



Solidarity Service-learning in

ARTS



CLAYSS
centro latinoamericano de aprendizaje y servicio solidario





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Catibiela, Alejandra

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Authors

Prof. Alejandra Catibiela

Image and sound design. Pablo Daniel Buján Matas

Prof. María Nieves Tapia

Style editing

Elena Massat

Graphic design María Ana Buján

INDEX

Presentation

About us	7
“Service-learning in Arts” Program	9
CHAPTER 1: The pedagogical proposal of service-learning	
1. What is “Service-learning”	13
1.1 Definition	14
1.2 The Service-learning “Quadrants”	15
1.3 Transitions to the development of service-learning projects	20
1.4 The “virtuous circle” of service-learning	23
1.5 The characteristic features of service-learning: Solidarity	24
1.6 Quality criteria	32
CHAPTER 2: Service-learning in Arts	
2.1 Art and Solidarity Practices	35
2.2 The curricular insertion of Art Education in AYSS projects	38
2.3 Solidarity Service-learning Projects in Art Education	39
2.4 Some considerations to design solidarity service-learning projects from Arts	50
CHAPTER 3: How to develop service-learning projects in Art Education	
3.1 Itinerary: Stages	52
3.2 Cross-cutting Processes	65
CHAPTER 4: Tools and resources	
4.1 Digital Resources	73
4.2 Considerations on registration, systematization and communication	77
4.3 How to improve the presentation of our experience	78
ANNEXES	
1) Regulatory bases in solidarity educational projects and service-learning experiences in Argentina.	79
2) Latin American laws and regulations on student community service and service-learning: an attempted chronology	82
3) Bibliography and websites	88

LATIN AMERICAN CENTER FOR SERVICE-LEARNING AND SOLIDARITY

A non-profit civil organization (Res. IGJ 001270/03) Buenos Aires, Argentina

“Learning to serve, serving to learn”

CLAYSS was born to accompany and to serve students, educators and community organizations that develop or wish to implement solidarity educational projects or service-learning projects.

These projects allow children, adolescents and young people to apply what has been learned at the service of their community needs. At the same time, the participation in solidarity actions in real contexts allow them to generate new knowledge, to look into new topics and to develop skills for life, work and citizen participation.

This innovative pedagogy, disseminated all around the world, also contributes to improve both educational quality and local development.

Among its main work lines, CLAYSS:

- Develops financial and technical support programs for educational institutions and social organizations for the development of service-learning programs.
- Provided said support to 85 schools in Argentina and 39 in Uruguay, involving 7,533 students, 683 teachers and 354 organizations, companies and government agencies in solidarity educational projects as well as 131,808 players and community beneficiaries.
- Accompanies the implementation of service-learning institutional policies in more than 50 Latin American universities, including University of Buenos Aires, UCUDAL Dámaso A. Larrañaga in Uruguay, Tec in Monterrey, University Javeriana in Colombia, the service-learning Universities of the Chilean Network, among others. CLAYSS has also collaborated with Universities from Kenia, South Africa, Spain and Italy.
- Has developed technical support actions for organizations such as Guías de Argentina, Un Techo para mi País (Argentina), Alianza ONG (Dominican Republic) and others.
- Offers on-site and online training programs for educators and leaders of community organizations in Argentina and Latin America and comprehensive technical assistance programs to educational institutions of basic and superior level. CLAYSS has offered on-site training to more than 42,000 teachers, directors and community leaders on five continents.
- Offers online courses through its online Campus in Spanish, English and Portuguese for participants in Latin America, Europe and Africa.
- Develops quantitative and qualitative research programs on service-learning in Argentina and Latin America in partnership with universities and national and international organizations. Since 2004 organizes and publishes the Latin America Service-learning researchers Conference Proceedings.
- Publishes books, promotional, teacher and academic training materials.
- Advises organizations, companies and governments to implement programs and policies to promote service-learning.

- Promotes and coordinates Regional networks of service-learning promotion to a national, regional and international level.

To learn more visit our website: www.clayss.org

“Solidarity Service-Learning in Arts” Program

In the last 18 years, Argentina has experienced an expansion of art education. This is reflected in a bigger presence of art subjects in compulsory education, in the definition of knowledge to develop throughout the national territory, the expansion of high-level proposals and particularly, in secondary education, in the creation of approximately 400 new art-oriented and art-specialized institutions since 2010. In the same period, CLAYSS has worked closely with educational institutions of different educational levels that develop service-learning projects including Art Education or that are based on any of its subjects, and we have seen the positive social impact these provide to the communities where they are developed.

In the last decades, both Argentina and Latin America have experienced the development of a great number of educational experiences that connect arts with community development and social inclusion promoted from community and civil society organizations. This rich experience is rarely related to or has an impact on Art Education in the context of formal education, which is usually chained to an elitist and individualistic vision of arts, and its social function, rooted in the European visions from the 19th century. In this context, the numerous experiences of service-learning developed by Argentine educational institutions that have included art disciplines in their solidarity projects represent a rich synthesis of social and pedagogical innovations that can contribute to renew the modality.

All these factors give a particular drive to this project: we believe this is a special moment to develop a Program that focuses not only on the institutionalization of solidarity educational experiences in institutions of all levels, but for the first time, on the articulation between pedagogy of service-learning and Art (including all its subjects) as well, to allow the development of new ways to teach the students and to have an impact on their communities through Art Education.

The “Solidarity Service-Learning in Arts” Program aims for:

- Promoting service-learning practices as a tool to integrate the impact art can have on the community with the renewal of Art Education at Argentinian schools and universities.
- Using service-learning as an innovative pedagogical proposal to broaden the transformative potential of Art Education in communities, promoting initiatives by students and different community players.
- Creating local capacity, developing a critical mass interested in the topic and enabling its interaction and exchange towards our goal of promoting service-learning as a tool to innovate Art Education in formal education environments.

The support to educational institutions involved in the Program includes technical accompaniment and resources:

- An economic contribution to be used for solidarity educational practice.
- Digital and hardcopy bibliography and support material.
- Free on-site training, duly agreed with the level authorities, at the mentioned institutions.
- Participation in special sessions of “Solidarity Service-learning in Arts” and the “Solidarity Service-learning” International Conferences that have taken place for more than 20 years in the City of Buenos Aires.

- Scholarships to take an online course for teachers of each of the institutions taking part in the Program.

During the first year of the Program, 15 institutions were selected out of hundreds all over the country in our database to participate because they had the following profile:

- Educational institutions of different educational levels and type of management that take care of socio-educational vulnerable population.
- Already carry out solidarity educational projects and are related to curricular areas of music, visual arts or other fields of art education.
- With Directors and/or teachers who wish to improve or institutionalize their service-learning projects.

In the second year, the Program will provide support to 6 institutions in Argentina and will start its expansion in Latin America by supporting 2 institutions in Brazil and 1 in Colombia.

To learn more about the Educational Institutions Support Program “Solidarity Service-learning in Arts” and the actions carried out, visit our website (in Spanish)

<http://www.clayss.org.ar/artes/>



This manual

Solidarity Service-learning in Arts has some main features:

- Comprises all levels of education (Preschool, Primary, Secondary, University and non-university higher education), in different contexts and modalities (rural, adults, special, imprisoned, among others).
- Focuses on a field of knowledge that is part of general training in compulsory education and specific training within institutions specializing in art.
- Includes a diversity of basic disciplines (Visual Arts, Music, Theatre and Dance) in addition to new disciplines (Multimedia, Audiovisual Arts, Design) and specifics within each of them, apart from possible articulations.

Therefore, it crosses the institutional, learning subject particularities and a specific field of education: arts.

In that regard, this manual is addressed to teachers, students and directors of all levels and modalities who wish to work with solidarity educational projects with strong prominence of one or more art disciplines, which have a community impact, teach citizenship to its students, give an account of quality curricular learning and improve the players and their community partners' quality of life through the active practice of the four pillars of education: learning to be, learning to know, learning to do and learning to live together, as UNESCO pointed out in the Delors report (1996).

We will present service-learning pedagogical fundamentals and we will discuss Art Education to understand how to articulate them in projects. We will address service-learning project stages in Art and we will provide some tools for its development. We will also include different examples of developed or in progress service-learning experiences.

We appreciate your comments and contributions at info@clayss.org.ar

CHAPTER 1:

The pedagogical proposal of service-learning

1. What is “service-learning”?

There are kindergartens where boys and girls draw, paint, make objects, learn concepts about plastic paint and techniques by being in contact with **Visual Arts**, and in other cases, they also work together with different community institutions making murals on the neighborhood walls, the front of the hospital’s pediatric ward or in other public spaces, with the guidance of their teachers and the help of their families.

In Elementary Schools, **History** contents included in the curricula are studied and then evaluated to obtain a grade; in others, contents are also articulated and redefined, investigating about the local past, retrieving documents and objects which give testimony of that past, making exhibitions, creating museums where they do not exist, designing tours around the town to encourage tourism, strengthening its own identity and protecting cultural heritage, or contemporary history is studied to establish the causes of population ageing, mass migration and look for solutions.

There are High Schools carrying out fieldwork or research projects on specific learning topics about **Physics** (for example, light); by contrast, in others, the study of light involves the authorities to solve light pollution in the city.

In these and other similar experiences, children, teenagers and young people articulate learning and service and apply the knowledge they acquire during schooling at the service of their community’s needs.

Solidarity action in real contexts allows them to learn new knowledge that is not included in books, and to develop skills for life in general, work, harmonious coexistence and, also, to build citizenship.

Throughout the text, we will propose some concepts and share experiences that make it possible to think of service-learning projects (AYSS, in Spanish) in Art Education, taking into account that it is an essential curricular area in common and compulsory education because of its transforming potential and of being an exceptional field for democratic distribution of material and symbolic goods. It is worth noting **the contribution of the area to build social identity, to form subjects who are capable of interpreting reality with critical thinking and operating on it**, in a creative way and with commitment to transform it.

In this sense, **Art Education** in the Argentine Republic falls within the guidelines set forth in the National Education Law 26,206, which in Chapter 2, under the purposes and objectives of the national educational policy, states

To provide civic education committed to the ethical and democratic values of participation, freedom, solidarity, peaceful settlement of conflicts, respect for human rights, responsibility, honesty, appreciation and protection of cultural and natural heritage.

There are many experiences that demonstrate the possibility of integrating quality learning derived from curricular knowledge in the art area with social commitment and citizenship building, which shows what is set forth in current regulations, as we’ll see in the cases mentioned in this text.

1.1 Definition

Using methods to create ceramic objects such as direct modeling and scooping,
is learning.

Holding an auction of the production made in class to raise funds and donating
them, is solidarity service.

Bringing the knowledge learned to a ceramics workshop in a community center to
provide job training for the adults in the community,
is service learning.

In order to agree on a definition of service-learning, we will take into account the three characteristics which are considered as essential:

- Solidarity service actions intended to meet real and sincere needs with a community and not only for it.
- Actions in which students have an active role from planning to the assessment stage.
- Actions intentionally articulated with learning content and research.

Solidarity service intended to meet real and sincere needs of the community implies efficient collaboration to solve concrete community problems, and this is a challenge that does not end with the diagnosis and analysis of reality but it integrates learning with the development of a transforming action in which the “recipients” have an active role.

Student involvement is achieved through active learning proposals in which children, teenagers and young adults –more than the teachers- are involved in the planning, development and assessment of activities. If students are not involved by taking over the project, the learning impact is not the same.

The key is **the intentional articulation of solidarity practices with curricular knowledge**; therefore, it is necessary to plan them in an integrated manner with learning contents and research. Here, teachers involvement is essential since educational planning is what makes service-learning different from other forms of voluntary work (cf. ME, 2008).

Service-learning educational proposal is based on this assumption: solidarity and active citizen participation, apart from being learning contents, can itself be an innovative way of learning contents from all the school subjects, developing competencies and skills, and changing attitudes to transform our near world.

In service-learning projects, students take a central role, bring into play the knowledge acquired in school at the service of a community’s specific needs, and at the same time, they are educated in the values of solidarity and democratic participation from action. Teachers have an essential role by putting their trust in the students, encouraging them and leaving the safety of the classroom to learn together and with the community.

In summary, service-learning projects (cf. ME, 2007):

- **Enhance educational quality**, since in order to address specific problems you need to learn more than to give a lesson or sit for an exam, and because knowledge, competencies and skills which are not in the books can be learned and acquired in the field.
- **Educate for citizenship**, psince they do not end with diagnosis or report but they continue with the design and execution of reality-transforming actions.
- They are **inclusive practices** because they encourage involvement –even of those who have different skills or high vulnerability conditions- and contribute to overcome passivity because of an active and successful engagement with local development projects.
- Make it possible to *build networks* between the educational institution and the community organizations, and this makes the teaching task easier and makes it possible to find collaborative solutions to common problems.
- **They change how society sees** boys, girls and young people who stop being a “problem” or “the hope of tomorrow” to become active players in the present

1.2 The service-learning “quadrants”

It is not always easy to differentiate service-learning practices in a strict sense from other community intervention activities performed in educational environments.

Too often, school solidarity activities are more well-intentioned than thoughtfully and critically planned. With the best of intentions, the educational institution may develop naïve forms of activism that relieve our consciences but they do not transform reality. For example: the typical “campaigns” to collect non-perishable food, clothes or school supplies are necessary to mitigate urgent needs, but they do not always have an impact on the awareness of students, who have all their needs met, and, of course, they do not solve the basic social problems. In somewhat strong but very graphic terms, Alberto Croce (2000) calls this kind of experiences “tours to poverty”, which not only leads community to unfounded expectations, but also may result in the “wrong lesson” for students. Therefore, it is important to ask ourselves what is learnt from solidarity activity.

An educational and transforming solidarity activity demands thoughtfully thinking about the practices and contexts, and being aware of everything learned.

Offering a real and effective solidarity service requires specific knowledge about the reality being addressed, using knowledge from different disciplines, developing communicational and managerial skills and thoughtfully thinking about one’s own attitudes and many more lessons.

In order to allow the identification of the proposals that articulate the solidarity intent and the educational intent, it may be useful to count on the service-learning quadrants, a tool originally developed by Stanford University, and presented here with some adjustments to the Argentine experience¹.

1 The original version of the quadrants was designed by the now-dissolved “SERVICE LEARNING CENTER 2000” of Stanford University, California, in 1996. They were presented by Wade Brynolson in the II International Seminar “Educación y Servicio Comunitario” (Education and Community Service) organized in Buenos Aires in 1998, and first published in Spanish in: ME. Ministry of Education, 2000:26.

The vertical axis of the figure refers to a higher or lower quality of the solidarity service provided to the community, and the horizontal axis shows a higher or lower integration of curricular learning in the service being offered.

According to these axes, the “quadrants” are defined, and it is possible to differentiate four types of educational experiences:

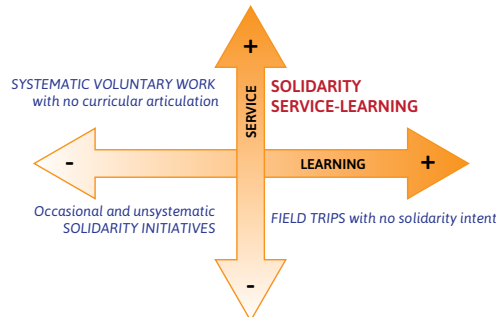


FIGURE 1: The service and learning quadrants (Tapia, 2006:26).

I. Field work / internships / learning based on problems: this quadrant groups practice and research activities which engage students with their community’s reality, but considering it as a subject of study; they make it possible to apply and develop knowledge and skills in real contexts that focus on the understanding of reality, but do not intend its transformation or the development of solidarity bonds. Students are the main recipients of the project, and the emphasis is on the acquisition of learning and contact with reality is instrumental. Many Secondary Schools carry out activities to design signs and signals as a way to address recognition and visual information production in everyday life, sometimes relegating practice to the analysis of the environment and the production of communication work reflected in the portfolio (safety signals for the streets, hospital, schools, etc.).

To become service-learning, it should include a solidarity purpose and develop activities to this end, for example, in the above mentioned case, by connecting with an organization from the community, identifying the needs in terms of signaling and making a signal proposal that improves traffic and safety conditions.

II. Solidarity initiatives and unsystematic voluntary work: this quadrant includes occasional activities that are promoted and managed sporadically and are defined by its solidarity intent and its little or no articulation with curricular contents and formal learning. For example: art sale and shows (ceramic objects, handicrafts, etc.), festivals or “benefit” concerts. They are “unsystematic”, and they are developed to meet a specific need for a short period (for example, natural disasters, a celebration, a specific need) and the main recipient is the community. They are not institutionally planned. Generally, participation is voluntary; student involvement and the learning developed are not formally or informally evaluated.

Often, this kind of activities fall into unthinking activism or assistentialism that, as already pointed out, teach “the wrong lesson”. However, unsystematic solidarity initiatives –even the most ephemeral– may be educational for the students if:

- They encourage in some way the formation of participative and solidarity attitudes;
- They enable the awareness of certain social or environmental problems;

- They provide students the possibility to learn basic management procedures;
- They contribute to creating an institutional environment that is open to social problems.

To become service-learning, they should articulate curricular learning, be sustainable over time, systematize the activities of the project, set goals, assess achievements and think of the recipients as co-players. Organizing festivals or concerts can be a systematic activity where the school articulates the production of the classes, for example, music classes, with cultural spaces, where students invite community groups to make collaborative presentations which encourage cultural exchange and dissemination.

III. Institutional voluntary work with no curricular relation: voluntary or compulsory activities which are formally planned and are explicitly part of the institutional mission. They intend to encourage the value of solidarity and develop service attitudes, social commitment and citizen participation in the students.

Many of these experiences are essential to offer help to poor communities and include activities related to food assistance, health and school support. Service is sustained over time, and this enables sustainability and higher quality. While actions included in this kind of programs have an impact on the life and personal development of young people and they are an effective strategy to educate on values and citizen education, their educational aspects are not often deliberately planned and are developed in parallel with curricular learning, without enriching each other.

To become service-learning they should articulate curricular learning, systematize the activities of the project, set goals, assess achievements, level of satisfaction and impact, and think of the recipients as co-players.

We can see in some cases of art experiences that, sometimes, workshop activities are developed on a systematic and regular basis, but they are based on “culture sections” as impositions on subjects who are considered as lacking that knowledge. For an experience to become a service-learning project, it is essential to organize the activities by recovering the interests and practices of the community at which they are aimed, promoting an exchange of mutual enrichment, without imposing an “aesthetic view”.

IV. Service-learning: this last quadrant includes experiences, practices and programs that simultaneously meet the objectives of learning and effective service to the community, with a high quality of service and a high level of integration with curricular learning.

Here, students embrace their learning processes and are the main players in all the stages of the project. The community, that is the recipient of the project (as co-player), and young people who carry it out, are both the providers and the recipients of the services, in a mutual enrichment bond.

In summary, emphasis is placed on building knowledge as well as improving the life of a specific community.

The following experience reflects the foregoing concept:

Secondary School N° 16 “Hipólito Vieytes”.

Pueblo Liebig, Entre Ríos

Experience: Recovery of cultural and historical heritage. Promotion of tourism and other productive activities in a town at risk of extinction²

School N° 16 “Hipólito Vieytes” is located in Pueblo Liebig. One of the special features in this town of the province of Entre Ríos is that it owes its founding to the need of providing accommodation to the workers of a meat processing factory established in 1903 that was the only source of employment in the area, and, for many years, the reason of attraction to population looking for a job.

In the 80’s, when the factory was definitely closed, people, hit by unemployment, started to migrate looking for a job. The lack of economic horizons and the feeling of disappearance of the town for the residents that didn’t leave caused low self-esteem and loss of identity, which became evident in the architectural degradation.

The social environment affected the students and it was reflected in unsatisfactory academic performances, high levels of repetition and school dropout. This reality led to implementing an experience that allowed motivating its students, improving learning quality, and at the same time protecting heritage, avoiding population exodus and reactivating local economy through tourism.

In 2004, a project started in which students conducted a photographic survey and made reports on the most significant buildings and sites, and they interviewed former workers. What the students lived during the project, encouraged them to face new challenges: they took part in “Encuentro de Rescate Cultural Patrimonial” (Cultural Heritage Rescue Meeting), organized by the Province; they drafted and wrote the draft bill for the Law of Declaration of Historical Heritage of Pueblo Liebig for the “Youth Senate”, which is a document used to write the project filed at the House of Senators of the Province and also to provide a basis for the “Fiesta Provincial de la Identidad y el Patrimonio” (Heritage and Identity Provincial Festival), which was created and is now celebrated every year in Pueblo Liebig.

As an answer to young population migration due to the lack of institutions to continue with their studies, in 2007, the Secondary School with Specialization on Tourism was opened. The choice was strongly related to the cultural heritage recovery project. This way, the value of tourism was promoted as a valid way of development for the area. Thus, with the creation of the school, the already implemented proposal was included in the Institutional Educational Project, and it didn’t stop growing and transforming.

In 2008, the Theme Classroom that shows all the objects, documents and pictures provided by the community was introduced, and a Web Page where documents and news from the school and town can be shared and communicated was created.

Students carried out tourism-related activities through which they made connections to the Secretary of the area, they designed murals that were part of the subproject “Young heritage”; they worked on the recovery of the natural

² Ministry of Education. Solidarity Education National Program (2013). Awarded experiences of the Presidential Award “Solidarity Schools” 2011. Argentine Republic.

heritage by restoring a school plant nursery and by creating a native flora park as a place of educational, recreational and touristic interest, counting with the support of the Environment Division of Colón City Hall; they designed and made leaflets to publicize the local attractions and they were made available to the Governing Body of the Town, among other activities.

During the experience, the students deepened their understanding of local reality and raised community awareness about heritage protection. School dropout and repetition were reduced, and registration increased by 30 % with the admission of students from neighboring towns.

Among the areas involved in the project, we can mention **Exact Sciences, Social Sciences, Natural Sciences, Language and Literature, Technology, Art Languages, Ethical and Citizenship Education, Tourism, Heritage, Youth, Participation and Citizenship.**

Many institutions from the community and from neighboring towns got involved and participated together with the school, making it possible to achieve the activities planned in the project; among them, we can mention the Governing Body, the Tourism Department and San José Museum, Colón Environment Division, "El Palmar" National Park, "Fábrica Colón" Public Library, among other organizations.



In the above described experience, it is worth highlighting

- Simultaneous attention to goals related to learning and effective service to the community.
- High quality of service and integration of disciplinary knowledge with a high level of learning formalization.
- Approval by the students of their learning processes from the involvement in the project.
- The community receiving the services is considered as co-player in the project, thus creating inter-institutional networks, creating reciprocity and equality relationships in the activities developed.
- Continuity over time, strengthening and growth of the project.
- The use of art languages across the project, thus enhancing the communicational aspects and contributing to the local heritage improvement.

In conclusion, service-learning practices are characterized by a double intent, which is solidarity and education at the same time. It is not only about adding some knowledge to a solidarity activity. Both intents—as well as the objectives and activities- must be thoroughly articulated and deliberately planned.

1.3 Transitions to the development of service-learning projects

Some educational institutions start projects that from the beginning articulate learning and solidarity action, while others get to the service-learning from the experience gained in pre-existing practices, moving forward to educational practices in which learning of a greater significance and more impact in the community, the institution and life of each student could be achieved.

These processes that institutions go through are gradual transitions that make it possible to recognize the possibility of conducting, in very diverse times and manners, service-learning experiences in the strict sense from different kinds of educational practices.

Coming back to the “Service-learning quadrants”, we can see possible transitions from the most diverse experiences to service-learning-projects.

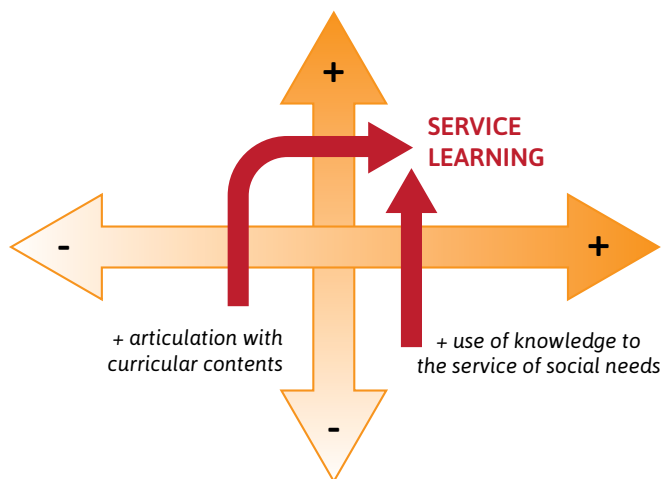


FIGURE 2: Transitions to service-learning.

As a summary of the multiple variables, three of the great possible transitions are addressed:

1. From learning activities (field work, internships) to service-learning.
2. From solidarity initiatives and unsystematic voluntary work to institutionalized service-learning.
3. From institutional community service and voluntary work activities to service-learning.

1.3.1 From learning activities (field work, internships) to service-learning.

Transition occurs when the knowledge developed in the classroom is employed or enriched in real context, in a solidarity activity that appears as an answer to a significant social need for the students and their community.

It is a process that demands asking oneself about the social relevance of curricular contents and its suitability according to the real needs of the recipient community in order to provide an effective service. Likewise, with regard to the disciplines or knowledge areas involved, it requires:

- Organizing social activities according to the age of the students, or identifying others which are in progress in the institution, and linking academic contents with the problems addressed.
- Reorienting pre-existing academic activities towards a social end.

Next, we can see, in a High Level Art Specific Education experience, how a service-learning project that expanded classroom activity to the community of origin was developed from a learning activity.

La Plata National University, Faculty of Fine Arts, La Plata, Buenos Aires

Experience: Production of children books and original short films for schools and community organizations³

*The Faculty of Fine Arts of La Plata National University offers careers for professional art education and specialized teacher education. Among many others related to **Music and Audiovisual Arts**, we can mention: Plastic Arts Degree and Teacher Training, Visual Communication Design and Degree, Visual Arts History Degree and Teacher Training, Multimedia Design and Degree.*

*The study plans of the above mentioned careers include **Visual Language 3**, an annual compulsory subject in which the work proposal involves editorial design and production, which materializes, for example, in the production of children books and short films.*

As defined in its syllabus, “in a time when the so called new media and its hypertextual and hypermedia discourses have become particularly important, an objective of the subject is to articulate visual, sound and dynamic elements to create narrative instruments that make sense based on specific recipients”.

The contents defined for the education of future professionals in visual arts and design, penetrated by art production and research practices promoted from classroom work, took a new meaning at the end of 2008, when a Faculty teacher who volunteers and collaborates with Foundation “Creando Lazos”, dedicated to help oncological child inpatients or outpatients of the Children’s Hospital “Sor María Ludovica” of the City of La Plata, that was about to open its headquarters, asked the authorities to organize a book drive for the library of the Foundation.

In reaction to the request, they noted the possibility of articulating curricular content according to a community need. Thus, teachers reformulated

³ Ministry of Education. National Solidarity Education Program (2011). Awarded experiences of the Presidential Award “Solidarity Educational Practices in Higher Education” 2010. Argentine Republic

practical works, traditionally limited to posters or pieces not included in book or magazine format and without any real connection with the community, and they established as final work that the students created books with picture stories, with the commitment to hand them over.

This first action allowed the authorities to restructure their actions through the educational experience called "Cuenten con nosotros" (Count on us), whose study subject is language, production and development of visual and audiovisual stories.

From the beginning and during the following years, the authorities continued entering into agreements between the Faculty and different community organizations. Articulation with different organizations redefines year after year academic activity by allowing students to address specific social problems with responsibility and a leading role, through a university professional education practice. In this sense, a key objective for the authorities is to encourage a humanistic and solidarity professional artist profile, with social awareness and participation that, in this case, can make a contribution to promote reading in the poor sectors of the community. Thus, solidarity practice has contributed to improve the education of the future professionals and to reduce school dropout during the career.



1.3.2 From solidarity initiatives and unsystematic voluntary work to service-learning

When an institution carries out occasional solidarity activities which are not linked to the curricular areas, it is often only necessary to ask what knowledge could be developed in the context of the solidarity action, articulate solidarity actions with the corresponding curricular learning, systematize the educational objectives of the project and assess its achievements not only in relation to the community but also in relation to the students' educational cycle, sustaining them over time.

In the process to connect social activities to articulation with academic education and school research, the following actions should be performed:

- Appreciate young people's initiatives and support them from the academic contents.
- Identify learning opportunities in field activities.
- Develop school research which could enrich social projection of the project.

- Use institutional mechanisms to give continuity and sustainability to individual or specific group initiatives.
- To the extent that diagnosis and reflection activities and multidisciplinary views of the problem to be addressed are developed, articulate teacher teams for the project, and accomplish individual projects.
- Develop institutional alliances with the community players involved.

1.3.3 From institutional community service and voluntary work activities to service-learning

Transition between “pure solidarity service” and service-learning is probably the most important transition because it makes the difference from the most typical young voluntary work. From the educational quality perspective, it is also the most important transition because it ensures that the schools do not act disconnected from its core mission in the community but with an intent strongly related to its educational identity.

What can be learnt in the community context being served, or what curricular topics can be linked to the activity carried out is yet to be identified.

Sometimes, all that is required is that a teacher decides to harness the motivation of students involved in the service project to enrich the class, or a teacher that is willing to collaborate with the solidarity experience by articulating contents from his subject with the project’s subject.

1.4 The “virtuous circle” of service-learning

When service-learning experiences are carried out, it can be said that a “virtuous circle” occurs as the academic learning improves the quality of the service provided, and at the same time the service demands better comprehensive education, and encourages new knowledge acquisition or production to meet the detected need in a suitable manner, thus resulting in greater citizen engagement.

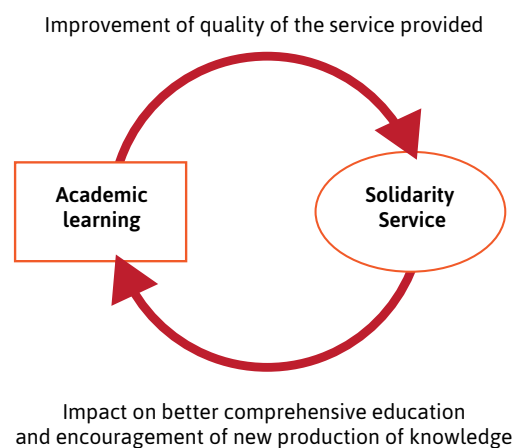


FIGURE 3: The “virtuous circle” of service-learning (cf. Tapia, 2007: 28).

It is necessary to use sound knowledge to contribute with the creation of sustainable ventures that allow a community or group to improve their living conditions.

The more knowledge you use for a solidarity action, the more relevant the service provided is. At the same time, the more significant the young solidarity activities for

the community are, the more encouraging they result, and they produce a greater number of new questions and more curiosity to keep on learning about the subjects linked to the project.

The key for a good service-learning project is probably to establish this “virtuous circle”, this circular relation between formal learning and solidarity actions.

1.5 The characteristic features of service learning

In order to be able to develop a project of solidarity service-learning, it is necessary to take into account three characteristic “notes” that start from the same definition:

its solidary intentionality (these are actions of solidary service destined to take care of real and felt needs with a community and not only for it), the student protagonism (these actions are actively led by the students from the planning to the evaluation instance) and to have a pedagogical intentionality (these actions are intentionally articulated with the curricular contents and the research).

We will now reflect on these three characteristics.

1.5.1 Solidarity

Solidarity is in the center of the service-learning proposal ethical basis; therefore, it is necessary to clarify the concept.

When we adopt the phrase “solidarity service-learning”, we are recognizing the positive aspects of the term “service”, but we are also describing it in a way that makes it clear that we are referring to a solidarity service, in the most usually understood terms in Latin America as “solidarity”:

... working together for a common cause, helping others in an organized and effective manner, resisting as a group or nation to defend our own rights, facing natural disasters or economic crisis, and doing it hand in hand with others. (Tapia, 2003:151).

The solidarity service that we propose is related to fraternal meeting and the recognition and promotion of human rights, with the reciprocal gift and the collective and intelligent construction of common good, as we’ll see in the following points.

Solidarity as an encounter

(...) solidarity as an encounter makes the recipients of its action the real protagonists and subjects of their fight for justice, for the resolution of their problems, for the achievement of their personal and collective independence (Aranguren, 1997:23).

In this words used by Luis Aranguren to clarify the meaning of solidarity as an encounter, we can see the model that we consider the closest to the service-learning philosophy.

A genuine encounter creates the necessary trust to work together, and it also implies listening to the other’s will and interests; it’s shared work more than a unilateral action.

This perspective applied to service-learning projects involves teaching young people to listen to others carefully, without prejudice, and helping them to think about their role not only as “benefactors” but also and simultaneously as “recipients” of the wisdom of life,

of the experience and knowledge of the community allies and their role as “recipients” because of all the enrichment from field experience.

Pro-social Attitudes

Thinking of solidarity as an encounter with others implies contributing to form capacity for empathy and “pro-social” attitudes in our students.

Prosociality emphasizes the relation created between the players and seeks to assess in an objective manner the quality of that relation and the effective satisfaction of the “recipient” in terms of meeting his needs (cf. Roche Olivar, R., 1999:19).

Therefore, when starting a service-learning project, we intend from the beginning to talk with the community representatives about their needs and expectations, and to evaluate together if our students activities meet or not the agreed objectives and expectations.

Pro-social perspective lets us understand that the most important thing is not to “feel good” or “good person” because of the social activity done, but to make sure that people intended to be helped are really satisfied. It also challenges the educational institution to come out of its “comfort zone” and to question if the intended offer to the community is what the community really wants and needs.

Solidarity, rights and responsibilities

In our region, since the end of XX century, in general, education on human rights has improved, and many educational systems promote citizen education for students in relation to the knowledge and defense of their rights and the rights of their fellow citizens.

A look on solidarity from the human rights perspective points out the need for discernment of right protection and guarantee spaces, which are specific to a State responsibility that cannot be delegated, and that cannot –and shouldn’t– be undertaken by individuals or civil society organizations.

This perspective contributes to overcome patronizing or naïve insights. At the same time, service learning projects assume that every child, teenager or young person, even those in the most vulnerable situations, have the right to be considered as subjects who are capable of undertaking responsibilities and participating personally in the efforts to transform reality.

A “horizontal” solidarity

Solidarity, understood as the encounter and recognition of the basic rights, is defined by some authors as “horizontal solidarity” and it is clearly differentiated from the traditional “vertical” or naïve solidarity vision.

“Vertical” solidarity tends to focus on charity or assistentialism activities. It starts from a traditional and conservative vision of those who are “in need”, and it intends to serve them with a “vertical” or downward movement that can be identified with patronizing or clientelistic attitudes.

From this perspective, people or communities included in the first group assume themselves as active subjects, as those who have, can, know, possess what to give, and they develop an active role in the solidarity action.

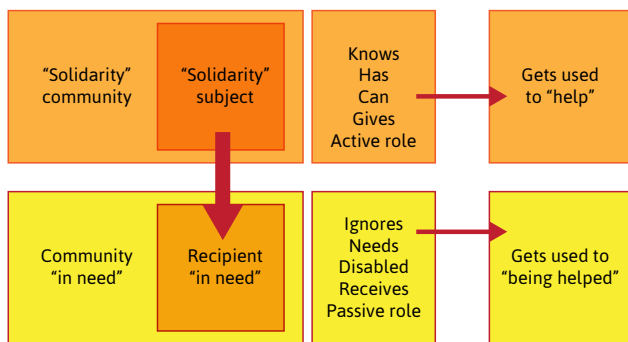


Figure 4: Traditional perspective: “vertical” solidarity.

This attitude places people and communities being served in the passive recipient role, in the place of those in need, the ignorant, and the disabled, whose only role is to receive what is being offered and to be grateful.

This kind of vertical solidarity limits the recipients in the passive recipient role and creates dependency, thus reproducing the exclusion and poverty cycle.

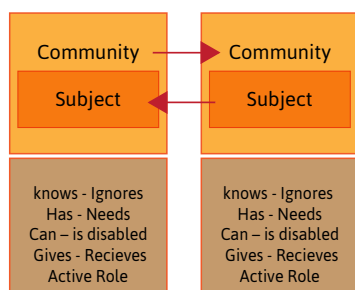


FIGURE 5: “Horizontal” solidarity.

The service-learning proposal aims at going beyond the vertical model, because it recognizes dignity in people and communities and considers them as legal subjects by generating an encounter and a “horizontal” relationship.

“Horizontal” solidarity starts not only from the recognition and the deepest appreciation of the other’s identity and dignity, but also the realistic acceptance that even in situations with a great difference in cultural or economic resources, everyone has something to receive and learn from the others, everyone is capable of giving and receiving, and there is always something that we ignore from the other’s reality, something new that the other can teach us, even in situations of a great academic knowledge gap.

In order to implement “horizontal” solidarity, it is necessary to develop critical thinking, learn to address multiple and complex problems and causalities, and simultaneously consider personal, group, socio-economic, environmental and political aspects.

Implementing this solidarity model has specific consequences when organizing a service-learning project because it involves stop giving the community what the educational institution thinks it needs, or what is convenient to give, in order to establish a collaborative work together with the community subjects and organizations in the territory, and to develop and assess the projects with them.

From a horizontal solidarity model, service-learning projects should focus on:

- sharing, more than “helping”;
- learning from others;

- building reciprocity bonds, looking for equity and developing fraternal relationships;
- being co-players in project design and execution;
- considering others as equals in dignity;
- encouraging even those with fewer resources to consider themselves as capable of developing solidarity initiatives.

As we'll see below, it is possible to find different examples, in this case, in a secondary level institution..

School N° 4-004 “Mercedes Álvarez de Segura”, San Rafael, Mendoza

Experiences: “Production of suitable material and integration of people with Autism Spectrum Disorders”. “Hilvanando y tejiendo sueños”⁴ (Weaving dreams)

This institution thinks itself as part of a community with needs to which it has to pay attention and serve. The main mission of its Institutional Educational Project is building a responsible, solidary and participative citizenship, propaedeutic education and insertion in the labor market.

The school together with the Director of the Autism Spectrum Disorders Research Center (Centro de Investigación de los Trastornos del Espectro Autista (CITEA)) created the project “Production of...”, in which the students –previously trained on ASD- produced teaching material suitable for the children treated in that institution. The project focused simultaneously on the needs of the organization and also allowed to create an activity suitable for the new curricular space of an “integrating Project” for students in the last year of the secondary school.

*Based on the visits and the relation established between the secondary school students and children with ASD, they became interested in generating, within the school, an integration space which could receive children with that disease in a **Textile and Art Workshop**. From the creation of that space, students not only teach them to make art works, but children make their own productions and share them, in a “horizontal” dialogue of reciprocal learning.*

The richness of the experience encouraged the school to add another project in the following years - “Weaving dreams” (Hilvanando y tejiendo sueños) - to work with Down Syndrome children and teenagers. Thus, the service-learning pedagogical proposal became the guiding principle of the school together with community service and solidarity practices.

4 Ministry of Education. National Solidarity Education Program (2013). Awarded experiences of the Presidential “Solidarity Schools” Award 2011. Argentine Republic



1.5.2 The Importance of Students

As already noted, one of the constituent characteristics of a service-learning project is the involvement of students in each of the stages, which is an essential condition that will take different modalities and levels of participation according to the age.

Most of contemporary legislation —among which we can include regulations governing Art Education in the Argentine Republic — includes, among the indispensable goals of the educational system, educating “participative citizens”, “active players” in their learning and in their political and social life.

However, the very idea of child or young “involvement” is often rejected by those who still think of education as a process focused on the teacher more than on the student, those who prefer to discipline more than to educate; while on the other hand, it could be a falsely simplistic idea for those adults who prefer to act as students’ “friends” without accepting the complexities of the teacher’s role.

Current regulations in the Argentine Republic state that

...the school faces the challenge of educating every teenager and young person from different cultures that are fragmented, open, flexible, mobile, and unstable. Therefore, it must address their identities and cultures to give meaning to the school experience and taking into account the relation between their social and cultural conditions and the educational institutions’ conditions. It must guarantee an educational proposal that enhances and takes into account the interests, experience, expectations and knowledge of the teenagers and young people, placing them in the center of the project and the educational scene.⁵

In order to think of a true student involvement in the service-learning projects, the role of the teacher supporting and guiding student intervention will be essential, and paying special attention to their interests as a way of developing everyone’s potential.

⁵ Resolution 120/10 Annex 1 Federal Education Council. Art Mode. General criteria for the creation of the Art Secondary School.

The ladder of participation

From the service-learning perspective, it is not enough that the students are in action. It is necessary to ask if they are really developing a true experience of participation and personal commitment.

Sometimes, when teachers, authorities or community representatives try to start a solidarity project, they create it and organize it to then transmit it to the students when it is already defined. This may be fast and practical, but it is not service-learning. You don't learn to be an active citizen by following instructions from others with external projects.

Experience shows that if students don't "take over" the project from the very beginning, its educational potential won't develop as it will be subsumed to adult dependence.

One of the most valuable and long-lasting learning from the service-learning projects is precisely that children and young people learn to organize themselves and act with different people, and this knowledge is not always achieved in the traditional classrooms.

To explain the concepts of participation and involvement, the metaphor of the "ladder" of participation may be useful. Roger Hart (1993: 10-18) defines it as the capacity to express decisions that are recognized by the social environment and that affect our own life and/or the life of the community in which we live.

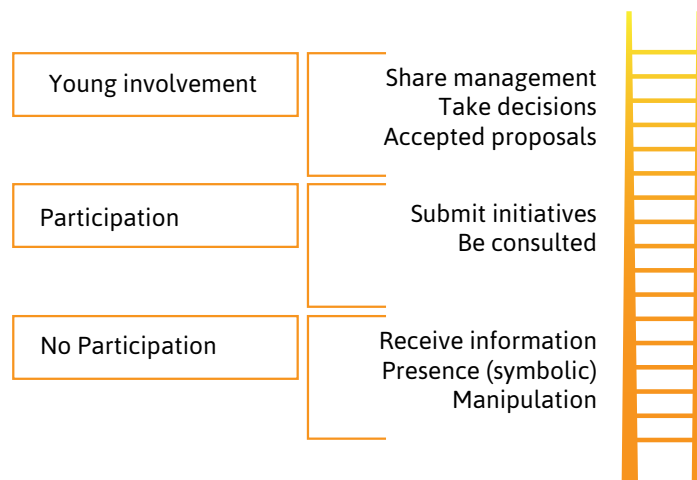


FIGURE 6: Child and Young participation and involvement (Hart, 1993: 10).

According to Adriana Apud (2003: 4), child and young participation

... involves collaborating, contributing and cooperating with common progress, as well as building trust in children and young people and the start of initiative. Also, she considers them as social subjects with the capacity to express their opinions and decisions on the matters that interest them directly in their family, the school and society in general.

A review of the experiences in Argentina shows that children, teenager and young people involvement in AYSS projects can start from very early ages, such as in this experience.

Kindergarten “Arturo Capdevila”, Almafuerde, Córdoba

Experience: “Te regalo mil colores”⁶ (I give you a thousand colors)

Teachers proposed to contribute to a social construction that modified the concept about El Salto –neighborhood where the school is located-, that is considered unsafe, isolated, marginalized from the city activities and, for some neighbors, dangerous.

Therefore, they proposed the children in the kindergarten and their families to make an intervention in one of the busiest places: the shelter, the little construction where the neighbors wait for public transport and protect from the cold and bad weather, and which is located at the entrance of the neighborhood.

The teachers worked with the children exploring different techniques, and they also visited the vicinity of the shelter to work on the images that would be included in the mural.

The irrigation canal where the inhabitants usually rest, bath and fish was an inspiration; different kinds of trees, toads and fishes were included in the images the children started to draw. They made individual and group sketches, and drawings and designs with color pencils and different recyclable materials. To ensure durability of the mural, they chose the mosaic technique for which they called a professor who works with cut tiles and glasses and assisted them in the process. Different curricular areas were involved in the project: Natural Sciences, Exact Sciences, Social Sciences, Technology and Ethical and Citizen Education. Art Languages, through the mosaic workshop, had a leading role. Apart from addressing language concepts and the specific technique, they worked on concepts related to collaboration, cooperation, solidarity, mutual assistance, respect for work, the idea of the common good and the appreciation of their own productions. At the same time, there was a proposal to make a second mural with the parents on another wall of the shelter.

For the school, the promotion of art from childhood has an important role for expression and, at the same time, it helps to build identity and self-esteem, especially if the work done is valuable at local level.

One of the key characteristics of this kindergarten is its focus on society with the aim of contributing, from its pedagogical proposal, to the neighbor’s welfare. Thus, and having observed that the problems that affect its inhabitants are not only economic but also cultural deprivations, the school authorities, together with some families, decided to open a cultural center in the institution, taking into account that the institution is the place where the inhabitants go when they need to raise community issues.

Opening a center was as necessary as teaching children the meaning of art and developing certain attitudes and skills through art experiences, which is essential in the preschool stage.

“Te regalo mil colores” is an improvement of a neighborhood construction performed by very little children together with their families, where art

6 Ministry of Education and Sports. National Solidarity Education Program. Presidential “Solidarity Schools” Award 2016. Finalist institutions. http://minisitiios.educ.ar/data_storage/file/documents/finalis-tas-2016-5901f18a2e963.pdf

learning aimed at making the inhabitants take control of their environment and get involved in taking care of the public good.



1.5.3 Articulation between knowledge and solidarity practice

Service-learning understands that knowledge is a social commodity and a potential contribution to a more democratic, fair world with more solidarity; therefore, it does not agree with learning processes exclusively based on individual growth, but also as part of a larger building process of common good.

Therefore, AYSS projects aim at identifying knowledge that is more relevant and applicable to solve significant problems in reality and not only theoretical problems raised in class.

The close relation between theory and practice and the usual need of articulating multidisciplinary knowledge make service-learning practices move away from traditional encyclopedism and get closer to epistemological paradigms more in line with current scientific developments (cf. Herrero, 2002: 107).

From an interdisciplinary point of view of the knowledge included in the academic and emotional environment and social development, learning can be articulated with solidarity action.

“(Learning-service) intends to strengthen a humanist and not technocratic approach of the educational activity, considering academic learning as an essential, but not excluding, part in the development of free people, who individually and collectively assume their historicity and transformation possibilities” (CVU, 2004: 6).

The XIX century illusion of “neutral knowledge”, rejected in the XX century, has been challenged from new paradigms, among which we can mention participatory action research (Fals Borda, 1987), committed research or community-based research (Munck et al., 2014; GUNI, 2014).

From this point of view, the service-learning proposal is strongly related to project-based learning models and problem-based learning models, as well as to other active pedagogies.

Project methodology enables children to be the main players in their own learning (...) through their active involvement and the acquisition of new knowledge from the already acquired (significant learning), to think and apply

them in other social and communicational contexts (functional learning).
(Muñoz Muñoz y Díaz Perea, 2009: 101-126)

In the case of service-learning projects, children, teenagers and young people have the opportunity to get involved with their community context, and to develop significant and functional learning there —and not only in the classroom—. The experience shows that solidarity motivation strengthens self-esteem and also the interest in learning and developing new knowledge.

The children and young people's world is filled with non-verbal languages that involve image, sound and movement, and materialize with traditional technical procedures such as through new technologies. They take over the communication instruments that let them express in very different ways. Graffiti, music groups, dancing, communication media, audiovisual productions, videogames, digital image, design, among many others, turn out to be strategies to express themselves in today's world.

Therefore, to place the learner on the center stage involves planning innovative actions that regain their practices, their cultural consumption and that let them develop expression and creativity in interaction situations with other subjects. In this sense, the service-learning proposal offers strategies to allow student involvement by proposing that the projects are developed in real contexts that involve the community as an active player, in this case with the art production, and that let the public be in contact with the production.

It is important, then, that institutions promote projects that recognize and regain children and young people's cultural consumption and initiatives, and that strengthen their own ways of building their personal and social side by making groups that promote the exchange between the students and the community.

Service-learning pedagogy develops within these new paradigms in which school learning is closely articulated with solidarity action, and emphasis is given to the crucial involvement of students from all the educational levels in the committed research processes developed by scholars and community representatives.

In this sense, from this service-learning approach, it is not possible to genuinely change reality without scientific rigor being applied to project planning and development, and without taking into account the social relevance of research and teaching.

From the learning point of view, service-learning projects aim at simultaneously developing the "four pillars" or challenges of the XXI century education as stated by UNESCO in its famous report (Delors, 1996).

- **Learning to know:** the purpose is that solidarity activity improves motivation and allows appreciating new meanings from learning, applying theoretical knowledge in real contexts and generating new learning.
- **Learning to do:** field activities should allow developing basic skills for life, work and active citizenship, such as team working, taking decisions in unexpected or difficult situations, undertaking responsibilities and communicating efficiently.
- **Learning to be:** solidarity activity and systematic thinking about the values and attitudes involved in the activity aim at promoting the development of pro-social attitudes and resilience capacity; that is to say, facing difficulties, overcoming them and being positively transformed by them.
- **Learning to live together:** it aims at developing, in the field, education for practical and direct citizen and social participation. Solidarity projects create opportunities to positively interact within the school group as well as in the interrelation with people, organizations and different social realities.

The service-learning proposal aims at wondering, from all the disciplines, “Where do I start?”, “How can I do?” to transform our near world and answering with facts to start the way for a more comprehensive and our own transformation.

In summary, service-learning simultaneously comprises disciplinary knowledge, the know-how, education on values and active citizen participation.

Chapter 2 deals with some specific characteristics in Art Education, an area of knowledge that comprises several disciplines, which are present in the different educational levels and specific education institutions when defining AYSS projects.

1.6 Quality criteria

Service-learning proposals may, or not, be sustained in the educational institutions, whether as experiences related to a group, a teacher or more.

Schools often develop individual projects that, even being successful, depend almost exclusively on the leadership and initiative of a teacher or authority. Sometimes, a teacher “takes over” the service-learning proposal and transforms it in a personal mission, but he is not open to team working with others. This kind of projects can be highly creative and generate great enthusiasm in students, but their sustainability depends on the continuity of the teacher in the institution or on the degree of interest in continuing with the project, and it is difficult that it becomes part of the institutional culture.

The best scenario for service-learning projects is when the initiators of the experience are capable of making agreements with the teachers, directors, families and community representatives, and promoting leaderships among the students that help projects to genuinely become “property” of the whole school.

From collective experiences, sustainable projects can be created, more complex programs can be generated and institutionalization processes of service-learning programs can be developed, until it becomes a way of teaching, learning and interacting with the community. This requires consistent institutional policies that promote interaction between the school and its environment, and that encourage the inclusion of service-learning projects to the Institutional Education Project as an integral part of the school’s identity and mission.

Now, as expressed by María Nieves Tapia (2006: 25),

A good service-learning project allows, on one hand, improving learning quality, and on the other hand, opening spaces for young involvement and citizen participation, and it allows offering contributions to improve the community’s quality of life, strengthening social networks and creating synergy among the schools, the civil society organizations and government entities at the service of common good.

Service quality criteria are related to several factors:

- duration and frequency of the activity;
- positive impacts measurable in the community’s quality of life,
- effective satisfaction of the recipients;
- possibility of reaching short and long term objectives of social change, and not only meeting the urgent needs for a single time;

- creation of inter-institutional networks with community organizations, OSC and government institutions and/or
- sustainability of the proposals.

Learning will be intended and good quality if:

- the service activities allow explicitly using disciplinary contents, skills and values supported by the institution's educational project, and
- the solidarity activity and dialogue with the community feed back previous knowledge and give rise to new learning, new research and new personal and group developments.

The service-learning project will expand and become even more sustainable if it takes advantage of the action and synergy from other institutions that act in the community, social organizations, state entities, and companies to make agreements, arrangements, alliances or networks. Its achievements will strengthen social structure, engaged citizenship and common good.

CHAPTER 2:

Service-Learning in Arts

From the beginning of schooling, in the Preschool level, until completion of the Secondary education, all children and teenagers have access to art knowledge from such disciplines as music, visual arts, drama, dance and audiovisual arts. At the same time, it is possible to access specific-training institutions to go through vocational art experiences or professional or teaching courses of study. That is, arts become present in educational institutions as an integral part of the general and mandatory education and as an optional alternative for those who want to have a specific training.

Several conceptions and meanings have characterized the presence of arts in the education system, which still usually form part of the ideas and representations from specialists in the area and the community at large. In many occasions, we often hear those who affirm that: "...not every child is born for arts..."; "...only those who have talent can access..."; "arts is a link to the spiritual side of the human being..."; "it is important that children enjoy and have fun..."; "...it is essential that students express themselves, the teacher only guides them..."; "...arts promote creativity and sensitivity..."; "...it is a language, so you need to know its very own code for expressing..." These and many other statements account for the different positions and approaches, sometimes contradictory, crisscrossing and tensioning art teaching:

- The talent or the innate gift which only some people have is the only way for becoming an artist.
- The development of expression and creativity implies that the teacher should promote their rise without interfering.
- The art alphabetization requires an exhaustive knowledge of the very own codes of each language and their use in the production.

When we think in the presence of art learning in education, we often hear previous positions that in some occasions put the emphasis on the innatism, in others, on the potential for the development of sensitivity, expression and creativity; however, these are not distinct features of the area.

Currently, there is a consensus about considering arts as knowledge capable of being taught and learnt, with the main objective of developing the esthetic-art interpretation. This conception implies that learning disciplines of the area is related to production and analysis, in which concepts from art languages and their technical and constituent procedures are involved to build sense. This knowledge is not addressed from other disciplinary fields and become essential to understand the world complexity and to value the manifestations we live with every day. Therefore, it is also a crucial knowledge for the exercise of citizenship.

Some of the most significant aspects to remark regarding the development of esthetic-art interpretation may be summarized as follows:

- Arts are a language from the cultural-symbolic point of view. Art manifestations are social representations, subjective manners of looking at the world.
- Art Education implies the training of critical subjects, sense producers who are related to their context where they interact through art practices.

- Art Education requires an inter-disciplinary knowledge for the world understanding.
- The theoretical dimension is essential to form a critical judgment towards art and esthetic manifestations.

Before moving forward to the particularities of service-learning projects in arts, and with the aim of observing its potential, we will revise some features adopted by Art Education in the education system. Although we individualize some matters that have to do with the structure adopted by the Argentine Republic, these can be transferred to any other education context.

Currently, within the framework of the Argentine Education Law No. 26,206, under the objectives scope, it is established that *“the education provided shall promote the creativity, the taste and the understanding of the different art and cultural manifestations.”*

That is how Art Education is made present as an integral part of the education system — enabling access to such knowledge of the area for all children and teenagers — in the following environments:

- In mandatory education, that is in Preschool, Primary and Secondary levels, and in the several Modalities⁷, through art disciplines comprising the area (Visual Arts, Music, Dance, Drama and Audiovisual Arts).
- In specific and optional proposals developed in specialized institutions, both for children and teenagers and adults, through vocational proposals, middle-level training courses and higher-level training for professional artists and teachers.

Both in mandatory education and in specific proposals, it is essential to train students to be capable of:

... interpreting the several socio-cultural productions with a critical and committed view as free, democratic and solidarity individuals in the pursuit of building identity and transforming the reality⁸.

That said, these are not the only capabilities that make art presence necessary in the education of all children and teenagers, without distinctions. Thinking in art teaching requires overcoming such approaches that have resulted in a strong disconnection with the given context, placing it in a universal perspective where local aspects are unknown, with activities, in the best scenario, with a unidirectional dynamic “for” the community, that imposes “cuts” from arts and culture, and where there is no interaction and identity practices cannot be recovered. Then, it implies projecting alternatives to enable people to access and manifest themselves through arts, understanding its transforming power as driving force for social change; encouraging collective experiences in and with the community to enhance self-esteem, and to promote the dialogue and the agreement with other individuals on the basis of inclusion and respect for diversity.

⁷ Here we make reference to the modalities set forth in the Argentine Education Law No. 26,206: Professional-Technical Education, Permanent Education for Teenagers and Adults, Special, Rural, Home and Hospital Education, Contexts of Deprivation of Liberty and Bilingual Inter-Cultural Education

⁸ Resolution No. 111/10 of the Federal Education Board. Art Education in the Argentine education system. Argentine Ministry of Education. Page 11

2.1 Art and Solidarity Practices

One of the features of contemporary art experiences is that they are put into practice through the management of collective projects. Some examples of this are urban and street art groups, drama, dance or music groups, which are inter-disciplinary collectives creating interventions, performances, shows, audiovisuals —among other art experiences —in different spaces usually outside official production and circulation environments; slipping into the public space, and, nourishing from their dynamic, where social issues are articulated in their esthetic speech, creating strong bonds with the context, inviting the audience participation, and sometimes, challenging it to be participants and even co-creators of production experiences.

In a world that *“for solving its biggest problems takes ensembles, not soloists”* (Jeffrey C. Walker ⁹), art practices show, among other matters, how they maximize the collaborative work of multi-disciplinary groups which are strongly committed with the community problems.

In such respect, educational institutions should think about other strategies to teach art disciplines, other manners of relating students to knowledge. Solidarity service-learning may be one of them.

The service-learning pedagogy recognizes that anyone can learn from the community and in the community. From the epistemological point of view, knowledge is conceived as a social good, encouraging the collaborative and committed action-research and the dialogue between scientific knowledge and popular and ancestral knowledge (cf. GUNI, 2014). Service-learning is an opportunity for relating students to art practices, both traditional and contemporary manifestations from a creator side, acting with others and serving as innovation and transformation vehicles.

Art learning at school requires establishing bonds between curricular knowledge and community art practices, recognizing the necessary articulation that should exist between them. In such respect, the specific knowledge from such disciplines comprising the area and the curricular and organizational particularities of educational institutions offer a potential specially tailored for the development of art and cultural projects of solidarity service-learning which provide an answer to context problems and enable identity construction in the cultural diversity, including views and senses from several community players.

Institutions should consider including art projects which promote community and solidarity actions with different social organizations. Projects developed from the area have the possibility of reaching a visible impact and obtaining results that would be more difficult to achieve from other type of institutions or curricular spaces. Some examples of this can be found in the actions taken by several institutions:

9 http://www.huffingtonpost.com/jeffrey-walker/solving-the-worlds-bigges_b_5925092.html

Primary School “Ecuador Republic”, city of Cordoba

Experience: “We, the Artists”¹⁰

The effective participation of any institution, the dialogue between the school, the families and the community, allowed the recovery of a public space that was created to promote the meeting among school groups and neighborhood’s artists who transmit the local cultural heritage, as strategies for reality transformation and social integration. They built sculptures that were exhibited in the neighborhood, in a new square that was made with the help of the town hall authorities. In this way, these sculptures comprised a memorial called “Eternal Absences” in memory of neighbors who passed away - teenagers among 15 and 20 years old- which became a kind of popular sanctuary where memory is kept alive, violent death is given its true meaning, and the life of a neighborhood experiencing constant violence takes a different meaning.



Professional Training Center No. 24, City of Buenos Aires

Experience: “Artigas Milonga: Dancing and Building the School”¹¹

This educational institution placed in the Buenos Aires’ neighborhood of Flores organizes its training courses from a service-learning perspective. “Artigas Milonga...” is one of the institutional projects developed, consisting in holding a “milonga” (typical Argentine ballroom dance) on every second Saturday of each month organized by students and supplied with their own productions made at the several school workshops. The objective of the event is to raise funds to finance the “Misiones Project”, a solidarity service offered to educational institutions of the province of Misiones which are in a vulnerability situation.

The relationship between the neighborhood and the participation of all the educational community in this event, which has become a tradition, allowed that the “Misiones Project” “instead of taking out the funds of the Cooperative, as it usually happens in the beginning, it has contributed with more resources, bonds and a shared joy”, as the School Head expressed. Although the

10 Argentine Ministry of Education. National Program of Solidarity Education (2014). These experiences won the Presidential Award “Solidarity Schools” 2012. Argentine Republic.

11 CLAYSS (Spanish acronym for Latin American Center for Learning and Solidarity Service) – Natura. Believe to See. (2012) Seven experiences inspired in education. Buenos Aires.”.

experience with the original school concluded, funds still being raised are used for other educational centers in Misiones.

This employment training institution, which is aimed at the training of citizens with a collaborative spirit and is aware of the surrounding environment, has found in art manifestations an essential tool to promote solidarity values.



2.2 The curricular insertion of Art Education in AYSS projects

Solidarity service-learning comprises a didactic strategy which requires organizing the curricular contents under a global and significant approach which mainly relates school knowledge to daily life.

Art Education projection towards the community in a solidarity sense becomes an opportunity to enrich school art learning. In such respect, service-learning projects may arise:

- From Art Education, by structuring the central project learning: this means that proposals are organized from an art discipline or integrating diverse disciplines.

In the experience above mentioned (see page 27) from the Secondary School of Mercedes Álvarez of Segura from San Rafael, Mendoza, the service-learning project conducted in the last year of the training course consists in the Design and production of didactic materials for children and teenagers with ASD (autism spectrum disorders). In this case, project-related curricular contents go from VISUAL ARTS and DESIGN, disciplines which received contributions from PHYSICAL EDUCATION, as to the work with motricity problems characterising the autism spectrum, and from ETHIC AND CITIZEN EDUCATION, mainly concerning integration and value topics.

- Starting from a project with a broader inter-disciplinary network where art education makes its contribution from its specific knowledge in proposals that combine knowledge from other areas.

*The Basic Secondary School No. 12" Mons. Angelelli" from the city of Berisso, Province of Buenos Aires, works in **the wall painting design, the organization of a local museum and cultural and touristic activities**. The starting point is the articulation between the subject matters of HISTORY AND ARTS, by conducting a historic research in support of the wall painting production; in turn, other subject matters such as COMPUTING AND ETHIC AND CITIZEN EDUCATION, among others, collaborated with the project that looks for the*

valuation and promotion of the local historic heritage.¹²

- Contributing to a Project centered in a different topic arising from other subject matters with their own perspectives, where activities from the Art area are incorporated.

The Special School 501 from Salliqueló, Province of Buenos Aires, through an alliance made between the institution and the local hospital, conducts every year a Blood Donation Campaign. To such purpose, students make TV spots and organize several activities aimed at calling upon and attracting neighbors; one of the activities consists in celebrating a festival during the blood donation day, where all students make art and entertaining activities. The project-related curricular contents are focused in EDUCATION FOR HEALTH, and activities from MUSIC and ARTS are also included.¹³



2.3 Solidarity Service-Learning Projects in Art Education

Art classes developed in several levels and modalities at Common Education, as well as at specific-art training institutions¹⁴, are suitable spaces for creating service-learning projects which consider the area relevant role as a specific environment to enable knowledge acquisition and to develop capabilities that allow addressing different interpretations of the reality, so that everyone is recognized in their differences, reach a more fair access to material and symbolic resources, and relate in a solidarity manner to others and within the territory¹⁵.

12 CLAYSS (Spanish acronym for Latin American Center for Learning and Solidarity Service) – Natura. Believe to See. (2012) Seven experiences inspired in education. Buenos Aires.”

13 Experience presented to the Presidential Award “Solidarity Schools” 2015. Summary made from the Form and annexes presented to the Award Jury.

14 Comprende las Escuelas Vocacionales de Arte, las Secundarias Especializadas, las instituciones de Educación Superior en Arte y las instituciones de Nivel Medio con trayectos vinculados a la formación artística

15 Resolution 111/10 CFE. Argentine Ministry of Education. Art Education in the Argentine Education System

2.3.1 Several Activity Types of Solidarity Service-Learning Projects in Art Education

There is a well-known proverb which says: “Give a man a fish, and you feed him for a day; teach a man to fish, and you feed him for life”. This phrase contains a tremendous wisdom putting the emphasis on the outcasts’ main role and development of capabilities, rather than the repetition of situations that may make them more dependent

So true is the proverb as the comment made by an organization leader about it:

“sometimes, you need to eat first to be strong enough to lift the fishing rod, and if you are not close to the sea, or at least a pond, although you are taught how to fish you will have nowhere to do it.... (cf. Tapia, 2015:127).

This comment is so realistic that can be useful to identify three elements symbolizing the possible dimensions or typologies for the solidarity service offered by service-learning projects.

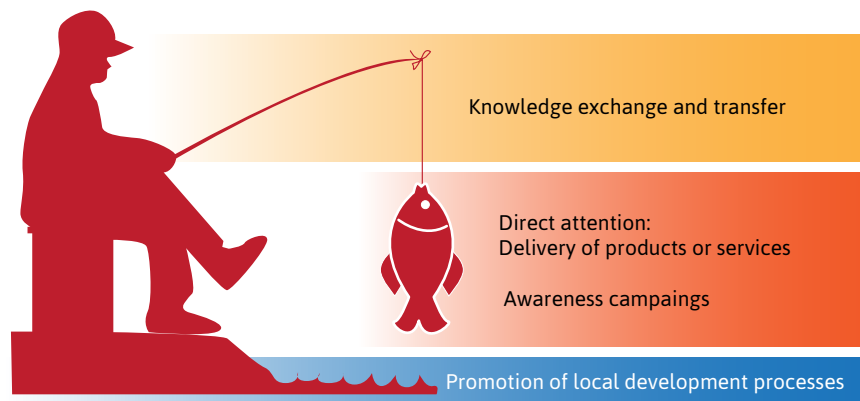


FIGURE 7: The fishing rod, the fish and the pond: the three dimensions of solidarity activity.

In this metaphor, the fish symbolizes products and services distributed in the direct attention of emergencies, as well as the awareness campaigns that instead of products provide information that can be either relevant or understood by the target population.

The fish rod represents the **exchange and transfer of knowledge** allowing individuals to deal with their own problems in an autonomous way.

Finally, the sea or the pond makes reference to the territories or communities, to the environmental context, and to the need of promoting local development processes contributing to the general welfare of an entire population.

The several types of social activities proposed require from students some knowledge which is progressively more complex. Picking up a spaghetti package from the home cupboard or distributing vegetables (direct attention) require less knowledge than designing a flyer for dengue prevention (awareness campaigns) and much less than the necessary knowledge to keep up a tutoring or training program for community leaders on sanitary problems, or how to take care of a home garden and have a proper nutrition (transfer of knowledge). Actions such as the improvement of water quality or urban recycling mechanisms, the promotion of production ventures or the development of strategies for the valuation of historic heritage (driving the local development) often involve not only longer times but also more complex knowledge and a higher level of alliances with other community players.

It is important to remark that it is possible to conduct service-learning projects by

developing any type of the presented solidarity services, or by combining more than one of them, as we will see in the following experiences.

Many of the institutions often simultaneously make the three types of solidarity service: direct action or awareness campaigns, exchange of knowledge or development promotion. However, it is convenient to think each project as a contribution in a progressive improvement and change process, which starts from the very simple, from the improvement of the closest environment, and moves forward to social transformations that brings up capacity, manners of doing things, attitudes and legislation favoring new developments.

According to local realities and community needs, it should be considered which solidarity actions are suitable for the students' age and knowledge, and which other interventions may be developed by the school, or the whole educational community, to collaborate with the action of Public Organizations or Civil Society Organizations aimed at local development.

We will see below some examples of how these three big dimensions of solidarity activity may be expressed in service-learning projects in Arts.

2.3.2 Direct attention: production and delivery of products and services, awareness campaigns

One of the essential features of art education is addressing the specific knowledge of each of the disciplines through production, which gains meaning when is socialized and set as a society transforming practice.

The production of goods and services in Art Education may include making art and utility objects from several materials and with conventional and non-conventional tools, which may be later exhibited or traded; making wall painting, sculptures, monuments, or several permanent or ephemeral interventions that may be located in public spaces (buildings, squares, parks, etc.)

Here we make a special consideration to the performing of art production activities contemplating the relationship between art and technology, considering the prevailing role adopted by audiovisual means, Internet access and social networks, whether in the individuals' cultural consumption as in the use of a wide range of devices and digital means for production (computers, cell phones with embedded cameras and audio functions, among others).

Activities may be related to the audiovisual production of videos, documentaries, animations, short films, digital art, photography, illustrations, cartoons, design projects, edition of magazines, books, newsletters, etc.; and the promotion of audiovisual productions (for example in cinema cycles opening discussion instances aimed at the development of a critical and reflexive capacity), which may be done through the articulation with local communication media, advertising studios, publishing houses, cultural centers, foundations, clubs, halls, among others.

Below, two examples from secondary schools are described.

Art Secondary School “Prof. Francisco A. De Santo”, La Plata, Buenos Aires

Experience: “Art for the soul: restoration and art intervention of separating screens for the rooms of terminally ill patients”¹⁶

This experience arises from a need of the Palliative Medicine Service of the Interzonal General Hospital of Acute Diseases (H.I.G.A, for its Spanish acronym) “Dr. Rodolfo Rossi”.

The professional team responsible for the assistance of terminally ill patients thought it would be beneficial for the patients and their families who undergo painful situations, to turn to Arts as an alternative to improve the patients’ quality of life.

That was how they made contact with the authorities from the Secondary School to evaluate the possibility of making an art intervention with school students in such separating screens used to create a more intimate space between beds of patients who are in a same room. Finally, an agreement was reached between both institutions to give answer to such request.

Students from the 5th year, lead by their teachers, made an emotional and color psychological impact study which allowed them to produce motivational works composing and designing figurative and abstract images. They made drafts of such works that would be used to intervene the screens and presented them to the Hospital for a joint selection of students, teachers and the Service team. Students refurbished the screens and made the selected works: 40 panels painted over 10 structures that were delivered to the Hospital as a result of such experience that the students called “Art for the soul”.

The new panels were highly valued. Nurses remarked that they “make rooms brighter” and “cheer-up the hospital stay”, and at the same time, it was exciting to see the patients’ reaction when they visualized the art experience. And for the students, it was positive both in the creative as in the personal aspect.

*The experience “Art for the Soul” had a multiplying effect within the school. Teachers and students from other years continued the experience: they reached out the Hospital authorities to offer a wall painting production in the Childcare service. The activity served as a vehicle of several curricular contents, among which we can mention: **Composition, Color Psychological Theory, Schools and avant-garde movements of the 20th Century, Pictorial Intervention Techniques: Oil and Acrylic Painting on Board.***



¹⁶ Argentine Ministry of Education. National Program of Solidarity Education (2013). These experiences won the Presidential Award “Solidarity Schools” 2011. Argentine Republic

Secondary School Mapu Mahuida, Bardas Blancas, Mendoza

Experience: “Cinema at the School, Scene 2014, Shot 3”¹⁷

“Mapu Mahuida” (mountain land) is the legend that you see when going on the road to Chile through the Pehuenche mountain pass, at Southern Argentina. And between those mountains you can see a small green water village called Bardas Blancas, located at 65 km at the southern part of the city of Malargüe, in Río Grande District, Mendoza, at 700 meters above the sea level. (...)

Bardas Blancas is a 300-hectare village with a small community of around 150 inhabitants. The green spot will attract your attention since the 65 km travelled to get there are arid ground and with very little vegetation. And you will get even more shocked when finding a small and cozy school called “Mapu Mahuida”, made of stone and chalk.”

This is how students from 4th and 5th year introduce their school with a farming orientation, through the short audiovisual made by them within the framework of the Project “Cinema at the School”, whose solidarity service is focused on building an inclusive entertainment and cultural enriching space through the itinerant cinema and the cinema-debate.

This educational experience allows integrating the curricular learning with solidarity actions aimed at reuniting the community from Bardas Blancas and from other neighboring towns. **The film presentation and the following debate are valuable actions to strengthen community bonds**, since they allowed project recipients —villagers from a remote area who have little or no possibilities at all of entertainment —and students themselves exhibiting, reflecting and discussing on political, social, cultural, ethical and ideological matters. In addition, the teachers’ intention was aimed at enabling teenagers to identify and evaluate the different perceptions on a same fact, and to build their own perceptions, as well.

They started with commercial film presentations within the community, following by the projection of short films produced by the students, and ending with the itinerant cinema visiting neighboring towns. In this way, they formalized an integration and entertainment space, while encouraging inter-institutional relationships.

Through this experience, the teaching staff proposed to develop the teenagers’ capacity for project creation, enabling them to express their concerns and expanding the possibility of participation. To carry out this proposal, some activities were created so that students become familiar with the documentary genre in the format of short films, in addition to proposing analysis by watching selected films.

In sayings from the teacher responsible for the project: “Educating teenagers in film arts is a bet to their critical capacity and sensibility as spectators and creators. (...)”

Students not only participated in the pre-production (writing scripts, making the storyboard and the shooting plan), in the production (making the film), and in the post-production (editing the material to be projected), but they also made the film promotion (through radio broadcasting, posters, brochures,

17 17 Argentine Ministry of Education. National Program of Solidarity Education (2015). These experiences won the Presidential Award “Solidarity Schools” 2014. Argentine Republic

flyers and advertisements), and, finally, they organized the debate after projecting the film. They had also the idea of making film projections at local primary schools.

The project was enriched by several disciplines: **Exact Sciences, Social and Human Sciences, Language and Literature, Technology, Economy and Management, Ethic and Citizen Education, Organizational Communications**, all of which formed part of the knowledge areas which developed their contents according to the activities designed, allowing students to enrich their cultural and communicative skills from the production of audiovisual stories and the construction of new a learning for the reality understanding and analysis.



2.3.3 Knowledge Exchange and Transfer

Numerous service-learning experiences in the field of Art Education imply the knowledge exchange and transfer through workshops and collective art practices related to production practices in the several disciplines comprising the area. These may be conducted from basic disciplines (visual arts, music, dance and drama), from new disciplines (design, multimedia, audiovisual arts) or by working with the particularities of each discipline (forming choirs, orchestras, rock workshops, photography workshops, serigraphy, digital art, illustration, air dance, clown, among other alternatives).

Dance Municipal School of Mar del Plata, Mar del Plata, Buenos Aires

Experience: "Growing together as social players"

Through this experience, it is possible to see how a Classic and Contemporary Dance training institution is related to the community in solidarity practices, performing for almost 40 years choreographic exhibitions at local schools.

The performance of the service-learning project from which didactic functions are developed in educational institutions (and in all such institutions from those communities so requiring) maximizes the knowledge provided by the School, whether for those who choose to be trained as teachers or for future professional dancers.

It is important to remark in this experience, on the one hand, the role played by students as future teachers and dancers, as workers of the

culture comprising a specific-knowledge producing collective from their own practice, and, the value added by the interaction with the community, resulting in a constant critical and reflexive revision on what to do, as a source of investigation.

On the other hand, it enables the community to have access to art experiences as spectators or creators, through workshops offered by the students from the institution. In such respect, the requiring institutions have free shows that may be thematic-oriented according to the specific needs: working—through Dance— environmental problems, violence, road safety education, etc.

This experience allows observing how students put in practice such knowledge learnt in classroom; in turn, the show performance improves the conditions of professional exercise and allows learning about different realities.

To sum up, we highlight this experience value due to the impact on the participating institutions, the possibility to access to a discipline that, in general terms, is not found in the curricula of mandatory education (preschool, primary and secondary school), expanding cultural horizons, mainly in children under vulnerability conditions, who have access to dance production-related practices. On the other hand, for those who are trained as teachers, or for the professional exercise of this discipline in any of its manifestations, it gives them the possibility of developing expressive skills and sharing them to the community, questioning their surrounding culture.



2.2.4 Contribution to local development projects

Art Education may contribute to the performance of actions favoring local development, creating closer bonds and reevaluating the cultural heritage of the environment intervened with such practices arising from school activity.

The promotion of several art languages in the community is in itself a contribution to the social fabric, to the development of expression, creativity and critical thinking, and to the strengthening of identities of all the involved players.

Students' activities involving art practices may form part of complex inter-disciplinary projects addressing significant local problems, for example by contributing to their communication and visibility or supporting public interest campaigns, as the already mentioned case of the Special School of Salliqueló (see above).

Art activities may be related to the organization of concerts, festivals, cultural cycles, the performance of drama plays, dance and music shows —which, in turn, require scenography, light and sound technical assistance, direction, custom design, event musicalization —, performances, interventions or actions in non-conventional spaces (squares, public buildings, community centers, etc.). It is highlighted the potential of these experiences aimed at the active participation of the community intervened, becoming a highly significant alternative for a mutually enriching teamwork. These forms of organization imply the contribution for the conduction of awareness campaigns on specific context-related problems and needs.

Within projects framed in the contribution to local development processes, proposals of recovery and reevaluation of local traditions and cultural heritage may be outlined, considering the essential place that this problem occupies within the Art Education field.

It is important to consider, in addition to material goods comprising the urban heritage, documents, art objects, etc., all such manifestations of immaterial nature forming the Intangible Heritage which are important identity references for communities and social groups: knowledge, celebrations, rituals and fests, markets, fairs, sanctuaries or other spaces where the community is gathered and produce collective cultural practices.

Service-learning projects are a channel for educational institutions to commit themselves with the recognition, reevaluation and preservation of the art and cultural heritage of their communities, intervening, with a wide and inter-disciplinary view, on such problems affecting art objects and cultural goods of the community.

It is also important to mention a series of community practices: ideas, experiences that they have made their own through history, some of them currently prevailing in the social life and others which may not be effective in these days but form part of their identity features.

We refer to traditions or expressions inherited from the ancestors, whether they be oral stories, fests, knowledge related to popular art practices (dance, music, techniques for the construction of craft objects, popular festivals, among others), comprising the intangible cultural heritage, which is important to preserve to enrich the cultural identity towards the growing globalization of the modern world.

Service-learning projects have become a highly-value strategy to recover, understand and promote art and cultural practices, making closer bonds with the community members at contributing to the dialogue among cultures and promoting the respect for diversity. Following, we will see some experiences addressing central questions for the local development from several art languages.

Incorporated Private Technical School No. 2046 “Jesús de Nazaret”, Rosario, Santa Fe

Experience: Collaboration with a reception center for women sexually exploited and awareness on human trafficking.¹⁸

In 2007, the human trafficking concern was not discussed as publicly as it is in the present, but for students from this school located in the suburbs of the City of Rosario, human trafficking was already a concern in their daily lives. On the one hand, because in their neighborhood some girls and teenagers disappeared in hands of human trafficking networks, and on the other hand, because the school religious congregation of the Oblate Sisters, was running the “Mother Antonia Center”, a center for reception, work training and promotion of micro-businesses for women who have been sexually exploited.

*Students were collaborating with different Center activities, and in 2007, the teacher of **Drama proposed them to investigate on human trafficking** as the possible central topic for the drama play of that year.*

From researches, material reading and debates, the students’ motivation was boosted to develop awareness activities on such problem, and they proposed the need of generating public debates to demand active policies against human trafficking.

One of the central activities to raise awareness from community teenagers and adults was the creation of a drama play which represented the several mechanisms related to human trafficking. The play was released in the school, and then was repeated in other educational and community institutions in the city of Rosario. In the end of the drama representation, students participated in activities of reflection and debate with the audience. In addition, a video of the play was filmed and edited, so that reflection and awareness on this problem may reach a higher number of institutions.

Students also presented the results of their investigations and demands for more active policies before the Commission of Human Rights at the City Council of Rosario. The Commission received the initiative, raised it to the City Council and invited the School to participate in the first inter-sector meeting held in the city on human trafficking as violation of human rights.

At the curricular level, the experience articulated contents from the Institutional Defining Space called “Expression Workshop: Drama”, from the Research and Social-Community Intervention Project, as well as from Social Sciences, Language and Ethic and Citizen Education.



¹⁸ Argentine Ministry of Education. National Program of Solidarity Education (2008). These experiences won the Presidential Award “Solidarity Schools” 2007. Argentine Republic.

Art Secondary School No. 49, Tilcara, Jujuy

Experience: “Workshop of construction and repair of native musical instruments”¹⁹

Tilcara community is characterized for having a deeply rooted Indo-American identity with a long-lasting cultural heritage comprised by ancestral customs and knowledge from Andin tradition.

In this region, music is part of the inhabitants’ daily life; sikus, quenás, cajas, erques, erquenchos, single and original instruments made from natural elements, which are used to play music. The sikus, one of the most popular instruments, is made from the sugar cane and implies a complex, fine and detailed manufacturing process.

Music from the sikus is a manifestation of the Andin identity: only in Tilcara and its surroundings, there are more than 50 music bands which participate in ceremonies and festivals held throughout the Puna region. They got prepared well in advance and require a huge organization where all the community participates. The most important dates are Easter and the Pachamama worship. Every year, between 5,000 and 10,000 people from all parts of the country and from abroad come to see these rituals. This musical practice has a purely community nature. “It is a ritual— teachers explain — which offers musicians the possibility of receiving values and acquiring concepts such as solidarity, cooperation and teamwork.”

Among other aspects, the maintenance and construction of new instruments are also important, so teachers and students from the Art Secondary School No. 49 of Tilcara proposed organizing this workshop to repair and build Andin wind instruments and to train those interested in repeating the experience in other towns.

Building these instruments is as difficult as learning how to play them. Students worked on manufacturing, testing and tuning instruments at the Wind Instruments Lessons I, II and III. For this, they exchanged knowledge with their predecessors, neighbors and teachers.

This experience allowed them the transfer of knowledge and the training of new specialists from other urban and rural areas of Tilcara. Each sikuris band could build and repair its own instruments.

At the curricular level, the experience articulated contents from Exact Sciences, focusing on the study of lengths and fractions, and the use of special rulers and gauges to resolve aspects of instrument construction; from Natural Sciences, studying on cane types, origins, classification and selection for sikus construction; from Social and Human Sciences, studying the origin of native instruments; from Economy and Management, working on instrument construction processes, calculations and estimations to purchase raw material; and as one of the main subject matter, from Art Languages, teenagers learnt how to read scores, diatonic and chromatic scales, they learnt on American encryption, and how to use the necessary tools for sikus tuning.

The school music from Tilcara is the only school specialized in music in the entire Quebrada region. The high impact of the experience and the demand

¹⁹ Argentine Ministry of Education and Sports. National Program of Solidarity Education (2016). These experiences won the Presidential Award “Solidarity Schools” 2015. Argentine Republic.

levels required expanding and strengthening the network of training centers and the number of promoters from the luthery workshop.

The workshop implementation is a valuable tool for the students to improve their self-esteem by building their own instruments, recovering and consolidating their ancestral traditions.



Primary School No. 9 “América”/ESB No. 12 “Monseñor Enrique Angelelli”, Berisso, Buenos Aires

Experience: “Memories”²⁰

The solidarity service of this proposal is focused on the promotion and preservation of the historic heritage, on the awareness and dissemination of the local history and on a wall painting production on the New York Street.

Actions are aimed at recovering the community memory which, at the end of the 20th century, had the New York Street as its main meeting point, and was considered a symbol of a prosperous Cosmopolitan city. Some testimonies from the local people collected by the students account for this:

The New York Street was very nice; it was called “the thousand leagues-streets”. There were people from everywhere; it was not easy to communicate. In the first years, everyone continued talking in their own mother tongue.

...there were plenty of stores, above all, and many restaurants. When the Slaughterhouse siren went off announcing the changes of shift, workers went out to eat and the streets were “white-covered” (workers’ uniforms were white color)...There were so many people going out from slaughterhouses that the restaurants were full. (...)

With the years, and after the closing of slaughterhouses, the times of plenty came to an end, many inhabitants became unemployed and moved out from the area, several stores closed and that is how, in the 1960’s, the New York street lost the old splendor and started a slow deterioration.

In 2000, students from the school third cycle — currently called Basic Secondary School No. 12 “Monseñor Enrique Angelelli”— decided, together

20 Argentine Ministry of Education. National Program of Solidarity Education (2015). These experiences won the Presidential Award “Solidarity Schools” 2014. Argentine Republic.

with their History teacher, to recover the street historic heritage. For that, they focused on the creation of a school museum to raise awareness and to preserve the Berisso identity, and to generate a potential touristic attraction. The initiative received the support from the community, from the Association of Friends of the New York Street and from celebrities born in the neighborhood who wanted to help to recover the memory of that place. Neighbors and inhabitants from other times donated or loaned appliances or documents related to the local history, which were organized, labeled and exhibited by the students in the Museum and Historical Archive of the New York Street, opened to the community in 2003. In addition to giving continuity to the project "Archive of the New York Street", with a radio program called "the Trunk of Memories", students designed wall paintings to brighten up the school and the neighborhood. For the building heritage survey, they received some help from the Association of Architects of La Plata.

All these joint actions conducted by municipal authorities resulted in that the New York Street was declared by Executive Order as a "National Historic Site" in 2005. From then on, students and teachers kept on working in the recovery and promotion of the local cultural heritage.

As a result of the increased school enrollment, the Basic Secondary School No. 12 "Monseñor Angelelli", which share the same building with the School No. 9 "America", was opened in 2009. The institution's growth led to the need of using the space intended as a museum. To guaranty continuity, the School Head signed an agreement with the town Museum "1871". Students worked in the classification, packaging, transferring and valuation of the museum in the new location, where a specific room called "New York Street" was opened. There were many activities conducted like guided tours across the neighborhood and the museum for district schools or for tourists.

In 2013, the school started an articulation with other city educational institution, the Art School, jointly working from Art lessons on a survey of old buildings, where they drew building fronts and conducted the wall painting project "Identity Cuts". The students reproduced their drawings and put them in ceramic plates which formed part of the wall painting. The students and the teacher of Language Practices, started the Project "Memories" with the aim of safeguarding and raising awareness of the cultural heritage kept at the school; appraising the documental funds from the archive as a source of information, investigation and interpretation of memory; teaching a history with a leading role and encouraging a school work proposal gathering the complexity and wealthy of the social reality through space and time. For that, students investigated — through Social Sciences — the characteristics and customs from the different communities living in the city and made interviews to the local people which then were put on file. They worked in the school Library, gathering, classifying, organizing and taking care of all the existing material, which was increased with the new project.

The students from the Primary School No. 9 "America", with their sustained work through the time on the "New York Street" and its history, have become a generation from the present but owner of the past which transmits all such knowledge to those willing to listen.



2.4 Some considerations to design solidarity service-learning projects from Arts

Finally, Art Education can contribute to the development of some activities. As we have already mentioned, currently, arts are considered as a field of knowledge comprising several social and cultural senses, where the metaphoric and poetic construction becomes key. In such respect, the symbolic dimension from art practices gains relevance.

That said, access inequality to multiple alternatives of art expression and communication in any of their languages has a strong impact in many children and teenagers. This inequality of opportunities is a way of social exclusion that is often shown as a need perceived by the community, which is expressed as such, despite not receiving much importance and be even disregarded.

Art languages are instruments of individual and collective expression, and are essential for the education of critical subjects and for the full exercise of citizenship; therefore, it is not only necessary that they form part of educational proposals but also that access to such languages become a right of every individual.

Throughout the text, we have seen how service-learning practices, from the art education perspective, allow the strengthening of the educational quality of art learning and citizen education, proposing the design and development of actions transforming reality, including all subjects from the area of knowledge, and creating networks between educational institutions and community organizations, from the students' leading role.

We have analyzed how arts become present in service-learning projects and the characteristics that the proposals should have so that arts have a main and not a mere supplementary role.

This itinerary allowed us to recognize that projects from the art field in all its disciplines (music, dance, drama, visual arts, design, and audiovisual arts, multimedia) have a similar path to that developed by service-learning projects. First, "the spark" ignited by an idea, and the topics and problems which serve as production triggers are developed from a diagnosis of needs and actions that should be conducted. From there, the participation of all the players involved is planned, teams are defined, roles are determined; the project development gets started and produced with the articulation of the targeted context; finally, scopes and production implications are evaluated. Therefore, art projects addressed from the learning pedagogy will imply, among other matters:

- The leading role of students in problem resolution from different art disciplines and in the articulation with other fields of knowledge.

- The teaching intervention orienting and facilitating actions based on exploratory and experimental learning methods and in procedural knowledge related to art production in context (projected with and towards the community).
- The privilege of didactic strategies based on project development, where problem resolution is put into play, considering the following aspects:
 - Identification of problems.
 - Definition of strategies for problem resolution.
 - Planning of intervention strategies and insertion of art production in the immediate context.
 - Observation and reflection of activity effects.
 - Evaluation of processes developed.

That said, art proposals with community participation related to service-learning show more coincidences: favoring the dialogue between ancestral traditions and, in this case, the contemporary art; promoting the collective construction, the constitution of multi-disciplinary teams, and the participation of community members in art project production, inviting people from a sensitive perspective as well as from the social commitment.

As not any art practice has a transforming capacity, not every service-learning project is a project which will produce a community change. The teamwork, the “dialogue” between art and service-learning will enable the unfolding of the symbolic dimension, expanding and amplifying the transforming potential of arts in the community.

AYSS proposals in arts which may arise in relation to the three dimensions of the solidarity activity previously analyzed require a structure that considers a series of instances. Art production projects imply the identification and definition of problems, the interaction with the community for the planning and for the production and conduction of experiences; and finally, the register and reflection on the experience extent. These instances are essential to conduct proposals meeting real and perceived community needs.

Additionally, among the essential projects that should be taken into account in the conduction of solidarity service-learning projects in arts, we can mention:

- The students’ leading role in collective art practices.
- The constitution of inter-disciplinary teams and the projection of proposals open to the community participation both at the planning and conduction instances, and at the context-setting stage, where “producers” and the “audience” can interact as co-creators.
- The revaluation of local and regional identities, popular cultures, needs and context demands.
- The addressing of social topics or problems as the project focus from where art production is proposed, as answer or strategy for its visualization. This implies that the topic prevails over the materials, tools, supports and techniques on which art experiences will be materialized.
- Alternative spaces for the exhibition/intervention/setting of art productions, contemplating their presence in public spaces as a dialogue instance with the community.

CHAPTER 3:

How to develop service-learning projects in Art Education

We will outline the Itinerary (PASO JOVEN, 2004), a metaphor that we use to define the project model that we present, since it is shown as a possible way to execute projects. It should not be understood as a series of rigid stages, but rather as an organizing and guiding scheme for those responsible for the projects and those who participate in them; a map where you may have alternative routes that must adapt to the community needs, to students' proposals and the contingencies that may appear.

Whatever the institutional starting point or students' motivations, proposals should always be structured based on issues related to the community with which the institution cooperates and in accordance with the community actors.

The activities of the specific disciplines will be related to service tasks and the strengthening of artistic production, thus promoting awareness and exchange among the social actors involved, who will contribute new views on artistic events and their impact on the community.

The "Itinerary"

The path of each project is unique and "steps" will adapt to the pace of those who "go through" them according to the characteristics of each person, each group, each institution, each need, each context.

The proposed itinerary is divided into five major stages and three cross-cutting processes, as shown in the figure.²¹

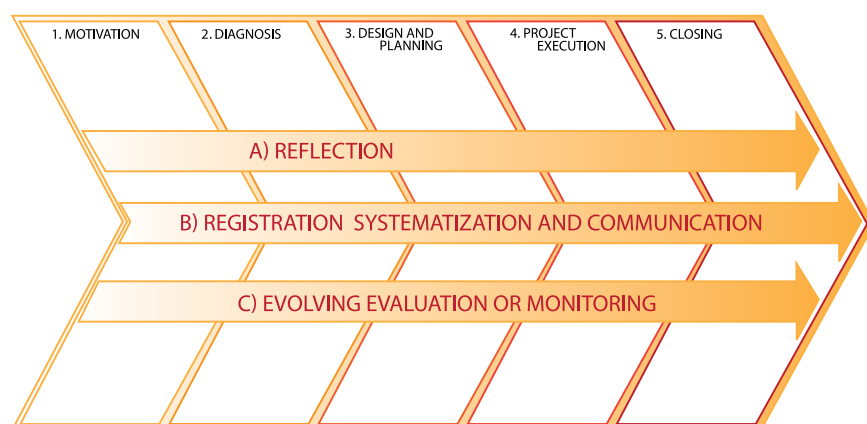


FIGURE 8: The itinerary of a solidarity service-learning project.

21 Argentine Ministry of Education. National Program "Educación Solidaria". (2010) Itinerary and tools to develop a service-learning project. Argentine Republic.

3.1. Stages

The development of a project is like a road than one must take, an “itinerary”, which we have divided into big “stages”: an early moment of motivation and creation of concepts, or of motivational and rational development of the project; the first moment of approaching reality when we identify problems, emergencies, challenges and plan what we would like to do to deal with them; a second moment in which we act; and a third closing moment, in which we assess what has been done, we learn from mistakes, we celebrate and we plan if starting all over again.

By looking at the scheme shown on the previous page, we may identify the stages to which we refer:

1. Motivation
2. Diagnosis
3. Design and planning
4. Project execution
5. Closing

This scheme can be developed in different ways in each educational institution, and involve more or less complex activities according to the characteristics of each project. The itinerary we propose aims to suggest and organize some of the most important tasks for a quality service-learning proposal.

While stages in the itinerary are based on a sequential and, we might say, progressive logic of tasks, there are aspects of a project that do not occur in chronological order, but cross it permanently. Therefore, the itinerary includes three simultaneous processes, which involve the whole project:

- a) Reflection,
- b) Registration, systematization and communication,
- c) Evolving evaluation or monitoring.

These are “cross-cutting processes” regarding the project that happen in parallel to one another. That is, they go through the project during “all its duration”, in all its stages and steps. In addition, they follow a logic of simultaneity and mutual determination among them.

Although the path of each project is unique and steps will be adapted to the pace of those who “go through” the project, we can ensure that “footprints” will be impossible to remove in the individual, collective and community development.

Below, we will develop each of the stages and the respective steps of a possible itinerary for a good service-learning project.

3.1.1 Motivation

Motivation is the first stage that leads to start a service-learning project. It is something unique in each project, because each school, each teacher and each group of students are different and make each project unique and unrepeatable.

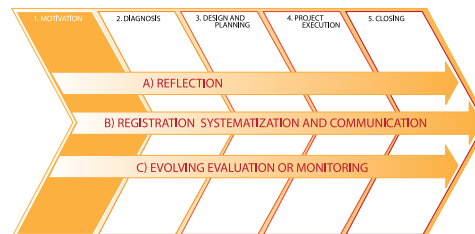


FIGURA 9: Etapa de Motivación.

The initial motivation to develop a service-learning project may arise from the interest of managers and teachers to improve school coexistence, academic performance, strengthen education in relation to values and/or offer children and young people the opportunity to have a leading role in service actions, through which they actively exercise democratic citizenship and may put their knowledge and skills at the service of the community.

In many cases, motivation may arise from a specific demand that arrives to school from a community organization, based on the concern of the school's neighbors or families or on the concern of teachers and students since they answer to issues that are related to them or motivate them to action.

Initially, motivation may be shared only by a small number of people, who may become the project's "natural leaders/coordinators". In order for a project to be developed, motivation must be passed on to all possible participants and, to the greatest extent possible, include the entire educational community and the community in general. The stronger the shared motivation, the better the viability, execution, continuity and sustainability of the project may be guaranteed.

In some cases, it will be evident to all why it is necessary to organize the project; in other cases, it will not be so evident and it will be necessary to invest time and effort to motivate enough those directly or indirectly involved in the project.

The motivation stage includes two main aspects:

- a) personal and institutional motivation to develop the project.
- b) knowledge and understanding of the service-learning concept.

a) Personal and institutional motivation to develop the project

As pointed out previously, the reasons why a service-learning project starts may vary. Whether the initial motivation has come from managers, teachers, students or the community, in this stage it is important:

- to make clear why the institution decides to develop a service-learning project, considering its profile;
- to encourage the motivation of the groups of managers, teachers and parents;
- to analyze and promote student motivation;
- to consider who will be the promoters and "natural leaders" of the project;

- to analyze how the relationship with the community and its referents, who must be informed or committed to the project, will be established.

It is important to plan informative and motivational activities for the participation of teachers, students, the educational community and, eventually, the community in general, that aim to strengthen the conviction of the formative importance of these new participation spaces.

The clearer the motivation for which the project will be developed, and the more it is shared, the greater the chances of the project being participatory and sustainable.

b) Knowledge and understanding of the service-learning concept

An important part of the initial motivation of the project is that all participants may know and understand the scope of the service-learning proposal, and their differences with other types of social activity and with other teaching strategies.

Teacher training is essential: and it will enrich project planning, intentionally relate the service activity with the educational project and anticipate and eliminate the fears and criticisms that all innovation generates.

Student training will encourage students to “adopt” the project and have a leading role in both community activities and learning processes involved.

If parents or families who are part of the educational community are fully aware of the type of proposal that will be made, it is possible that potential allies, collaborators and actors appear to make the experience richer or, otherwise, the possible opposition will be reduced and the experience may be developed with minimal setbacks. Often, families express fears about field trips or are concerned that their children are “wasting time” because they have prejudices and preconceptions that may be addressed through dialogue and the reason for the educational importance of service-learning projects and of the institutional relationships established with the community.

Finally, it is important that community participants have clear scopes and purposes of the activity, so that false expectations are not generated, and so that community participants can have a co-leading role in the project and the community, the “space for education”.

3.1.2 Diagnosis

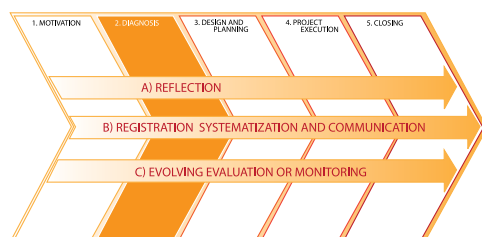


FIGURE 10: Diagnosis Stage.

In this stage we seek to define a specific problem and discuss it in depth. It is a moment of analysis and decision-making, with the variations that each situation requires and in accordance with the place’s own institutional culture. It includes the design of a realistic and concrete planning. More than applying recipes, it must be a learning process for all participants, and it includes the decision to “do something” until the moment a specific project starts to be implemented.

The word “diagnosis” refers to an analytical look at a specific reality, as it is used in the execution of social projects. This type of diagnosis allows us to better perceive “what happens” in a social space, identify problems, relationships, establish interacting factors and possible courses of action.

In the case of a service-learning project, the diagnosis aims to identify the community’s real and “perceived” needs for them to be addressed at the educational institution by children, adolescents and young people, and, simultaneously, to identify among them the best opportunities to develop meaningful learning.

It will be necessary to look for information, ask representatives, community leaders, groups and institutions working in the selected field for advice.

A participatory methodology allows to take advantage of everyone’s knowledge and constitutes a democratic civic exercise, helps to take into account the opinion of the project’s potential recipients/people with a co-leading role, especially in cases where the community addressed is not that of belonging (service trips). Activities can be: a clarification institutional day in relation to social problems, research and collection of academic and/or press material, debates in different areas of the educational community, “open doors” day, interviews, data collection.

Beyond the techniques used, it is important to ensure the greatest possible participation (of students and community actors, and the responsible accompaniment of teachers and managers), which not only results in an effective diagnosis but also in the participation of all actors in the project itself from the start.

Habr  que buscar informaci n, consultar con personas representativas, l deres comunitarios, grupos e instituciones que se desempe an en el  mbito seleccionado.

When the service-learning project is developed outside the community of belonging, in a distant environment, it is essential that institutional ties and previous contacts aim to ensure that the community is “entered” in a respectful manner according to the times, needs and feelings of the recipients, that favors the continuity of actions more than isolated or sporadic interventions.

An important aspect to consider at this stage is the characterization of the problem. Service-learning experiences sometimes meet an unsatisfied demand that may be a need, a lack of something that affects living conditions in terms of health, food, education, recreation (a lack of drinking water, a lack of a nursery for children or appropriate recreation spaces, etc.).

It can also be a problem, a conflict that affects the community, something that does not work as it should (a disorganized local library with old material, deteriorated local playground games, etc.).

Finally, it can be an objective to be achieved (transforming a wasteland or landfill into a recreational space, creating a library, requesting a pedestrian bridge, etc.).

Techniques are used in some Project design manuals and they are considered as criteria for “prioritization”. For example, the following are some of them that may be taken into account:

- A list of problems that affect a certain group of people.
- Identifying the characteristics of the social situation and the factors that generated them (causes).
- Dimension, that is, the number of people who suffer the problem.

- Its severity, with an objective and a subjective component (the priority or urgency that can be estimated in the analysis and their interrelation).
- A report or study of the project's background (if there are similar actions in the area or in a different one, if there were previous attempts of analogous approach to the one considered).
- Identifying the characteristics of the educational community, its strengths and limitations to identify alternative courses of action.
- Obstacles and difficulties to intervene.
- Available resources.
- Partners to address the problem: other organizations.

A service-learning project must have specific and realistic objectives, since it will be carried out with a group of students who must also meet learning objectives. Then, it is important to consider the possibility of response from the educational institution, and to what extent it has to do with its identity.

Social problems are numerous and complex, and the educational institution cannot and should not expect to respond to all of them. When defining the problem to be faced, it is necessary to prioritize those social needs that can be addressed from a clearly pedagogical project, with a high level of participation and learning by students, and those that are more within reach of the real possibilities of action of children, adolescents or young people.

Eventually, the school may establish relationships with other institutions of the community, official bodies, social organizations and companies that address the problem from different points of view, and where the educational institution reserves its own place and identity. In this case, school limits are clear and collaboration and mutual participation agreements may be established to begin a joint work.

The theme to be addressed should match the interests and motivations of the service's leading roles, the expectations of the community, the resources and real possibilities of the educational institution to meet those expectations, the suitability of the project from the educational point of view and the learning opportunities that the proposed service action may offer.

It will be necessary to find an adequate balance between the wishes of young people and the responsibility of adults to guarantee basic safety conditions and effective learning opportunities.

In the experience carried out by children in a kindergarten in the province of Córdoba, we can see how the work carried out in the Diagnosis stage led to the development of murals through community work and to promote their care and maintenance.

Kindergarten “Zoila Acuña de Marín Maroto”, Río Tercero, Córdoba

Experience: “Knowing My City”²²

This project was carried out in the 100th anniversary of the foundation of Río Tercero. In the first stage, children conducted a survey of their relatives to find out how much they knew about the history of the city and its representative sites.

From this arose two public spaces that were considered significant: the park and a property located in front of it, which has a large stage where events were held at other times, including the “Media Luna Festival”, dedicated to folklore, in which local artists and nationally well-known folklore artists participated. Through time, this cultural gathering, very significant for the whole community, stopped being held, thus causing the property to be abandoned and become deteriorated.

With the results of the survey, teachers planned a series of educational tours so that the children, accompanied by their teachers and family members, would visit them.

At the time surveys were conducted, the property was no longer used because it was “all ugly,” as children said. Based on the stories told by neighbors and the information that they collected from the Internet, the boys decided to renew the space of the “stage site”, which is how they call it.

To add value, they designed two murals for the stage. They contacted the authorities of the School of Fine Arts “Lino Enea Spilimbergo”, who assisted the children in the making of the murals. The mothers were enthusiastic about the idea and decided to participate in the project. Together with the members of the community center, they also designed a mural that was made on stage.

The work of the children, teachers, mothers and members of the community center made it possible, after 12 years of abandonment, to recover the stage site in order to turn it into a new meeting and celebration place for the local community and the entire town.

The experience “Knowing My City” allowed students to value the cooperative work, and the community to become aware of the leading roles they have in the care and conservation of recovered spaces.



²² Argentine Ministry of Education. National Solidarity Education Program (2015). Winning experiences of the 2013 Presidential “Solidarity Schools” Award. Argentine Republic.

3.1.3 Project Design and Planning

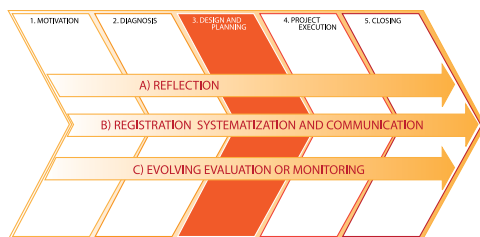


FIGURA 11: Design and Planning Stage.

The design of a service-learning project is the process of preparing the work proposal that links a pedagogical intent and a social intent. Many teachers have experience in the design of pedagogical projects, both in terms of Institutional Educational Projects and the planning of activities in the classroom. The design of a service-learning project incorporates the basic tools of pedagogical planning and some issues related to the execution of projects in a non-school context.

Learning how to plan, to set goals and to know what actions can lead to their fulfillment is one of the fundamental lessons for life, work and civic leading roles that we can offer our students.

The lessons learned in the planning and management of the projects contribute to ordering, something that directly impacts school performance in the short term and facilitates the development of a vital project in the longer term.

However, a good design ensures execution and provides indicators to assess the situation-problem approach and the curricular learning produced. Here are some basic questions that may be used in an appropriate planning (cf. Tapia, 2006: 205-213):

What do you want to do?	Nature of the project
Why do you want to do it?	Origin and reasons
Which is its purpose?	Project's objectives, purposes and goals
Who are going to do it?	Project Managers
Who is it for?	Recipients or beneficiaries
How is it going to get done?	Activities and tasks, methodology, activities to be carried out by each of the leading roles, methods used and techniques involved
When are you going to do it?	Approximate time estimation for each activity, providing spaces for transversal processes. Development of a schedule (location in time)
What will it be done with?	Viability Human resources Material and financial resources Costs and budget determination

Who is it going to be done with?	Possible alliances with other community actors, official
Where is it going to be done?	Physical location Spatial coverage

FIGURE 12: Key questions for a project's design scheme.

Design review and internal consistency

Once planning is finished, it is recommended that the internal coherence of the project design is analyzed. This means knowing whether there is coherence in concepts and activities, based on the reasons, objectives, activities, assessment and results.

To review the project design, a list of questions that may guide this control is shown below (PASO Joven, 2004: 22)

- Was the problem clearly identified and defined?
- Are reasons valid enough?
- Is the definition of learning objectives precise?
- Is the definition of service objectives clear in relation to the identified community problem?
- Do planned activities respond to the stated objectives?
- Are recipients identified?
- Are the tasks and responsibilities of each of the participants well defined?
- Are there scheduled times inside and/or outside school hours for the development of the project?
- Are the spaces inside and outside the school aimed at the development of project activities contemplated?
- What material resources are available? Are they enough? What is the origin of the financial resources? Is financing from other institutions required?
- Do planned activities match the times planned?
- Are reflection and feedback spaces contemplated?
- Are different instances and assessment instruments taken into account?
- Is curricular learning assessed explicitly?
- Are service quality and results assessed?
- Do students have a leading role? Do they do have it in all stages of the project?

It is important to point out here some aspects that are essential to consider when planning, regarding the objectives, the beneficiaries of the project, the times, the people responsible and the feasibility in relation to the resources available to them.

The objectives of the service and those of learning must be explicitly included.

- Learning objectives: specific and assessable, linked to curricular contents, methods, skills and procedures, as well as values and attitudes. It will be necessary to clearly state the subjects or areas of knowledge involved.
- Objectives of the service action: specific and assessable, in relation to the problem to be addressed, the objectives agreed with the community partners and the desired result of the solidarity actions.

Let's see how this issue is raised in an educational experience already mentioned above:

Provincial Secondary School No. 21 "José Font", Gobernador Gregores, Santa Cruz

Experience: "FM 21: Community Radio and something else"²³

Teachers who participated in this experience tell us that managing a radio involves "providing a service to the community and, at the same time, generating an optimal space for learning and also for career and vocational guidance".

Thus, they set the following objectives, from the institution:

- *To systematically offer a broad space to young people to address forms of communication typical of the times they live.*
- *To encourage the critical spirit in the context of a confusing information environment.*
- *To develop in work groups, the educational transfer to all areas of knowledge and interests of the school.*
- *To aim at the aesthetic quality and responsibility in terms and diffusion spaces.*
- *To address a community failure when addressing communication media.*

In turn, students-recipients of the project:

- *Develop their topics of interest under the graphic, radio and audiovisual media formats with ethical and aesthetic criteria.*
- *Recognize themselves as producers and receivers of images.*
- *Become aware of the value of their own production, overcoming cultural complexes and spreading their individual and collective work.*
- *Relate the simple technical production with the theoretical discussion and the interdisciplinary proposals, when making a mediated material.*
- *Understand extracurricular spaces as truly curricular and of formative value.*

²³ Argentine Ministry of Education. National Solidarity Education Program (2015). Winning experiences of the 2019 Presidential "Solidarity Schools" Award. Argentine Republic

- Regarding beneficiaries and people with co-leading roles of the project, it is necessary to bear in mind that in service-learning projects, students are also benefited in their academic and personal education by participation, for which the term “co-leading roles” is frequently used. “For the people in the community with whom they interact.

For the purposes of the formal projects’ presentations, it is usually necessary to define the number of people benefited in the community as accurately as possible, distinguishing between direct beneficiaries, those directly involved in the project, for example children who go to the school support center, and indirect beneficiaries, the population that receives benefits for the activity developed (families of children, teachers who see their task facilitated, etc.).

- The service action requires specific times that can be very different from the usual ones in the classroom, both in terms of duration and frequency. Matching community times with academic times is not the least of the challenges in a good service-learning project. You can paint a mural in a hospital at an intensive weekend, but earning the trust of a community requires years of continuity to start seeing the results.

The times of transfer from and to the place where the project will be carried out, the educational institution or the homes of the participating students should be taken into account in the expected estimation. The temporary distribution can be planned in a schedule that covers the entire school year, or the time in which the activity will take place. It is necessary to foresee whether only school, extracurricular or both schedules will be occupied, and how long each activity is estimated to last.

- It is necessary to specify who will be responsible for each activity and the execution in general. Students can undertake small or large responsibilities according to their age and abilities, but whenever possible, it is desired to share them among several teachers, as well as outside the premises, looking for creative delegation forms: request parents and/or leaders of the community or associated centers that accompany children and share the activities in the field.

It is interesting to highlight here what is observed in the project “FM 21: community radio and something else” which, according to the School authorities, has a new feature: the radio is managed 100% by students. The roles and functions they perform are related to the production, technical operation and voice over. To do this, a Board has been created and divided into Management sectors:

- **Programming Management:** responsible for the distribution of programming, schedule organization, advice on production, shooting and editing.
- **Journalistic Management:** responsible for the stable voice over of the Board and news organization.
- **Advertising and Commercialization Management:** advertising production, reception of applications and sponsorship marketing.
- **Technical Management:** responsible for the general technical assistance of the equipment, technical advice on the possibilities of shooting and editing and the preparation of technical computers.
- **Management of Administration and Archive:** reception and archiving of communications, classification and inventory of radio material.

Based on the strategies developed by teachers, without restrictions, with free access to the space and equipment, students use, appropriate and take care of the radio. Thus, trust and respect improve human relations and optimize the possibilities of learning.

- It is required to establish as clearly as possible what resources are needed, to prepare budgets and to determine whether it will be necessary to look for specific funds for the project in order to make it possible.



3.1.4 Project Execution

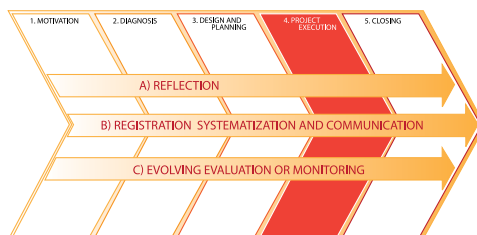


FIGURE 13: Project Execution Stage

During the project execution stage, the educational and service activities planned, the moments of feedback and the monitoring mechanisms will be implemented.

Alliances and resources

The first activities of a service-learning project, which in some cases are carried out while completing the planning stage, have to do with guaranteeing key issues for the project's sustainability, i.e. establishing institutional alliances and obtaining resources necessary for its development.

- **Establishing institutional alliances:** it allows creating more effective relationships in the target community, to expand the possibilities of incidence in the chosen area and, in many cases, having access to economic and human resources that would otherwise not exist.

A fluid relationship with the organizations of the community assisted and their natural leaders is usually one of the keys to success of a service-learning program.

- **Obtaining resources:** it is important to take into account the possible sources of financing, which may include specific resources of the institution, state resources and donations from companies, organizations or individuals, as well as funds obtained through activities specifically carried out for the project.

The processes of planning, obtaining and managing resources can be one of the most valuable lessons associated with the project. It is essential to learn that every transformation of reality requires calculating costs, planning the necessary resources and establishing strategies to obtain them. This allows us to consider key skills for the future insertion in the employment world, as well as endless knowledge.

Knowing and taking advantage of existing resources at national, regional or local level, both from the State and from organizations and companies, constitutes the first research to which young people with leading roles in the project may be associated. Another way to generate resources is the organization of specific activities (recitals, sale of artisanal products, or traditional kermises, plate fairs, etc.), which may be an important space for young people to participate and learn.

Once all necessary funds have been obtained, it is important, both from the point of view of the transparency of the project and of the students' learning, to make an orderly record of expenses and income.

Implementation and management of the service-learning project

Once the project has been launched, all actors involved (from the coordinator and the students to the community organizations involved in the planning) will constitute a network to carry out the planned activities.

In this stage, the "steps" and cross-cutting processes (reflection, evaluation, registration, communication, systematization) tend to overlap. Adequate follow-up, both of curricular learning and the pedagogical framework put in place, as well as the service performed and operational issues, will help to ensure that everything planned can be carried out accordingly.

The preparation of a schedule and a table with the expected results from each activity, greatly facilitate this control.

Good planning makes it possible to, for example, during the development of the activity, appoint managers to deal with logistics, that they foresee how to record the activities, that they determine the spaces to reflect on what has been done and the times to evaluate what has been done and what has been learned.

In any case, throughout the project, unforeseen problems and crises arise that will challenge the capacity of educators and young people to face them and rethink, if necessary, what was planned and adjust it accordingly.

Also, in this stage, there will be an opportunity to have unforeseen positive results, to renew the capacity for amazement at the previously unknown potential unfolded and to strengthen unplanned relationships.

Reflection activities and frequent dialogue should be the map that guides the way.

3.1.5 Closing

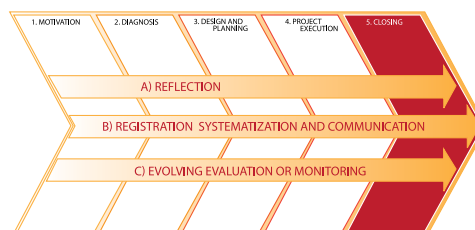


FIGURE 14: Celebration, Closing and Multiplication Stage.

The closing of the project is also a favorable moment for the celebration of what has been done.

Celebrating together the path shared, the new lessons learned and the challenges and problems faced contribute to consolidate relationships, make what has been done visible and let us conclude with joy one stage or the whole project and also recognize the people with leading roles.

Participating students should be given a mention or a present that reminds them of their experience in the end-of-year celebrations, or in a special celebration to value their service in the same way as good grades, companionship or attendance to class are valued.

Finally, the community's recognition of the service actions carried out by children helps generate positive images about them that counteract current stereotypes and prejudices.

This instance is essential to complete the three cross-cutting and simultaneous processes, which involve the whole project: Reflection, Registration, Systematization and Communication, and Process Evaluation (to which we will refer in the next section); in turn, issue the final conclusions of evaluative nature, after gathering the several systematized materials, analyze the achievements, measure the impact, foresee the publication or the final dissemination of the project and its results and its eventual multiplication.

Celebration and recognition of people with leading roles

For the pedagogy of service-learning, celebrating is updating experiences and sharing them, a reflexive moment in which a solidary service attitude is consolidated and experienced as an undertaken commitment. The closing of the project is also a favorable moment for the celebration of what has been accomplished.

Recognition and celebration strengthen personal and group self-esteem, contribute to the assessment of achievements. Celebration constitutes an act of fair recognition of the community to the service provided by young people, helps to break the "invisibility" of youth commitment and actions and destroys stereotypes and prejudices through positive images.

Frequently, celebrations are open to a wide circle of people and are the time when certificates, diplomas, medals and other forms of formal recognition of the actions are delivered. Beyond the specific characteristics of the party or joy ritual of each place, celebration should always include three moments:

- A setting time: when the community meets, the person who coordinates the experience invites joy, as well as the silence of listening and meeting.
- A content time: you can read a suitable text, listen to a poem or an allusive song, make a symbolic gesture, listen to the testimonies of the participants.
- A commitment time: where the need to daily live values and shared experience is expressed. It is also the time to say thanks, to deliver reminders or diplomas.

A growing number of universities and companies around the world take into account, for their admission or scholarship programs, prior participation in volunteer programs, so certificates proving so should always be taken into account.

Continuity and multiplication

If people with leading roles are satisfied with what has been done and find sufficient echo in the community, they will evaluate the feasibility of continuing with the project or starting another one.

There are projects that from their own design have completion dates (the installation of a traffic light); in those cases, new work objectives will be sought. Others are long-range (a plant barrier of 10 thousand trees); At each stage, the feasibility of the next stage is considered and all adjustments required by a long-term project are made.

In the institutions that have their PEIS (Solidarity Institutional Educational Project), projects tend to multiply. The multiplication of projects within the institution takes place in two ways:

- a) Projects that branch (one issue, several projects). Sometimes it begins with a limited theme that eventually branches into related themes.
- b) Multiple projects (several themes, several projects). Some institutions develop, at the same time, different experiences, each with a different theme. The success of a project motivates other teachers to develop other ones from another chair of a different subject.

La multiplicación también se verifica hacia fuera de la institución, ya sea a través de la creación de redes con otras instituciones educativas para realizar el mismo proyecto, o por la transferencia de conocimientos y asistencia técnica a otras escuelas para que estas, a su vez, desarrollen nuevas experiencias de aprendizaje-servicio.

2. Cross-cutting Processes

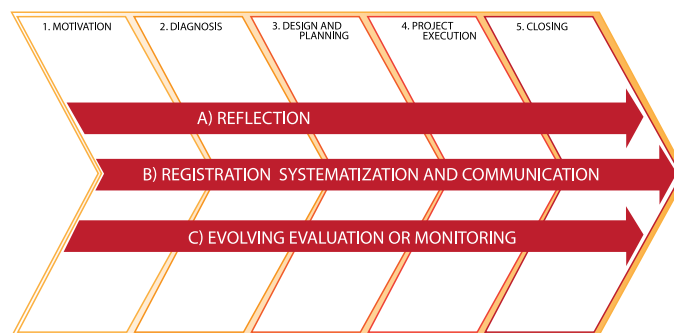


FIGURE 15: Simultaneous Reflection, Communication, and Evaluation Processes..

Throughout all the stages of the project, the three cross-cutting processes mentioned in previous paragraphs must be carried out, which characterize pedagogically a service-learning project:

- a) Reflection
- b) Registration, Systematization and Communication
- c) Process Evaluation or Monitoring

a) Reflection

One of the distinctive and central elements of the service-learning proposal is reflection, a name given to the processes and activities through which people with leading roles in the project may critically think about their experiences and appropriate the sense of service (Tapia, 2006: 1995 and ss).

“Systematic reflection is the factor that transforms an interesting and committed experience into something that decisively affects students’ learning and development.” (NHN, 1998: 10)

The spaces for reflection (understood as a skill that students and teachers may develop throughout the project) allow to connect theory with practice, the formal learning contents with the experiences in the field, taking distance from the own practices and rethinking them critically, addressing issues related to group functioning.

Reflection is recommended in the different stages and steps of the itinerary of any good service-learning project:

- In the previous stage: to raise awareness and review essential knowledge and to identify the need for learning activities before developing the service.
- During the execution of the experience: guidance and assistance to understand situations and solve them, evaluate feelings, distinguish problems, detect errors, think alternatives, find new approaches.
- In relation to registration, systematization and communication: to systematize records and organize the portfolio of experience; to optimize the ways of communicating, to recognize intermediate achievements, processes and acquired knowledge.
- In relation to the evaluation: to draw conclusions, find valid variables to measure achievements, satisfaction and impact of the experience.

Reflection makes students, in educational institutions, become aware of the lessons they are learning, raise their questions and experiences, consolidate their role and make suggestions. At the same time, it allows to discuss adjustments and corrections of the original project.

Reflection can be carried out through multiple activities, through writing, through other types of creative expression, group discussions in class, assemblies, meetings, workshops, special moments or conferences, and formalized in: logs, work journals, reports, research monographs, artifacts, blogs, websites, etc.

The variety of reflection activities is as wide as the creativity of each group.

b) Registration, Systematization and Communication

The registration of what was experienced during the execution of a project is a fundamental aspect of a quality service-learning experience, which is often neglected. Registering what has been learned and acted throughout the project and not only when it is concluded is an invaluable input for the processes of reflection. Many instances and activities that are carried out in this stage are, also, at the same time, instances of recording what has been done; for example, the production of work journals, blogs, reports, creative expressions, photographs, compilation of anecdotes, registration of testimonies and collection of newspaper clippings, among others.

The registration must contemplate the motivation and the “starting point” of the project, the design, the circumstances of its execution, the difficulties and

achievements, the moments of reflection and evaluation that accompanied it, the end of the project and the “point of arrival” (final achievements, indicators, impact). In this way, registration becomes a key input of the evaluation process, and essential for the communication of the project. To do this, it can be done in various formats (journal, portfolio, billboard, project folder, blog, website, etc.) and means (written, audiovisual, multimedia). In all these ways you can encourage youth leading roles and develop excellent and creative learning activities.

We can say then that registration means using all the formats and means that may be and are convenient to convert the project’s key facts or processes into credible information to be evaluated and communicated.

Systematization recovers the project’s richness and contributes to the learning collective construction. Ordering with the entire work team what is being recorded individually and in groups in each stage of the project is also an important reflection activity, since it allows recovering personal experiences and incorporating them to the collective construction.

By hierarchizing and systematizing the information gathered, the particular physiognomy of the project will be discovered, and the strengths and aspects to be corrected will be easily distinguished. In this sense, the systematization also has a component of evaluating activity.

For the institution it works as a “step” to think about new projects or replicate the successful ones; the community will allow you to appreciate the scope of the action through verifiable data; to people with leading roles, it gives them the possibility of measuring their task, their commitment and the actions developed.

We can then say that systematization means to organize and hierarchize the registered information in a strategic way, for the purposes of communicating the project as you may want.

Therefore, it may be advisable to:

- **Summarize the experience, identify the most outstanding characteristics and some points around which to organize the story, without getting lost in the anecdote.**
- **Collect not only the most successful activities or the positive impacts, but also the failed experiences to show if you learned from your mistakes, if you had alternatives. Also register the uncertainties left by the project.**
- **Ensure the participation of all relevant actors: managers, teachers, students, recipients, intervening organizations.**

El producto final es el testimonio acabado del proyecto: un informe, una carpeta, un CD, un video-clip, un afiche, una publicación, un programa de radio o televisión, un blog o una página web.

The final product is the finished testimony of the project: a report, a folder, a CD, a video-clip, a poster, a publication, a radio or television program, a blog or a website.

Systematization or closing summary is very important because, however positive the experience for people with leading roles in it has been, if there is no exhaustive record, it will be difficult for the experience to be valued, reach any institutional impact, acquire continuity or that can be replicated by others.

In addition, everything resulting from the systematization will be the basis for the project’s communication and dissemination within and from the institution to the

community. The support and participation of other stakeholders in the community will be directly related to the accuracy of the information provided and the possibility of measuring the impact of the project based on real and measurable data.

If relationships have been established with other institutions (social organizations, companies, private donors or official organizations), it is convenient to send them the evaluation and/or the final systematization and, if applicable, a thank you for the support received; if the relationship included the contribution of funds, a detail of the expenses incurred must be included.

Communication is a permanent process among participants in a project, towards the institution, towards community partners and towards the community as a whole. A good service-learning project involves generating good communication channels among participants and between them and the community, to share the information, call for participation, raise awareness about the problems around which the project is developed, communicate the activities and achievements.

The communication process promotes a learning bonus and makes visible the invisible. The 10 best ways to communicate service-learning are, as Nieves Tapia (2006: 197-198) states, quoting the compilation made by *Learning in Deed*:

1. Let students tell the story.
2. Offer an adequate visual description of the projects.
3. Describe what service-learning is in a 30-second phrase and do not use "pedagogical jargon" with parents and community leaders.
4. Match your messages with major and significant educational events.
5. Make the project relevant to the interests and concerns of your community.
6. Link your program to a national initiative.
7. Do the "homework": gather evidence that the service-learning works.
8. Know the arguments of your critics and be prepared to answer them.
9. Build alliances with educational institutions and civil society organizations that share their interests.
10. Be persistent (and patient), changing perceptions takes time..

Sometimes, local newspapers do not respond to the usual press releases, but a student sending a story or a "letter from readers" may perhaps awaken the media response that is needed. Most of the free publications are grateful for the publication of publishable materials, local or FM radios accept micro segments to be broadcast, after a contact visit to the study (see Tapia, 2006: 198).

The media visibility of a project has to do with the possibility of recognizing and valuing the contribution of the new generations, reversing the installed prejudices and motivating other young people to participate.

c) Process Evaluation or Monitoring

At the conclusion of a service-learning project and in accordance with the design, a final evaluation must be made. The process **evaluation or monitoring** is a central aspect of a service-learning project, pays attention to the experience, analyzes successes and errors, considers whether the actions are developed according to plan, if the objectives are met. Evaluation is a permanent process, planned from the first moment, where the way in which the different stages are carried out would be appreciated, which is much more than the sum of procedural evaluation instances.

The dual intentionality of service-learning projects requires the evaluation of compliance with both the goals set for the service to the community and the pedagogical objectives of the project: knowledge and skills acquired and applied.

As Lic. Margarita Poggi (2004: 90) says on the evaluation of service-learning projects:

(...) we must propose to evaluate the objectives that were originally foreseen from the design of the project but also to have enough openness to be able to capture those that have to do with the evolution of the project, often exceeding the design itself.

Regarding the role of the outstanding actors in the service-learning project, it will be important to evaluate the degree of the students' leading roles and the degree of integration that occurred between learning and solidarity service. The final self-assessment of students or young people with leading roles is a key tool when reviewing the whole project.

Likewise, the evaluation will be richer if it includes the perception and opinions of the recipients of the project and the leaders of the organizations with which alliances have been established, as well as of directors, teachers, parents, and other members of the educational community.

Therefore, we can say that when evaluating a service-learning project, we must mainly take into account the following:

- Identify possible evaluation instances.
- Distinguish the evaluation of learning and of the service.
- Indicate methodologies, managers, participants and their role.
- Design relevant evaluation instruments (registration forms, interviews, self-assessment questionnaires, etc.).

And that the process evaluation or monitoring must:

- Be participatory and democratic.
- Consider the process and not only the results, although you must count them.
- Encourage the self-assessment of achievements and personal changes, as the result of practice.
- Start from a positive, prospective look. That is, if an evaluation activity shows that there is a lack of institutional support, it is not the same to state the conclusion "directors' lack of commitment" than "agree meeting with directors to raise this issue or that situation of the project".

As in other educational evaluation processes, at least three specific instances should be included in the planning: the initial evaluation, the process evaluation, and the final or closing evaluation.

As we can see, everything related to evaluation requires cognitive operations closely linked to reflection and very necessary for the registration, systematization and communication process.

If the project is continued in the next school period, it is advisable to leave recommendations according to what has been done, to guide the next stage. In the case of short projects, or that have reached their final objectives, it will be important to ask if new service-learning projects could be initiated.

The report of the results of the final evaluation and the reflection become a final systematization of the experience, which allows taking the richness of the project, contributes to the learning collective construction and is a very useful input when suggesting new projects for the following year.

The following is an experience that summarizes the most relevant aspects of the organization of service-learning projects and that in turn gives an account of the relevance of Art Education in the training of all individuals, be they children, adolescents or adults.

School of Fine Arts of the National University of La Plata, Buenos Aires

Experience: "Artists in neighborhoods. Cultural managers and our identity"²⁴

Through this project, 2nd year students of the courses of study of Plastic Art, Music and Audiovisual Communication, who attend **Theory of Artistic/Aesthetic Practice I** develop workshops of Visual Arts, Music and Audiovisual Arts in local institutions of the city of La Plata, Gran La Plata and other places in the province of Buenos Aires. The objective is to create an artistic production and education area made up of students, teachers and citizens for the joint construction of institutional and community solutions regarding communicational illiteracy, community identity and labor insertion.

This subject is considered in the student's imagination, as one of the "theoretical" subjects, which lacks solid points of contact with the subjects of specific disciplinary training where the "practice" is specified. This false opposition between "technique"- "doing" and "criticism"- "thinking" (linked to the assumptions of "genius" and "inspiration" as the basis of artistic production and based on the conception of artist and of a particularly Modern work, still present) appears to have issues from the very name of the chair, which methodologically and epistemologically raises the need to solve the dichotomy.

For this, and as one of the distinctive characteristics of the course, the "Artists in neighborhoods" project is incorporated as a "field" or "community" final

24 Caballero, M.; Butler Tau, G.; Tabarozzi, M. (2008). Los barrios se llenan de artistas. Published in edition No. 2 of NEXO FBA- magazine. Secretariat of Extension and Relationship with the Productive Means – School of Fine Arts, UNLP..

project, as an experience of interaction between students and community organizations that becomes real with joint actions such as film, audiovisual, musical ensembles, realization, murals, ceramic objects, among others.

The design of the project is carried out in parallel with the one studied. Organized by groups, students decide what aspect of the conceptual and epistemological framework expressed in the program may be more appropriate, both for reading the situations of the different areas where they will intervene and for the praxis of the entire field experience. Thus, the contents constitute tools to construct an aesthetic discourse of their own and a community production structured in ideas, a basis that sustains the practices of production workshop and artistic reflection in the community.

The project is organized in five stages:

- 1) Identification of institutional needs;
- 2) Performance of a workshop or artistic production cycle based on the identified needs;
- 3) production of a material/symbolic good for the institution;
- 4) record of the experience as a study and dissemination material;
- 5) Sharing and exhibition of the works.

The activities, relevant both for exchange and for symbolic production oriented in terms of community identity, are developed primarily as a workshop, linking the concepts of the subject and the specific disciplinary knowledge carried out by each student. Are your recipients men and women from 4 to 90 years, who attend community and neighborhood institutions: Kindergartens, Schools, Institutes of Special Education, Cultural Centers, Centers for Retired People, Development Societies, Clubs, Dining Rooms, Foster Homes and Institutes for Minors, Centers for the Disabled, Parishes, Nursing Homes, NGOs, etc., in general, institutions that work in the care, containment and dialogue with people who are under the poverty line and with unsatisfied basic needs.

The main actions carried out by each group include:

- A visit to the institution; presentation of the actors involved, joint preparation of the project based on institutional requirements.
- Evaluation of the objectives, procedures and tasks suggested and their reformulation according to new or unforeseen factors.
- Project development, classes and/or execution of planned tasks and closing.
- Feedback. Presentation of the conclusions and, if there is one, of the final product (artistic object, exhibition, talk, etc.).
- Public presentation of the project and its results.
- Participation for media broadcasting (interviews and publicity), dissemination workshops and exhibitions.

The projection of activities brings into play the exercise of discipline from one's own tastes and knowledge, an issue that makes students "enjoy" the artistic-communicational proposal as well as the members of the community that participate. An essential premise is to plan in a realistic and sustainable

way, within the concrete possibilities of the group, that the expectations of the community are not deceived.

The organization of the professors of the chair, on which the project is sustained, is enriched by interdisciplinarity (the team is formed by graduates of Philosophy, Plastic, Music, Audiovisual Communication and Psychology) and by the articulation between research, teaching and extension. Among the different functions performed, the coordination of the group and with the institutions, the follow-up and correction of the works, the evaluation, the production of dissemination materials and the transfer stand out.

The referents and institutional actors highlight the relevance of art in such a possibility of symbolization, but they mainly value the possibility of specifying the products that emerge from the workshop: murals, institutional videos, t-shirt stamping, pottery utilitarian objects, among others. Each social organization has highlighted the impact of the products, whose implementation is agreed with the students.

A series of indicators, as a result of the evaluations carried out, have consolidated the direction of the project and appear as its direct result. The continuity that the students give to the actions after finishing the course can be mentioned; the growing incorporation of students and institutions, the replication of the experiences carried out by the institutional referents, and the permanence and neighborhood assessment of the products made. These issues reveal aspects that do both the improvement of the quality of life, as well as the achievement in the questioning or strengthening of imaginary-symbolic configurations (projection of subjectivities and also of group identity), in which a restitution of images prevails. to the subjects, as citizens and actors of a cultural collective.

It is worth highlighting another relevant aspect pointed out by the students in the conclusions: the permanent mention of personal learning that is manifested in achievements of professional training, acquisition of new knowledge, effective "application" of concepts and, strikingly, in the recognition of a reality close, but unsuspected. In the development of community work, the relationship between teachers and students is enhanced because the pedagogical intervention is nurtured in the problems of community life. As reported by Caballero, Tabarozzi and Butler Tau (2008):

...the communion of values, social representations and imaginary formations -as well as their conflicts- are built and recreated at every step. "Artists in the neighborhoods" does not intend to intervene by carrying something that others do not possess. Every man, by sharing a culture, shares values, social representations and imaginary formations.

The aim is to build cultural tools, "symbolic bridges" for the joint creation of a project, understood as the point of union between the roots and the common past, on the one hand, and the ways of establishing a future of their own that allows the development of subjective and collective identities, on the other. In this sense, we mainly consider participation and promotion.



CHAPTER 4: Tools and Resources

The development of service-learning projects involves the use of strategies and tools that collaborate at different moments throughout the experience (mainly for the assessment and planning) and that accompany the entire registration, systematization and communication process.

In the bibliography that appears at the end, you will find different collections of tools and resources appropriate for the development of the different stages of the service-learning projects.

With the growing development of Information and Communication Technologies (ICT), young people (digital natives) have owned new resources to communicate, integrate social media, produce and share multimedia content, and have incorporated virtuality into their daily life. Our intention is to incorporate these tools to enhance project development.

4.1 Digital Resources

Information and communication technologies (ICTs) are essential collaborators to develop service-learning projects appropriate for “native” generations of digital media.

Teenagers and young people fully incorporate virtuality into their daily lives; through ICTs they have owned new resources to communicate, integrate social networks, produce and disseminate multimedia content.

The use of ICTs challenges the traditional educational institution, because it promotes the development of “*new skills and learning that are invisible or ignored by traditional knowledge measuring instruments*” (Cobo and Movarec, 2011: 2).

Our intention is to incorporate these digital tools to enhance service-learning projects at different moments throughout the experience.

Below there is a list of characteristics and possibilities of some digital tools to integrate them into the projects.

- **Blogs**

These are websites that allow you to collect, chronologically and easily, periodic records, news or opinions of a project.

Articles can be written individually or by a writing team to keep the information up to date.

This option is of great educational value, since it allows the publication and maintenance of the same weblog by a group of students in relation to a topic of common interest, and the typical roles of a professional editorial office can be adopted.

Blogs allow you to incorporate images, photo albums, multimedia presentations, sounds or videos to make it easier to understand the story of the experience.

Blog visitors can leave their comments on each article and exchange ideas and opinions with the editors.

You can also include a list of recommended sites or weblogs on the home page to generate new information channels to broaden the topics presented.

Tools to create Blogs:

Blogger: <https://support.google.com/blogger>

Wordpress: <http://es.wordpress.org/>

Tumblr: <https://www.tumblr.com/>

- **Wikis**

They are websites that enable users to add, remove or edit content quickly and easily. They allow the joint production of information in collaborative work groups.

Wikipedia is the clearest example of shared content of collaborative publishing online, and it has already reached a volume of information and updating that impossible to achieve by a person or a small group of publishers.

For the production of Wikis, different access permissions may be assigned (such as general administrators, editors, writers or only readers): it is possible to make accessible private wikis or restricted public ones.

When planning the activities, teachers may suggest their students to work on a collective production online and decide how to intervene in the productions of their students.

Like Blogs, images, links, presentations, videos or audios may be incorporated into Wikis and information may easily be kept up-to-date.

Wikipedia: <http://www.wikipedia.org/>

Tools to create wikis:

Mediawiki: <http://www.mediawiki.org/wiki/mediawiki/es>

Wikispaces: <http://www.wikispaces.com>

Pbwiki: <http://www.pbworks.com/education.html>

- **Photo albums**

Online photo albums allow storing and sharing photos through a program that finds, edits and publishes the images that we save on our computer.

When publishing photos, you can classify them (by date or topic), incorporate titles and comments, make presentations and choose who you want to share or exchange them with.

You can also determine the geographic location, to link the images to the Google map associated with the account.

Google photos: <https://photos.google.com/>

Flickr: <http://www.flickr.com/>

Instagram: <https://instagram.com/>

- **Online videos**

Nowadays it is very easy to make a video by using professional cameras or those that are incorporated into cell phones. Equally easy is to share videos online, so that anyone can watch and comment on them.

Videos that are stored on sites such as YouTube can be shared on other websites or blogs by copying the HTML code. In this way, the information published may be expanded or recreated with especially developed videos with interviews or reports, or with fragments of films or television shows, documentaries or music videos, among others.

This content diversity that may be found in this tool can allow the critical analysis of productions, as well as develop creativity for the production of new videos that give the opportunity to re-create educational content and promote better learning.

Youtube: <http://www.youtube.com/>

Vimeo: <https://vimeo.com/>

- **Sound files**

Podcast technology allows you to create sound files (testimonials, songs, ambient sounds, audio guides, etc.) and their storage to distribute them via RSS files, or to copy the HTML code and easily incorporate them into websites or blogs.

Users may subscribe and download them to their computers or MP3 players to listen to them at any time. This technology is frequently used for school radios since programs such as Audacity allow you to easily record and edit sound files.

Goear: <http://www.goear.com/>

Audacity: <http://audacity.sourceforge.net/?lang=es>

- **Documents**

It is possible to share documents in all kinds of format (PDF, Word, Power Point, among others) among groups of students, teachers or specialists to see them online and/or to incorporate them into websites or blogs.

Text files, spreadsheets and presentations that are created throughout the project may also be stored for access from any Internet browser.

You may edit and share these documents online, invite other users to see them and make joint and simultaneous changes to collaborative productions.

Scribd: <https://es.scribd.com/>

Google Docs: <http://www.google.com/docs/about/>

Dropbox: <http://www.dropbox.com>

Google Drive: <https://www.google.com/drive/>

- **Online Presentations**

Slide shows made by using Power Point or Open Office - Impress may also be shared online and incorporated into a website or blog by using the relevant code.

In this way, the presentations made within the framework of a project may be integrated into the story of the experience in order to share it through the web, or other presentations made by people from all over the world on related topics may be accessed to complement or expand the information.

Slideshare: <http://slideshare.net/>

- **Maps**

“Google Maps” is a map service that may be accessed from a web browser, to see basic or customized maps and find information about local organizations or businesses (location, contact information) and how to get there.

Maps may be seen with a traditional presentation of roads, parks, borders, bodies of water, etc. or with satellite aerial images, which show the physical elevation with shaded reliefs and elevation lines.

You can also create your own maps to indicate points of interest, add information or images about them and draw different routes.

Google Maps: <https://maps.google.com/>

- **Calendar**

Another tool available online is the Calendar that allows you to organize a calendar and share it with other project participants.

This Calendar gives you the possibility to receive event reminders by email or SMS sent directly to your cell phone and link the addresses of different events on the map (Google Maps) to facilitate their location and access.

Google Maps: <https://maps.google.com/>

- **Registration and Sistematization**

Applications that allow you to take notes, with cell phones or computers, of all kinds of records (notes, photos, links, videos, lists) and easily share these with other users of the application.

In addition, these applications may be used to remember pending issues, which even enables methodical planning of these activities during the course of the project (jointly with the Google Calendar application).

Google Keep: <https://keep.google.com/>

Evernote: <https://evernote.com/intl/es/>

- **Social media**

They offer alternative communication channels that allow extending the scope of school projects and providing access to “distributed” knowledge to solve specific problems of the local and nearby community as well as the global and virtual one.

Students may participate through their personal profiles or through the creation of an institutional profile or a specific profile for the projects, interact with the projects of their peers, teachers or experts in the chosen subject.

As with blogs, the administration of the content and publications may be carried out by a specific student or by an administration team composed of a group of students under the supervision of their teachers.

Facebook: <https://es-es.facebook.com/>

Twitter: <https://twitter.com/>

4.2 Considerations on the registration, systematization and communication of experiences

Before registration

We will carry a digital camera, tablet or cell phone that can take photos of at least 8.0 megapixels and with internal memory of 2 GB (minimum) to take photos of institutional and work projects both in and outside the classroom.

In the case of conducting video interviews, it would be useful to think about questions that allow us to gather information that can then be included in our reports, which are written afterwards.

During visits

We will take 3 types of photos:

1) Photos of the ongoing project

Objective: to account for the actions developed by students and community leaders in institutional service-learning projects. To focus on field work reproduction or reconstruction.

- If service practices are carried out in dark spaces, use Flash.
- Students must have a leading role in the photographs.

2) Photos of those who have a leading role in the project

Objective: visually locate those who have a leading role in the institutional service-learning projects.

- If service practices are carried out in dark spaces, use Flash.
- Photographs can be taken where those who have a leading role are not necessarily the students.

3) Photos of locations or objects related to the project

Objective: to have a complementary or more general vision of everything that accompanies and/or enriches the actions carried out by the institution and its students.

- Register the place, the exterior of the school and its surroundings, locations of actors that collaborate with the institution and the places where the impact of the project or the improvements to its recipients is visible.

After registration

It is useful to have a computer or an external storage disk where all the recorded audiovisual information can be stored.

It is convenient to order what is stored in a consistent way and easily classified, for example: day-month-year/institution/brief description and context of the photo/video

Technical considerations

Photos must have 2100 x 1500 pixels, which is the same as 13 x 18 cm. at 300 dpi; or 1772 x 1363 pixels, which is the same as 10 x 15 cm. at 300 dpi (these numbers are to be used as reference). The size of the files should not be generally less than 1 MB if the photos have these sizes.

The file format must be jpg, png or tiff.

If photos are scanned, do so directly at 300 dpi and to approximately reach those measurements. No retouching should be done to any photo in advance.

As for video material, it is recommended that they be recorded in HD, with the best sound quality that can be obtained, especially if what was recorded were interviews. As for the frames, use the previous recommendations on photography. If interviews are registered, it is convenient to use the Long Shot of the interviewee only at the beginning, then Medium or American Shot.

It is essential that the material recorded is significant in relation to the activity to be shown.

4.3 How to improve the presentation of our experience

First step: Know in order to tell a story

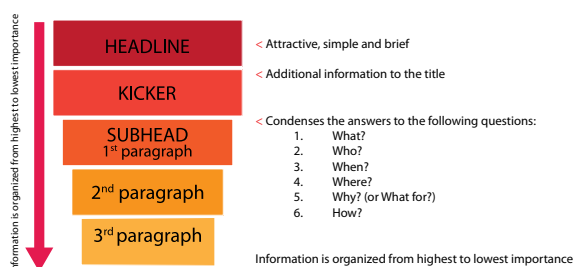
- To be able to tell others (media, state institutions, osc) who we are and what we do, we must know in depth those details that make our experience “unique and unrepeatable”.

Second step: Information, always at hand

- When we have systematized data (beneficiary registration, impact statistics, images of the field work) it is easier to tell a story of our experience.

Third step: Attractive, simple and brief

- The first golden rule for any written communication: to attract from the first line the attention of the reader with simple, non-technical language, developed to the smallest extent possible. A good resource to achieve this is to use the “Inverted Pyramid” scheme.



ANNEX 1: Regulatory bases in solidarity educational projects and service-learning experiences in Argentina.

In the last 20 years, Solidarity Education (service-learning, community intervention projects, solidarity educational projects / solidarity community projects) has been referred to from the normative or legal point of view on different occasions. The first resolution that expressly includes this perspective dates from 1995, with the addition of community intervention projects in Secondary Education Oriented Projects.

In 2000, a presidential decree set up the “Presidential Award Solidarity Schools”, still in effect.

It is worth noting that out of current regulation the presence of service-learning in the Argentine Education Law No. 26,206/06 and in Resolutions from the Federal Education Board.

The Argentine Ministry of Education has a National Program of Solidarity Education (www.me.gov.ar/edusol) (in Spanish), who has published material for teachers interested in the topic. Likewise, the Ministry also calls annually for the Presidential Award “Solidarity Schools” (http://www.me.gov.ar/edusol/premios_presidenciales.html) (in Spanish).

Some of these regulatory resources, which may be useful for directors and teachers to present their projects before the relevant authorities are listed below.

The Argentine Education Law No. 26,206/06.

Passed by the Argentine Congress on December 14, 2006.

This law refers to, in many sections, the need to train students for a democratic citizenship committed to solidarity values (sections 8, 11, 20 and 27) and to promote solidarity educational projects and service-learning practices (sections 30, 32, 123 and 126). Chapters IV, V and VI, which discuss Secondary Education, establish the orientations for the development of solidarity educational practices in the context of the goals described for the new compulsory secondary education.

The full text of the Argentine Education Law can be downloaded at:

<https://www.argentina.gob.ar/sites/default/files/ley-de-educ-nac-58ac89392ea4c.pdf> (in Spanish)

Resolution of the Federal Education Board No.17/07 and Annex I. Buenos Aires,

September 19, 2007.

- Incorporates October 8 as the “Solidarity Student National Day” to the school calendar.
- Enables jurisdictions to generate a receipt that proves the solidarity activities with educational objectives carried out by students and teachers in the context of an institutional education project provided they involve:
 - at least 3 months of solidarity work;
 - the articulation of the solidarity activity with at least one discipline.

The full text of the Resolution can be downloaded (*in Spanish*) at:

<https://www.argentina.gob.ar/sites/default/files/17-07-5900b667a5f57.pdf>

The annex with the instructions for the certification of the solidarity activities can be downloaded at:

<https://www.argentina.gob.ar/sites/default/files/17-07-anexo-5900b5e286803.pdf>

Resolution of the Federal Education Board No.93/09, and Annex I.

“Orientations for the pedagogical and institutional organization of compulsory secondary education”. Buenos Aires, December 17, 2009.

In the context of education proposals for the new compulsory secondary education, the Federal Education Board agreed to include “Solidarity community projects”, service-learning spaces where, at least, an entire class participates.

The full text of the Resolution of the Federal Education Board can be downloaded at:

<http://www.bnm.me.gov.ar/giga1/normas/14505.pdf>

Document “Orientations for the institutional development of solidarity community educational proposals.” Series of support documents for Secondary Education. Ministry of Education, 2011.

This document offers a guide for all secondary schools that intend to implement institutionally “Solidarity community projects”.

It includes practical suggestions from different institutional starting points and gathers many experiences already developed.

The document can be downloaded (*in Spanish*) at:

<http://www.bnm.me.gov.ar/giga1/documentos/EL005012.pdf>

REGULATORY BASES OF ART EDUCATIONAL INSTITUTIONS IN ARGENTINA

In the last 10 years, a series of Resolutions have been approved in Argentina, which regulate Art Education for all the educational system in the framework of the Argentine Education Law 26,206/06. It is worth pointing out some aspects mentioned in the Law and the Resolutions of the Federal Education Board that give support to art classes, from their theoretical foundations to the knowledge they propose to develop.

The Argentine Education Law No. 26.206

Art Education is taken into account in the Goals and Objectives of the Argentine Educational Policy; it is regarded as Modality, therefore a constitutive part of the educational system. This Law incorporates specific objectives in the Levels and in the rest of the Modalities of compulsory mainstream education; it establishes that at least two art forms are compulsory, it acknowledges specific training in Secondary and Higher Education; it incorporates a specific Chapter (VII): sections 39, 40 and 41 and Art Education is acknowledged within the informal developments (section 112).

Resolutions of the Federal Education Board

Among the current regulations, the Federal Education Board has approved a series of Resolutions that set forth the guidelines for the organization of the Modality in the Argentine Educational System. These resolutions define Secondary Art in three options (Oriented, with Specialization and Artistic-Technical), establish their structure both in terms of organization and curricula; and set forth the knowledge (Core Learning Priorities) of the different disciplines of the area (Visual Arts, Music, Theater, Dance and Audiovisual Arts), for Preschool, Primary and Secondary Education.

- Resolution 37/07 - Core Learning Priorities (NAP) for the First Cycle of Primary Education.
- Resolution 111/ 10 - Regulation of the Argentine Education Law, sense and organization of Art Education in the Educational System.
- Resolution 120/10 - General criteria to build Secondary Art and Federal political commitments 2010-2021.
- Resolution 135/11 - NAP for the Second Cycle of Primary Education and 7th year of Primary Education / 1st year of Secondary Education.
- Resolution 141/11 Annex II: NAP for the Basic Cycle of the Art Education area of Secondary Education.
- Resolution 142/11 Art Annex: Frames of Reference for Oriented Secondary Education – Secondary Education Diploma in Art.
- Resolution 179/12 – Frames of Reference for Secondary Art in Music, Visual Arts, Theater and Dance.
- Resolution 180/12 - NAP for the Oriented Cycle of Secondary Education for Art Education in Music, Visual Arts, Theater, Dance and Audiovisual Arts.
- Resolution 192/12 - Frames of Reference for Secondary Art in Audiovisual Arts.
- Resolution 255/15 - Frames of Reference for Secondary Art in Multimedia and Design

Annex 2: Latin American laws and regulations on student community service and service-learning: an attempted chronology.²⁵

Year	Country	Regulation
1907	Argentina	On August 19, the Nationalization Law of La Plata University was approved, which formally included in its structure the "extension," "in such a way as to what has been until now (in Anglo-Saxon Universities) a voluntary, spontaneous task... here it would resolutely set up in a permanent function" ¹ .
1917	Mexico	Article 5 ² of the Mexican Constitution established the compulsory nature of "professional social services" the basis of University Social Service.
1918	Argentina	Executive Decree dated April 11, established the intervention of the University of Cordoba, requested by the student reformist movement. The University Reform movement put forward teaching, research and extension as the three missions of an autonomous, unrestricted admission and free of charge University ³ .
1945	Mexico	Social service regulation for university graduation ⁴ .
1946	Panama	Organic Law on Education No. 47 of 1946 set forth Student Social Service in 5th and 6th year as a requirement to obtain the Secondary School diploma from Panamanian official and private centers ⁵ .
1975	Costa Rica	University Community Work was a requirement to graduate from the University of Costa Rica ⁶ (Regulated in 1981) ⁷
1988	Dominican Republic	Ordinance No. 488, established 60 hours of service for secondary students as a mandatory requirement. ⁸
1990	El Salvador	General Education Law No. 917, established in section 26 Mandatory Student Social Service 9 (Regulated in 1994) ¹⁰

25 Revised and updated version of the presented chronology in: TAPIA, M. N. y OCHOA, E. (2015). Legislación y normativa latinoamericana sobre servicio comunitario estudiantil y aprendizaje-servicio. (Latin American Laws and regulations on student community service and service-learning) In: CLAYSS-Red Iberoamericana de aprendizaje-servicio. (CLAYSS-Iberoamerican Service-Learning Network) Actas de la III Jornada de investigadores sobre aprendizaje-servicio. (Proceedings of the III Researchers Conference on Service-Learning) Buenos Aires, August 26 2015, pp. 91-96. http://www.clayss.org/3jornada/Libro_IIIJIA-S.pdf (in Spanish)

Year	Country	Regulation
1994	Colombia	General Education Law (s. 97) set forth Mandatory Social Service for secondary students. The topics and objectives of student social service were defined in the context of the educational project of each educational institution. Regulated in 1996, the Law established that the “pedagogical projects of the service” must be articulated with academic learning. ¹¹
1995	Panama	Law 34 modified the Organic Law on Education of 1941. It promoted the development of community-oriented activities.
1996	Nicaragua	Law 217: General Environment and Natural Resources Law, s. 36, “Ecological Service”: established the performance of 60 Hours of Ecological Service as a requirement to graduate from Secondary Education.
1997	Argentina	The Basic Curriculum for Secondary Education (non-compulsory secondary) included among the curricular proposals “Community research and intervention Projects” (ME, 1997).
	Costa Rica	Law No. 7739 (December 2, 1997) set up the Compulsory community service for secondary school students for 8 monthly hours. ¹²
1998	Brazil	The Curriculum Guidelines for Basic Brazilian Education pointed out: <i>“When students’ out-of-school experience is valued and a link among school education, a job and social practices is proposed, the Law of Directives and Bases is consequent with sections 205 and 206 of the Federal Constitution, which base the greatest objective of education on the full development of people’s potential, preparing them to exercise their citizenship and qualifying them for work.”</i> ¹³
	Panama	Resolution No. 1003 (August 31, 1998) from Ministry of Education established Student Social Service for secondary education with a minimum duration of 80 hours. ¹⁴ Regulated by Ministry of Education Resolution No. 163 (February 18, 1999).
1999	Venezuela	General Regulation of the Organic Law on Education (Official Gazette No. 36,787 dated September 15, 1999. Decree No. 313 Hugo Chávez Frías President of the Republic) s. 27. The regulation of the Organic Law on Education established that “in addition to the legal requirements set forth to obtain a secondary school or technical secondary school diploma, each student must participate in an activity that benefits the school or the community.”

Year	Country	Regulation
2000	Argentina	The “Presidential Award Solidarity Schools” was created by means of Presidential Decree No. 377/2000. The Ministry of Education established “School and Community National Program” to promote service-learning in educational institutions.
	Panama	Resolution No. 1846 Ministry of Education (November 8, 2000). Reduced Student Social Service to 40 hours.
2001	Costa Rica	Decree 29631-MEP (July 11, 2001). University Community Work is extended to Private Universities ¹⁵ .
2002	Brazil	Resolution No.143 of the Secretary of Education of San Pablo, dated 8/29/2002 established the State Program “Young Volunteer - Solidarity School” and regulated the inclusion of voluntary work in the academic file ¹⁶ .
	Costa Rica	Decree 30226-MEP (April 1, 2002) regulated Community Student Service. ¹⁷
	Chile	The Ministry of Education established a line of work on service-learning in the context of the program “Liceo para Todos” (“Secondary School for All”), as well as a contest to award the best practices. ¹⁸
2003	Argentina	Ministerial Resolution 42- 43/03 established the National Program of Solidarity Education, to promote service-learning throughout the educational system.
	Brazil	“Sello Escuela Solidaria” (“Seal Solidarity School”) was launched, which called all Brazilian schools to self-assess and certify their solidarity practices. Coordinated by Faça Parte in partnership with the federal Ministry of Education, Consed (National Council of Secretaries of Education), Undime (National Union of Municipal Directors of Education), UNESCO, UNICEF and OEI. Up to 2011, Sello has acknowledged 23,688 schools from all Brazilian States ¹⁹ .
2004	Panama	Law No. 46 (August 9, 2004) created the Board of National Social Service (voluntary) for Higher Education students and other people. Regulated by Execute Decree No. 444 (September 1, 2008) ²⁰
	El Salvador	Decree No. 468 of Higher Education dated October 14, 2004 established Social Service as a graduation requirement (s. 19) ²¹

Year	Country	Regulation
2005	Venezuela	Community Service for High Education Students Law. This Law set forth the compulsory nature of the compliance of 120 hours of service-learning projects as a requirement to graduate.
2006	Argentina	The Argentine Education Law promoted the development of solidarity educational projects and service-learning in the context of the Institutional Educational Project (s. 32 and 123) ²² .
	Chile	The Ministry of Education and Chile's Bicentennial Commission launched the Bicentennial Award "Solidarity Schools" ²³ .
2007	Argentina	Resolution of the Federal Education Board No. 17/07: Incorporated October 8 as the "Solidarity Student National Day" ²⁴ to the school calendar and authorized jurisdictions to generate a receipt that proves the solidarity activities with educational objectives carried out by students and teachers ²⁵ .
	Colombia	Section 33 of Law 1164 established Mandatory Social Service for students who graduated from higher education programs in health.
	Panama	New regulation of Student Social Service for secondary education ²⁶ .
	Uruguay	The Ministry of Education called and gave the National Award "Solidarity Education" ²⁷ .
2008	Ecuador	Call for the "Presidential Award Solidarity Schools." ²⁹
2009	Argentina	Resolution of the Federal Education Board No. 93/09 (December 17, 2009) included in the orientations for the pedagogical and institutional organization of compulsory secondary education the development of solidarity community projects.
	Ecuador	The 10-year Plan established in the Ministry of Education the Program "Solidarity Schools". The Presidential Award "Solidarity Schools" was given ³⁰ .
2010	Colombia	Resolution 1058 of 2010 regulated the Mandatory Social Service for Higher Education program in health students.
	Ecuador	Section 87 of the Higher Education Organic Law set forth to "prove services to the community through professional practices or internships, duly monitored, in their field of knowledge" as a precondition to graduation. S. 88 expressed that "the purpose is to tend to benefit rural and marginalized sectors of the population (...) or to provide services in care centers free of charge".

Year	Country	Regulation
2011	Argentina	The Argentine Ministry of Education published the "Orientations for the institutional development of solidarity community educational proposals" for compulsory secondary education ³² .
2012	Brazil	Resolution No. 2 of the National Council of Education established the mandatory nature of Environmental Education for all the educational levels, promoting <i>"the establishment of dialogue and partnership with the community, aiming for the production of knowledge on socioenvironmental local and regional conditions and alternatives and the intervention for a healthy quality of life and coexistence"</i> ³³ (s. 22,1)
2014	Uruguay	The Ministry of Education and ANEP called with CLAYSS and "El Chajá" Association for the contest "Solidarity Schools" ³⁴ .
	Colombia	Resolution 2358 regulated Mandatory Social Service ³⁵
2016	Colombia	Resolution 06357 regulated Mandatory Social Service. ³⁶

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Centro Latinoamericano de Aprendizaje y Servicio Solidario.
Av. Pueyrredón 538 7° "B". C1032ABS. Ciudad de Buenos Aires, Argentina.
Tel/Fax: (54-11) 4981-5122 | info@clayss.org | www.clayss.org

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