the field.

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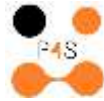
Pact4Skills: 2021-1-CY01-KA220-HED-000031113

«Tackling the challenges of the European Education Area by building resilient, inclusive and forward-looking training to upskill HED students face the transformations in digital culture with new e-skills, intercultural and entrepreneurial competences. »

EXAMPLE ON A PROFESSIONAL OUTLINE

	INDIVIDUAL PROFESSIONAL FUNCTIONS/ACTIVITIES	PROFESSIONAL WORK/TASKS
MAIN PROFESSIONAL FUNCTION 1.0 APPRECIATES THE STUDENTS, GIVES VALUE TO EQUALITY, THINKS ABOUT THE MANNER IN WHICH HE/SHE EXERCISES THE PROFESSION, COOPERATES WITH OTHER INDIVIDUALS	1.1 GIVES LEARNING VALUE, IN ITS POWER TO BENEFIT PEOPLE EMOTIONALLY, INTELLECTUALLY, SOCIALLY AND FINANCIALLY AND TO ITS CONTRIBUTION TO SOCIETY.	1.1.1 SHOWS THE STUDENTS THE WAYS THAT OPPORTUNITIES ARE PROVIDED TO THEM TO CHANGE THEIR LIVES THROUGH LEARNING.
		1.1.2 USES THE OPPORTUNITIES GIVEN TO HIM TO STRESS THE POTENTIAL OF LEARNING AS POSITIVE.
		1.1.3 SHOWS STUDENTS WAYS IN WHICH LEARNING PROMOTES EMOTIONAL, INTELLECTUAL AND FINANCIAL WELL-BEING OF INDIVIDUALS AND THE POPULATION IN TOTAL.
	1.2 THINKS OF THE WAYS OF EXERCISING THE PROFESSION IN PRACTICE AND HIS/HER CONSTANT PROFESSIONAL EVOLUTION AS A TEACHER AND EVALUATES THESE.	1.2.1 USES RELEVANT THEORIES TO SUPPORT THE DEVELOPMENT OF THE WAY HE EXERCISES THE PROFESSION WHICH RELATES TO LEARNING AND TEACHING.
		1.2.2 IS PUZZLED AND SHOWS COMMITMENT TO THE IMPROVEMENT OF HIS PERSONAL SKILLS AND TEACHING COMPETENCES

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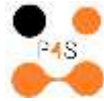
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«Tackling the challenges of the European Education Area by building resilient, inclusive and forward-looking training to upskill HED students face the transformations in digital culture with new e-skills, intercultural and entrepreneurial competences. »
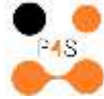
		THROUGH CONSTANT EVALUATION AND USE OF THE FEEDBACK.
		1.2.3 SHARES GOOD PRACTICES WITH OTHERS AND COMMITS FOR HIS CONTINUOUS PROFESSIONAL EVOLVEMENT THROUGH MEDITATION, EVALUATION AND SUITABLE USE OF RESEARCH.
	1.3 IMPROVES THE QUALITY OF THE MANNER OF EXERCISING THEIR PROFESSION.	1.3.1 KNOWS THE ORGANIZATIONAL SYSTEMS AND PROCEDURES FOR THE RECORDING OF INFORMATION CONCERNING STUDENTS, KEEPS FILES THAT CONTRIBUTE TO ORGANIZATIONAL PROCEDURES.
		1.3.2. EVALUATES HIS CONTRIBUTION TO THE QUALITY CYCLE OF ORGANIZATION.
		1.3.3. KNOWS HOW TO IMPROVE PRACTICALLY, BASED ON THE FEEDBACK HE/SHE RECEIVED, USES IT TO DEVELOP HIS OWN WAY OF EXERCISING THE PROFESSION IN THE CONTEXT OF SYSTEMS OF ORGANIZATION WHERE HE WORKS.

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