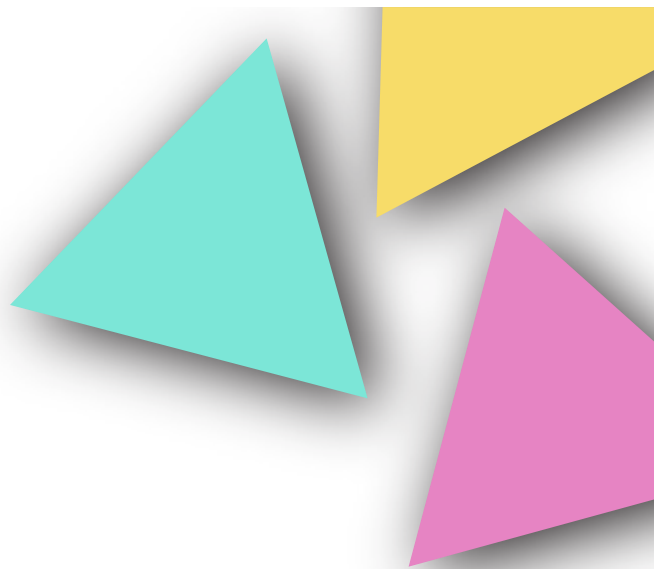


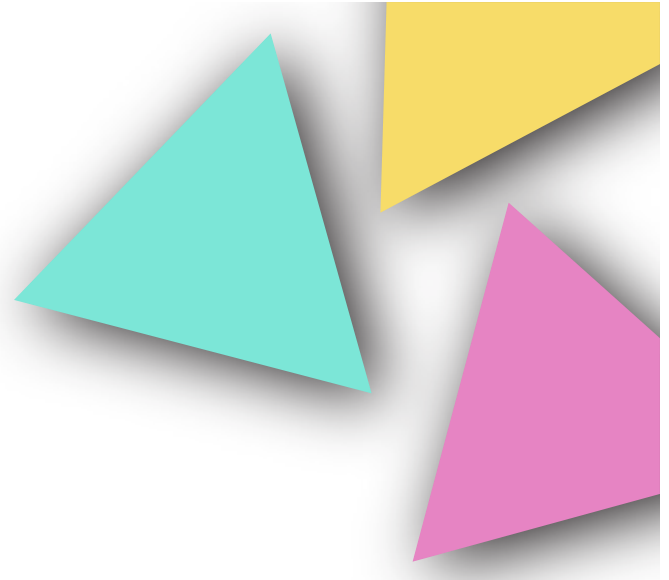
TOGETHER



Teacher's Handbook for Service Learning in schools



Co-funded by the
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CONTENT

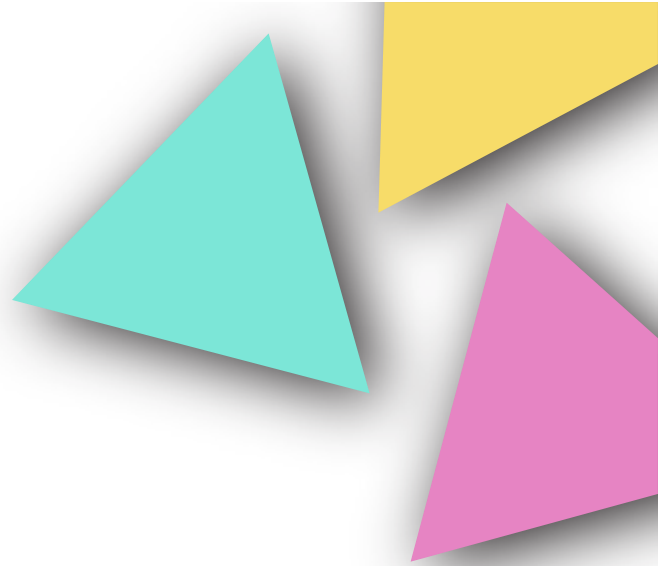
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TOGETHER Project research is committed to understanding and nurturing the potentials in all human beings, inclusive of race, ethnicity, religion, sex, gender, sexual orientation, ability, class and ethnicity.

The TOGETHER team is committed to sharing the research in ways that are accessible and actionable via a range of professional development offerings that support educators in the European Union in adapting.

TOGETHER actively embraces and seeks diversity in its project team. The nature of our research demands the team members to bring a range of disciplines, backgrounds, viewpoints and lived experiences to the project space. Investigating students and teachers potentials requires a research community that reflects diversity in its various dimensions – including race, ethnicity, sexual orientation, gender, socio-economic status, culture, nationality, language, ability, age, and domain expertise. As a community of learners, we actively engage in ongoing opportunities to deepen our understanding of diversity, inclusion, equity, and (cultural) belonging.

1



The challenge of cultural heritage and the community

CONTENTS

1. Types of cultural heritage - tangible and intangible
2. The community - role and function
3. Threats to cultural heritage
4. Sustainability, digitization and cultural heritage

BY THE END OF THIS UNIT, YOU SHOULD BE ABLE TO:

1. Recognize and list different types of cultural heritage
2. Grasp the importance of the community dimension for cultural heritage
3. Identify existing and potential threats to cultural heritage
4. Understand how to preserve cultural heritage and enhance it through the use of digital tools

PRE-ASSESSMENT

How much do you know about this? You can self-assess your knowledge with the following set of questions:

1. Do you know the difference between tangible and intangible cultural heritage?
2. Can you name 3 examples of cultural heritage?
3. Why do you think that community is important in relation to cultural heritage?

1.1. Types of cultural heritage - tangible and intangible

“Cultural heritage is our bond with the past that comes to life in the present. It shapes our thinking and identity, our environment and the places we live in”. (Innovation in Cultural Heritage Research. European Union, 2018).

It is neither easy nor straightforward to define the concept of cultural heritage. In general, it refers to everything of exceptional universal value in terms of culture, values and traditions.

When it comes to heritage conservation, the greatest defender of heritage is UNESCO, which adopted a series of international conventions to protect cultural property, initially created in view of the World Wars. These conventions laid the foundations for the emergence of general legislation at international level.

This led to the UNESCO General Conference which adopted the Recommendation on the Protection of Cultural and Natural Heritage at National Level on 16 November 1972. This Convention is crucial because it established a common international policy on the conservation and promotion of places considered to be of ‘exceptional universal value’.

This convention differentiates human heritage into two distinct types: cultural and natural, which in turn, group together different elements, as shown in the following table:

CULTURAL HERITAGE	NATURAL HERITAGE
<ul style="list-style-type: none">• monuments• groups of buildings• sites	<ul style="list-style-type: none">• natural features• geological and physiographical formations• natural sites

Table 1. Cultural and natural heritage

It groups and defines cultural and natural heritage as follows:

Cultural heritage:

monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;

groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;

sites: works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view”

Natural Heritage:

natural features consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view;

geological and physiographical formations and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation;

natural sites or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation of natural beauty”.

In 1992, ICOMOS was given the task of implementing the Convention. Over time UNESCO has broadened the concept of cultural heritage with the division between intangible representations and material (or tangible) representations of heritage, but interdependent, as stated in the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage.

Material or tangible Cultural Heritage

Tangible heritage was the first to be recognised and protected, as its value and authenticity lay in its physical attribute, which refers to something material, which can be touched (such as archaeological sites, monuments, buildings, etc.).

But as Dawson Munjeri (2004) says “objects, collections, buildings, etc. become recognized as heritage when they express the value of society and so the tangible can only be understood and interpreted through the intangible. Society and values are thus intrinsically linked”.

Intangible Cultural Heritage

Although the protection of intangible cultural heritage has been more recently debated, its value is inestimable. By intangible cultural heritage, on the other hand, we mean everything that is not material or physical and, therefore, includes intangible heritage related to traditions, culture and values, such as expressions of language, oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or knowledge and skills to produce traditional crafts (UNESCO, s.d). The importance of this type of heritage represents a thread of knowledge and values that are passed from one generation to another and that represent who we are in the world.

UNESCO lists a number of characteristics specific to intangible cultural heritage:

- Traditional, contemporary and living at the same time: It is not limited to traditions inherited from the past;
- Inclusive: are roots from the past that also link to our present and our future, they represent our identity as a community;
- Representative: depends on the spirit of the community and on those who transmit traditions, values and customs to successive generations;
- Community-based: is recognised as such by the community itself which nurtures and passes it on.

1.2. The community - role and function

One may wonder what the links between the community and the different types of cultural heritage are. This relationship is twofold: on the one hand, communities play an important role for the conservation of tangible and intangible cultural heritage. On the other hand, cultural heritage can enhance the cohesion of communities and contribute to build an identity as well as a sense of belonging. As we will see, this relation is particularly important for intangible cultural heritage.

An important reference to understand this topic is the 2005 Framework Convention on the Value of Cultural Heritage for Society (the Faro Convention) adopted by the Council of Europe. The Convention “promotes a wider understanding of heritage and its relationship to communities and society and encourages citizens to recognise the importance of cultural heritage objects and sites through the meanings and values that these elements represent to them” (Council of Europe, 2020). The document is accompanied by an action plan intended to translate the Convention into practice. The Action Plan defines heritage communities as “self-organised, self-managed groups of individuals who are interested in progressive social transformation of relationships between peoples, places and stories, with an inclusive approach based on an enhanced definition of heritage”.

The relevance of this Convention lies in the fact that it shifted the paradigm from the protection of specific objects, collections, monuments and sites to focusing on the interactive nature of cultural heritage, recognising that it is defined and redefined by human actions and that it must not be perceived as either static or immutable. Indeed, it emphasises the important aspects of heritage as they relate to human rights and democracy, and promotes a wider understanding of heritage and its relationship to communities and society. The Convention helps therefore to understand that monuments, objects and sites are important because of the meaning and uses that people attribute to them and what the values they represent for a community, and not merely for their existence itself (STEPS Project 2018).

Another important reference is the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage. Article 15 states that “Within the framework of its safeguarding activities of the intangible cultural heritage, each State Party shall endeavour to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management.” Indeed, cultural and social activities like festivals, events or just day-to-day recreational experiences and practices provide occasions for interactions with people with a different background and, not only enhance community pluralistic identity, but also reinforce the closely intertwined relationship of the community with the broader environment. (ibid.)

The modern understanding of cultural heritage is therefore strongly linked to local communities and this has relevant implications for heritage-based urban development. Therefore, heritage projects need interdisciplinary teams with diverse scientific and work-related backgrounds in order to understand the complexity at stake and make sure that communities are consulted or actively engaged in strategic decisions (Ripp, M. 2018).

In conservation processes, this interdisciplinarity is found in conservation science, which has to adopt the concept of “integrated conservation”. This evolves in the concepts of collaborative conservation and participatory conservation which focus on stimulating all stakeholders involved in the process (cultural, social, economic and environmental) and the active involvement of citizens.

Citizens engagement in participatory conservation includes informing, listening, understanding, consulting, involving, collaborating and empowering people. This can happen at different levels, also depending on the willingness of the community to be engaged. Participation can even be involuntary, for instance when the heritage is naturally used by citizens such as in the case of an historical building, or passive, when people are exposed to receiving information about it in a more or less interactive way. Participation can be encouraged by giving rewards to citizens, for example for the participation in living labs and use of ICT platforms, or can stem from the intention of individuals of doing some

good for the community, such as in the case of volunteering activities (Spiridon, P.; Sandu, I., 2015).

To sum up, the importance of cultural heritage lies in its importance for local communities and the meaning that it is attributed to it. Therefore, citizens need to be involved in the process of taking decisions that concern them, as well as in the process of keeping alive traditions and other kinds of intangible heritage.

1.3. Threats to cultural heritage

Cultural heritage, both tangible and intangible, can be subject to events or risks that may threaten its existence. As cultural heritage is of inestimable value, because it is unique and irreplaceable, it is our duty to analyse possible risks and safeguard this immense heritage as much as possible.

Cultural heritage is at risk or threatened when something, an endogenous or exogenous factor, leads to the loss of its value. This can happen for different reasons and one must also differentiate the cultural heritage one is talking about. For tangible cultural heritage, for example, risks may arise from deteriorating agents caused by climate change, the deterioration of time (e.g., paint losing its colour on a painting) or the loss of information about a particular thing.

The following figure represents an outline of the most common risks to which cultural heritage objects are susceptible:



Image 1. Cultural heritage risk agents - Source: Pedersoli Jr., J.L, Antomarchi, C. et Michalski S. (2016). Guide to Risk Management. ICCROM https://www.iccrom.org/wp-content/uploads/Guide-to-Risk-Managment_English.pdf

In risk assessment, the division proposed by ICCROM (Pedersoli Jr., J.L, Antomarchi, C. et Michalski S., 2016) should be followed, divides risks into:

- **Rare events:** These are unusual events (about once every 100 years), occurring infrequently from time to time (e.g., floods, earthquakes, serious fires, thefts);
- **Common events:** These events occur several times in the course of a century (e.g. water leaks, earthquakes, small fires, collapses);
- **Cumulative processes:** They are frequent events that occur continuously or intermittently, they are mainly related to the ageing of tangible cultural heritage (e.g. Yellowing of paper, Fading of some colours, corrosion or erosion).

It is important to identify the risks and possible threats to cultural heritage so that we can think from the outset about how to avoid or remedy them.

But the risks and threats do not only concern the tangible cultural heritage but also the intangible one.

Threats to the transmission of this living heritage come from such factors as social and demographic changes that reduce intergenerational contacts, for instance from migrations and urbanisation that often remove people from their knowledgeable elders, from the imposition of formal education systems that devalue traditional knowledge and skills, or from intrusive mass media. The response to such threats must come from the communities and groups concerned, assisted by local organizations, their governments and the international community as represented in the General Assembly of States Parties to the 2003 Convention for the Safeguarding of the ICH. (Transmission - intangible heritage - Culture Sector - UNESCO)

Good risk management should be able to prevent risk and, if necessary, respond to damage in a timely manner.

1.4. Sustainability, digitisation and cultural heritage

Digitisation applied to cultural heritage is the process that transposes the essence of cultural objects presented in their physical form into the digital world, and can make them available to visitors from anywhere and at any time in an effective and efficient way. Digitisation can be considered not only as an action but also as a process. This means not just preserving, cataloguing and disseminating heritage, but also considering the aspects that come with the use and involvement of the public.

While most cultural heritage institutions invest in digitisation for preservation, knowledge and dissemination purposes, others focus on expanding their audience and their use of digital content. Accessibility and enjoyment become the mantra that can create the famous culture multiplier effect that will generate positive economic and social externalities.

Cultural sustainability

The notions of economic and environmental sustainability have long been known, while that of cultural sustainability has only recently been sketched out.

The process of defining culture as the fourth pillar of sustainable development was introduced in 2002, when Agenda 21 for culture was proposed; a new category emerged. From the point of view of environmental sustainability, the role of digitisation of cultural heritage is to preserve it. Furthermore, digitisation can make cultural heritage more accessible by reducing the problems of unequal access to cultural information.

Cultural heritage institutions themselves have committed to this new way of communicating with their audiences, recognising that digitisation can bring numerous benefits. For example, the democratisation of culture and knowledge.

But in order to achieve full cultural sustainability, especially with regard to digital content, clear and reproducible organisational and management strategies are needed. In fact, digital content needs specific tools such as single platforms for accessing heritage, which are useful to improve the visitor experience, develop educational content, create documents, with consequent and relevant economic spin-offs. The concept of sustainable cultural development derives, in fact, from the economic significance attributable to cultural heritage. Therefore, it can be considered as a capital, whose value derives from the tangible and intangible assets that compose it. The theoretical basis for this concept derives from the theory of cultural capital, which can be linked to that of natural capital from which the concept of sustainable development originated.

Europeana the European Heritage Portal

Europeana is Europe's largest cultural heritage portal launched in November 2008 and co-funded by the European Commission.

Europeana provides heritage enthusiasts, professionals, teachers and researchers with digital access to European cultural heritage material.

Europeana currently provides access to more than 50 million objects from Europe's libraries, museums, archives, galleries and audiovisual collections, bringing together contributions already digitised by different institutions from the 28 EU Member States in 30 languages. More than 3,500 cultural institutions contribute by sharing their cultural content. Stakeholders range from international museums to regional archives or other smaller institutions from all EU Member States. Some of the most important institutions are the Rijksmuseum in Amsterdam, the Louvre in Paris and international libraries such as the British Library in London.

The digital objects and collections that users can find within Europeana are not stored on a central computer, but remain available to the cultural institutions that have hosted them on their networks.

Europeana's experience in providing cultural services improves social inclusion and cohesion through its ability to develop intercultural dialogue. Therefore, the platform generates returns in the form of social benefits, as many cultural institutions, especially those whose primary aim is inclusiveness in their projects provide access to different groups as audiences and address issues of representation and participation within the institutions themselves.

Europeana directly addresses three aspects of social inclusion, which are: access, representation and participation. While the first two are obvious, the third is achievable through the provision of tools for participation through shared initiatives on social media.

Finally, Europeana appears to be a useful tool to encourage tourism both at European and international level: through the platform it is possible to view an immense heritage that could help to plan a trip by adding value through the experience of knowledge associated with the acquisition of cultural information.

As regards the benefits that the institutions involved in the sharing process derive from Europeana, they essentially derive from an increase in the value of their own content. They gain a different and better position in terms of visibility in society. Without Europeana, the fragmentation of the databases used by cultural heritage institutions would lead to significantly higher development costs and under-investment in the valorisation and maintenance of digital resources. Its presence balances these financial issues, leading to a sustainable use of the increasingly scarce economic resources available to the cultural sector.

SELF-ASSESSMENT

What have you learned from this unit? You can self-assess your knowledge with the following set of questions:

1. Which among the following is a type of intangible cultural heritage?

- The Eiffel Tower
- The Grand Canyon
- Tango

2. Which among the following is the correct definition of tangible cultural heritage?

- Physical artefacts produced, maintained and transmitted intergenerational in a society
- The practices, representations, expressions, knowledge, skills that communities, groups and, in some cases, individuals recognize as part of their Cultural Heritage
- Natural features consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view

3. Why is the Faro Convention important for cultural heritage?

- Because it promotes the correct management of risks related to cultural heritage
- Because it established for the first time the role and value of cultural heritage for societies all over the world
- Because it promotes a wider understanding of heritage and its relationship to communities and society and encourages citizens to recognise the importance of cultural heritage objects and sites through the meanings and values that these elements represent to them

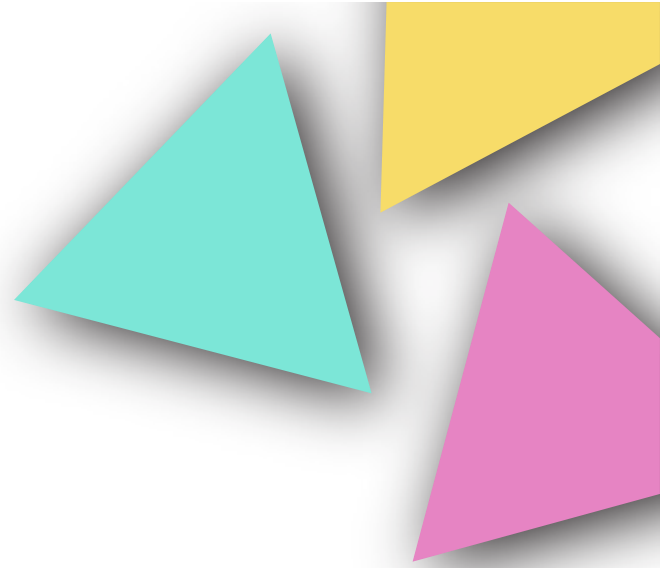
4. Which of the following is NOT a risk for cultural heritage?

- Water
- Restoration
- Pests

5. What are the benefits of digitising cultural heritage? (More than one answer is correct)

- It allows to make cultural heritage available to visitors from anywhere and at any time
- It allows to preserve, catalogue and disseminate heritage also considering the aspects that come with the use and involvement of the public.
- It contributes to preserve the environmental sustainability of cultural heritage
- All of the above

2



Teaching with Service Learning

CONTENTS

1. Service Learning – definition, origins, opportunities and aims
2. Key prerequisites, limits and challenges of Service Learning
3. Teaching approaches, styles, methods used in Service Learning

BY THE END OF THIS UNIT, YOU SHOULD BE ABLE TO:

1. Define the service learning and its opportunities and aims
2. Explain the origins of service learning
3. Teaching approaches, styles, methods used in Service Learning

PRE-ASSESSMENT

How much do you know about this? You can self-assess your knowledge with the following set of questions:

1. Are you familiar with the service learning concept?
2. What is the relationship between schools and the community?
3. How to recognize the needs of the community?

2.1. Service learning – definition, origins, opportunities and aims

Definition

Service Learning is an educational approach where a student learns theories in the classroom and at the same time volunteers with an agency (usually a non-profit or social service group) and engages in reflection activities to deepen their understanding of what is being taught. It is a cycle of theories, practices, and reflection tools to broaden knowledge and critical thinking skills for social change. It also relates terms such as civic engagement, community development, advocacy, philanthropy, social change, volunteerism, community service and experiential learning.

As a result of Service Learning, students learn more about the community and themselves while fulfilling a need in the community and meeting classroom or degree requirements. Students in any discipline can participate. The courses are usually most directly tied to social science courses (for example: political science, sociology, environmental studies and psychology) and pre-professional courses (for example: education, social work and business).

It is also “An educational approach that combines learning objectives with community service in order to provide a pragmatic, progressive learning experience while meeting societal needs.

According to Wikipedia, Service Learning is an educational approach that combines learning objectives with community service in order to provide a pragmatic, progressive learning experience while meeting societal needs. Service-Learning involves students in service projects to apply classroom learning for local agencies that exist to effect positive change in the community. (Bradley 2010)

Author Barbara Jacoby defines Service Learning as “...a form of experiential education in which students engage in activities that address human and community needs together with structured opportunities for reflection designed to achieve desired learning outcomes.” (Jacoby 1996)

Service Learning is a combination of what we know as formal education and applying that learning in a service oriented way. It is a type of educational philosophy that requires the student to demonstrate their knowledge, thus connecting the cognitive to the emotive and resulting in better learning outcomes. It incorporates personal passions with intellect, empowering students to find their passion and exercise useful ways to engage in real world problems. It is a connected learning experience, linking personal development with cognitive development and touching feelings as well as thought. Students take the ideas they learn about in theory and connect them to real problems in practice, creating viable solutions for long term transformation in society. The classroom becomes a place where thought is connected to passion, evoking real world change. This philosophy incorporates the core ideas of progressivism such as democracy, experimental education, and individual rights. It also includes Pragmatism, a philosophy inspired by William James stating that learning should be useful and that information is only valuable if it does something. In recent years this theory is gaining traction as professors and academic advisers review the learning outcomes of students that are encouraged to find and use their passions to exercise solutions to the problems around them. This is made more possible by the ideas of democracy and individual freedoms that enable citizens to freely use their passions and intellect to become social entrepreneurs; individuals who undertake a social problem and become transformative forces in society.

A review of the academic literature on Service Learning suggests that it can be defined as: experiential learning that integrates practical experiences into the academic curriculum. Its theoretical and practical foundations stem from experiential education and constructivism, whereby these two fields of study have helped frame Service learning as an opportunity for students to apply their knowledge within the community (Furco, 2001), and includes community engagement and the educational benefits of experiential learning (Parker et al., 2009).

Origins

Service Learning: History, Theory, and Issues, Bruce W. Speck and Sherry Lee Hoppe say that John Dewey's writings on the active nature of understanding and the benefits of and conditions for participatory democracy "...provide an early theoretical foundation for a pedagogy in which students cooperatively engage actual social problems." In *Building partnerships for Service Learning*, Barbara Jacoby writes that Service Learning "is based on the work of researchers and theorists on learning, including John Dewey, Jean Piaget, Kurt Lewin, Donald Schon, and David Kolb, who believe that we learn through combinations of action and reflection."

In 1979 Robert Sigmon called for a more precise definition in *Service Learning: Three Principles*, in which he said the term, which was relatively new, was being used to describe a number of different volunteer actions and experiential education programs. (Furco 1996) Sigmon wrote that, in the late 1960s, the Southern Regional Education Board (SREB) popularised a Service Learning internship model, that defined Service Learning as "the integration of the accomplishment of a public task with conscious educational growth." Many teaching staff led PES movements; they have quickly applied their academic expertise to their local communities. Similarly, their service work in the local communities has informed their scholarly pursuits.

According to the *Canadian Journal of Higher Education*, during the last quarter of the 20th century, community Service Learning emerged as a "popular and powerful educational philosophy and pedagogical approach that integrated academic subject matter with applied social engagement and critical reflection" (Chambers, 2009, p. 79). In curricular terms, Service Learning, students participate in an experiential learning activity with and for a community organisation, and they reflect on that activity to gain "further understanding of course content, a broader appreciation of the discipline, and an enhanced sense of civic responsibility" (Bringle & Hatcher, 1996, p. 222).

Community Service Learning programs are located around the middle of a continuum of activities that stretches from volunteerism (closer to the "service" end) to internships and field experience (closer to the "learning" end). They attempt to strike a balance between service and learning aims, and to equally benefit both the provider and recipient of the service (Furco, 1996).

The partners involved (usually not-for-profit and voluntary sector organisations) and the goals of learning (usually focused on social and educational as well as vocational goals) also differ from other experiential learning programs. Butin (2007) presents four models of community engagement (including CSL): technical, cultural, political, and anti-foundational. The technical perspective emphasises questions of efficiency, quality, efficacy, and sustainability of engagement initiatives such as community Service Learning. Cultural perspectives privilege the affective, ethical, and formative aspects, while political perspectives are concerned with issues of competing constituencies and their manifestations. The anti-foundational perspective begins from the premise that truths are always local, contingent, and intersubjective, and therefore (A. Taylor 2014) provides opportunities for rethinking our taken-for-granted world. Butin asserts that as long as each discipline meets its own academic standards for legitimate teaching and scholarship, different forms of CSL can flourish.

Mitchell (2008) identifies two similar models of Service Learning described as traditional and critical. While the traditional approach is described as emphasising service without attention to systems of inequality, a critical approach aims to "dismantle structures of injustice" (p. 50). The models identified by Butin and Mitchell raise important questions about the diverse ways in which CSL has been framed conceptually and the implications of these approaches.

Opportunities and aims

According to Furco (1996), the main purpose of Service Learning is to produce holistically developed students who are able to think, act and reflect based on empirical evidence and human values. Service Learning is an immersive learning experience that promotes high impact practices in a curriculum that caters for the development of critical thinking skills, people skills, innovativeness, entrepreneurial mindset, resilience with cognitive flexibility, emotional and contextual intelligence, and passion for life-long learning (Kilgo, Ezell Sheets & Pascarella, 2015; Awang Hashim, Kaur & Valdez, 2019) it connects student learning in the classroom with real-world experiences in the community.

Students who participate in service learning are more deeply engaged in their local communities, gain practical skills, develop their career and personal interests, and are usually more engaged citizens.

It is important for people to be involved and aware of their communities so they can assist each other and be more conscientious individuals:

- Learn more about their relationship with the communities they engage with
- Learn more about their capacity for serving others
- Refine their decision-making abilities and acquire other career-related skills
- Better understand the meaning of responsible citizenship
- Grow in their awareness of cultural differences

2.2. Key prerequisites, limits and challenges of Service Learning

Service Learning is a methodology with several and important advantages for students, schools and for the community. However, there can be numerous challenges when it comes to execution. Universities using Service Learning have identified five main challenges when implementing Service Learning:

- Pedagogy
- Community
- Students
- Teachers
- University

These five challenges can be adapted to school environments, bearing in mind that schools using Service Learning should be prepared to implement student-based projects. Some teachers may consider that when working with Service Learning, students will lose focus on the academic curricula control. Another challenge that teachers may have to face is the fear of losing their control on students' learning. To be successful, Service Learning should be included in the subject curricula, so teachers must have time to prepare activities linked to Service Learning and assessment approaches.

Some authors also believe that institutional commitment is essential to have Service Learning successfully at school, complementing with clear communication.

So, teachers tend to resist implementing Service Learning because they assume they have to spend too much time developing the methodology and organising the practical applications. Also, one has to be aware about the lack of financial and institutional support. Students' responsibilities regarding the activities that could be considered of higher or lower risk since many times they are developing activities outside school.

Service Learning public perception could also be a great challenge to face, according to teachers' opinions.

When asked to identify challenges, students have pointed out:

- Gap between theory and practice.
- Lack of cognitive autonomy.
- Lack of structural support.
- Relationship and rapport with the community.
- Time.
- Logistics.

2.3. Teaching approaches, styles, methods used in Service Learning

In recent years, there has been a surge in the implementation of high impact educational practices, including Service Learning approaches around the world.

Effective Service Learning courses tend to pursue models of active learning that promote inclusive student involvement and participation and place a strong emphasis on dialogue and deliberation as primary modes of teaching and learning. In curricular terms, Service Learning courses include activities and resources that draw from and build upon students' own experiences, creative ideas, and "funds of knowledge" to increase and diversify the intellectual resources available to all students and to bring to the surface assumptions, values, beliefs, and feelings that shape (and sometimes limit) students' responses to new learning. Instructional approaches typically focus on active learning and include participatory lectures, full class and small group discussions, student-led panels and debates, and on-going opportunities for structured reflection that link students' service experiences to central themes, concepts, and objectives of the course.

Research highlights the importance of careful planning, preparation, and partnership in assuring successful outcomes of Service Learning. Effective, well-designed programs are those that include strategies for real partnerships with communities, are academically integrated and include deep and substantive reflection, and have a plan for how to deepen students' civic learning. As an educational practice, Service Learning fulfils the dual purpose of promoting outreach to communities and providing the means for distinctive educational experiences. It does so by providing students access to diverse cultures through community involvement in a broad array of activities that extend learning, foster leadership skills, and promote civic responsibility.

Authors also identified three different types of Service Learning which we can clarify as:

- **Direct service** includes tutoring, serving meals, working with patients, helping a refugee family, walking foster dogs, or participating in events at a nursing home. Many psychology and education courses incorporate direct service.
- **Indirect service** is doing something behind the scenes to help, such as organising a fundraising event, working in a resale shop, stocking a food pantry, collecting donations or planting trees to help the environment. Fields such as environmental studies and sociology tend to offer more indirect service opportunities.
- **Advocacy** can take the form of students writing letters to government officials, demonstrating in a picket line or educating others about possible policy changes. Political science and criminal justice classes often feature more advocacy work.

Once more, some university studies lead us to discuss teaching methodologies, such as:

project based learning – development of personal and professional skills mainly linked to:

- problem solving
- tasks planning
- decision maker
- teamwork and individual responsibility
- self-learning
- self-assessment

investigation – action – this methodology has the aim of working practical issues in the community together to

- identify and analyse community problems;
- Find solutions for these problems
- Testing solutions in the communities.

Every partner, community, school, NGOs, companies and other organisations, is involved in the work. The following types of activity may have special relevance to the students' work.

Internship – a temporary position that offers students a work experience. Internships, as a learning method, have several advantages. It helps students gain practical experience in the field of study and increase their employment opportunities after completing their studies. They also seem to contribute to reducing the gap between theory and practice.

Volunteering. It is generally considered an altruistic activity, in which an individual or a group provides services without financial or social gain, “to benefit another person, group or organisation”. The skills that volunteers develop during Volunteering are:

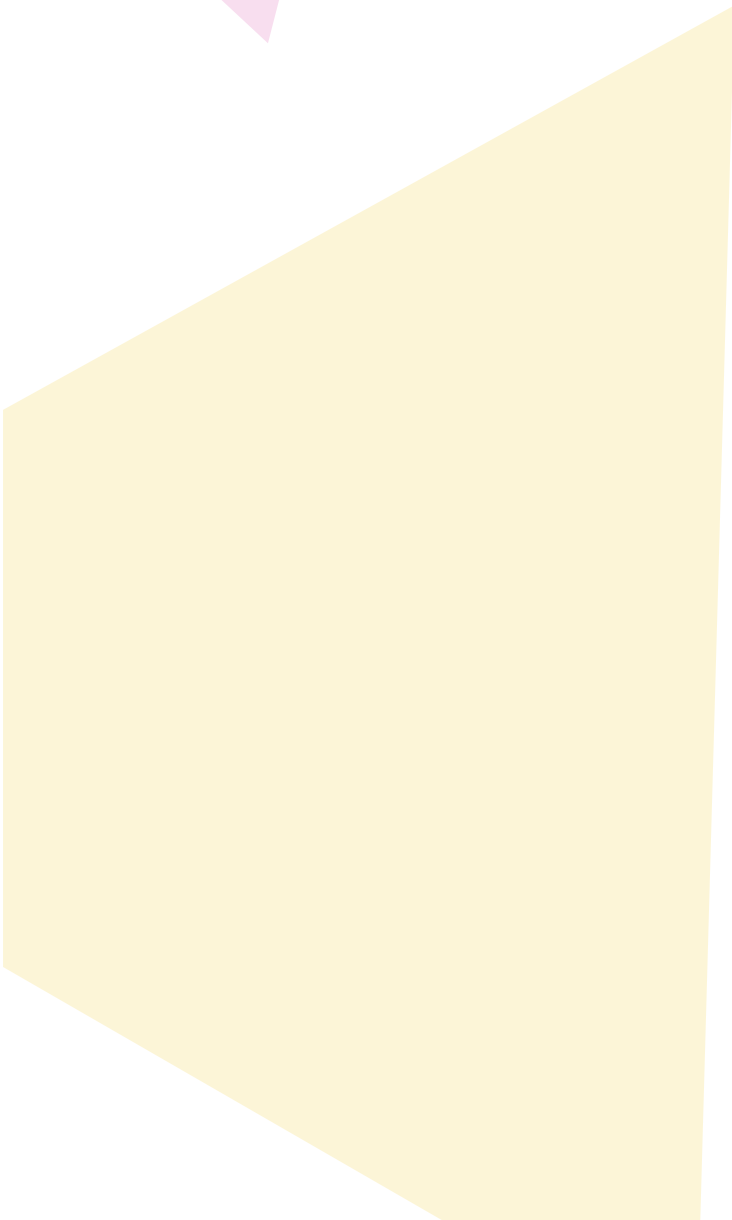
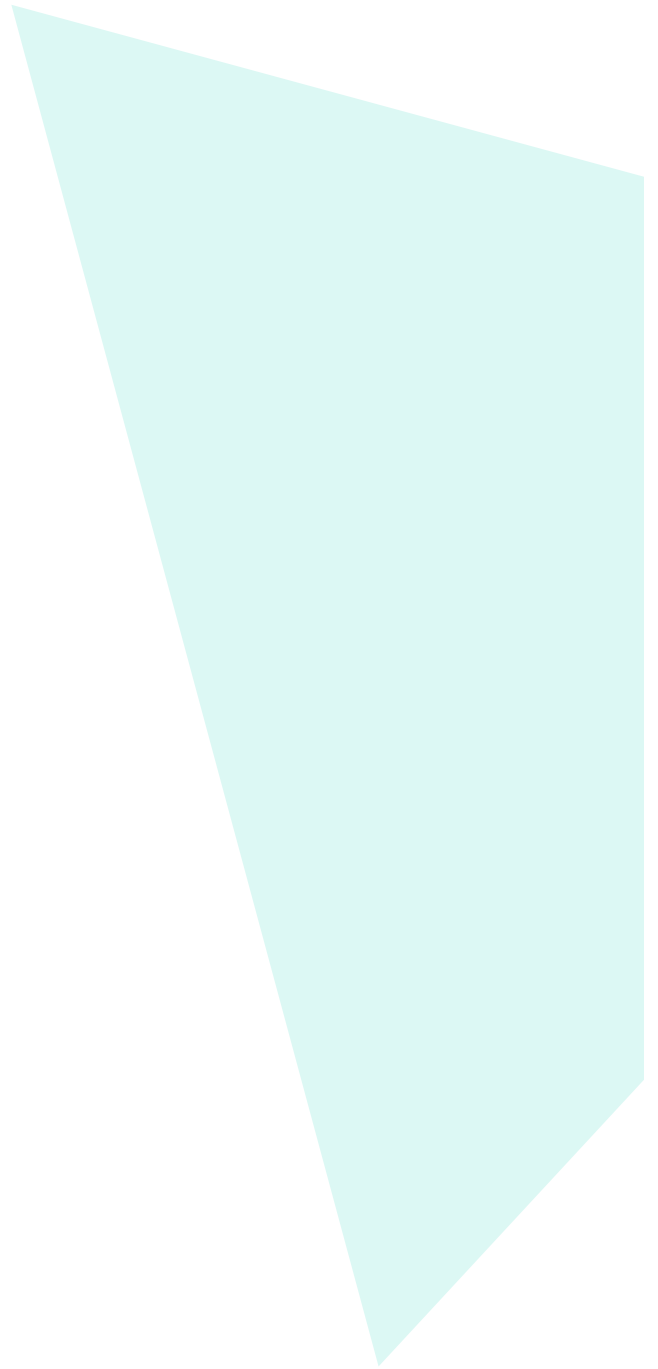
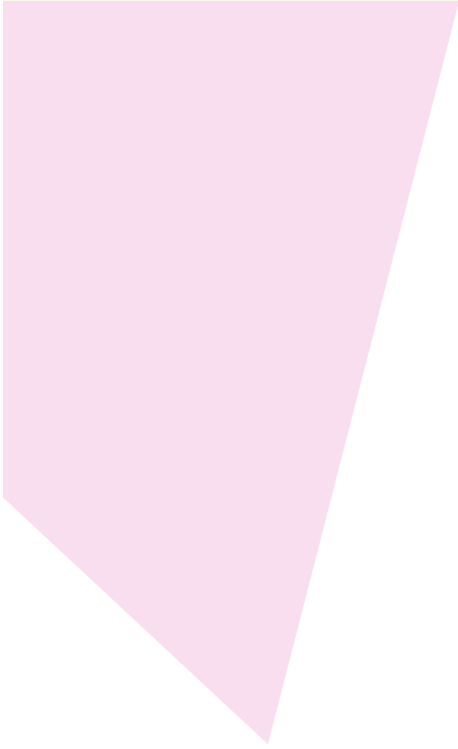
- teamwork, public speaking, time management, decision making,
- communication skills, interpersonal skills,
- security/confidence, self-efficacy and a sense of self-resolution, stronger problems and adaptability, motivation to produce change or to improve an area of life.
- Volunteering is considered a professional experience in the field of study, which means that it is possible that young people can have more employment opportunities. It requires, however, time, effort and ability to deal with pressure equivalent to that of a person who has a job and is paid for their work.

Action-Reflection Methodologies. As a comprehensive method this relates to a set of experiences in real contexts and educational interventions, associated with positive changes in students, particularly in terms of their deep psychological processes. Furthermore, projects tend to include individual log-books, where participants write down their own reflections on the experience – with writing appearing as a decisive element of reflection and personal change. In fact, this is a methodology in which the temporal dimension is relevant (projects must last for at least 4-6 months for the change to take place) and is demanding in terms of student involvement.

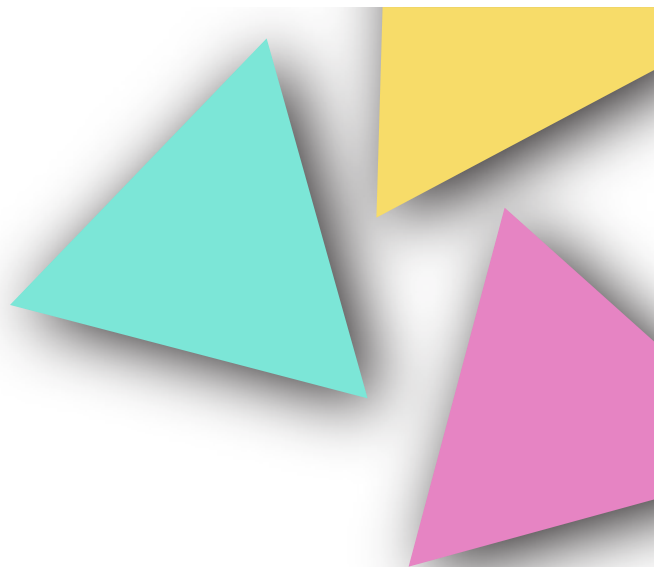
Community Based Research. Has been developed, principally in universities, as a methodology based on partnership and the full and equitable involvement of students, teachers, researchers and professionals from community organisations. From an educational perspective, the expected result is the development of knowledge and a skill set for researchers and also potentially for members of the community, such as: teamwork; communication skills; research methods – qualitative and quantitative; dissemination of research results by different audiences: policy makers, professionals, community members and researchers. Some Complexities of this method include challenges in identifying topics of research of mutual interest to the local and academic community; complexity of partnership work, based on mutual respect and engagement among key stakeholders; differences in indicators of impact – publications in the academic sphere and change in the sphere of community.

Social Entrepreneurship. It is not a method, but an opportunity for involvement, training and work for students. However, the Service Learning and Social Entrepreneurship share the goal of progressively involving students in work with a view to achieving public good and the desire to link education to addressing the problem and social needs. Collaboration between community partners, students, professors and social entrepreneurs can create opportunities in terms of community partnerships, collaborative working relationships and social innovation.

SELF-ASSESSMENT



3



Advantages of the Service Learning approach

CONTENTS

1. General objectives – for whom are we planning a Service Learning project?
2. What are the main benefits of Service Learning?
 - 2.1. Benefits for the community
 - 2.2. Benefits for students
 - 2.3. Benefits for teachers

BY THE END OF THIS UNIT, YOU SHOULD BE ABLE TO:

- Understand why Service Learning is important for the whole community
- Name the most important benefits of Service Learning for students
- Understand the most important benefits of Service Learning for teachers and reflect on your teaching practice

PRE-ASSESSMENT

How much do you know about this? You can self-assess your knowledge with the following set of questions:

1. Can you explain the main difference between traditional approaches in teaching and Service Learning approach?
2. What might be the benefits of Service Learning for you, as a teacher?
3. Why should students be interested in Service Learning?
4. What would be the benefits for the community?
5. Can you recognise the mutual benefits of school - community cooperation?

3.1. General objectives – for whom are we planning a Service Learning project?

Service Learning is a teaching and learning strategy that integrates important local community service with clear instruction and reflection to enrich the learning experience, teach civic responsibility and strengthen communities. (Ryan 2012, p.3). The purpose of this approach is to combine the academic curriculum with socially responsible activities. The aim is to positively direct the students' commitment to their communities and beyond, understanding the problematic issues, helping stakeholders who are facing certain difficulties, promoting entrepreneurship and transforming our students into "thinkers" and "doers".

This being said, it is clear that the Service Learning strategy is primarily focused on students and developing their personal, social and civic competences.

Service Learning as a teaching method does not only focus on students' development, but also targets the needs and benefits for community partners. From this perspective, Service Learning aims to empower community partners and give them a voice through the collaboration with educational institutions, in our case, primarily high school students.

We must bear in mind that Service Learning also develops teacher competences and empowers them to step out of their comfort zone, which is the classroom, and develop their students' competences using this method.

3.2. What are the main benefits of Service Learning?

Benefits for the community

For some teachers involving the students in community service seems like an impossible task. Other teachers are completely unfamiliar with this approach. When done properly, it can be an excellent form of learning tool for the whole class. This method can encourage students to find out more and learn about relevant issues and to be involved in community service engaging with academic content at the same time.

Service Learning is very similar to volunteering. The most important fact and difference is that this approach is designed to provide as much education as possible. The benefit is both for the students and community. Whether you collect books to donate to low income schools, pet food for animals in shelters, food and items for the homeless, or you work together with your students to improve recycling efforts at school and local community, the benefit is reciprocal.

Well planned and organised Service Learning programs:

- Provide possibilities for people to reflect critically on their service experience,
- Allow the needs within the community to be defined,
- Connect service providers and needs through a process,
- Expect long term actions and benefits for the community,
- Identify, addresses and solves local problems in various ways,
- Motivate people to interact,
- Establish cooperation and collaboration as values within the community.

One of the main benefits is that the recipients receive direct aid, whether we are talking about the institutions, groups or individuals. Students involved in the service are trying to meet the community needs. This way they are the greatest community resource, combining learning goals with actions taken.

We should always have in mind that Service Learning is intended to meet “identified community needs” (Bringle & Hatcher, 1995, p. 112). In order to identify the community need, a community member must state the particular service that is needed. Service Learning can be conducted: in partnership with a community organisation, providing a product that has been requested (website, video, commercial etc.) or this kind of service can be incorporated into a course as a combination of community and class service. Regardless the type, the community partner must identify the need to be met through service.

Benefits for students

Service Learning offers a different approach to learning about cultural heritage and developing digital skills. In spite of planning and investments in digital technologies in education it is estimated that about 15% of European students still have insufficient digital skills (Education and Training Monitor 2020).

The main aim of Service Learning is to implement a new approach which would provide an opportunity for students to apply the acquired knowledge and develop their skills in real life situations.

The benefits of the Service Learning approach for students are manifold. This approach can lead to improvement of acquiring academic knowledge and skills, but also contributes to personal and social growth of the students.

In terms of academic progress students are given a chance to acquire and apply knowledge and develop academic skills in real life situations which increases motivation and gives an opportunity to develop critical thinking and problem solving by participating in practical and meaningful activities in cultural institutions. The opportunity to work on preservation and digitization of cultural heritage raises cultural awareness, increases civic responsibility and gives a sense of purpose and contribution to the community.

In addition to this, Service Learning can have positive effects on personal growth in a sense that through participation in Service Learning activities students can develop interpersonal skills and increase self-efficiency (Evidence of Service-Learning Benefits, 2018). For instance it leads to:

- Improved learning outcomes
- Increased understanding of learning materials
- Increases motivation through participation in real life and meaningful activities
- Improves ability to apply knowledge in practical situations
- Improved skills (creative thinking, critical thinking, research, analysis) in practical activities
- A greater sense of self efficiency
- The development of interpersonal skills and leadership skills
- Increased responsibility and sense of civic responsibility
- Being able to adapt to new situations
- The development of teamwork skills (communication, time management, problem solving, listening, communication, etc.)
- A strong contribution to the sense of belonging and contributing to the community

The list of benefits of Service Learning for students is not complete. It will depend on the planning and goals of each individual Service Learning plan and project. This is why each Service Learning project has to be well-planned in order to increase opportunity for students to get the most from participating in it.

Students involved in Service Learning projects aimed at digitization of cultural heritage will be able to gain knowledge in the field of humanities and ICT. The students will learn different methods on how to digitise cultural heritage such as 3D modelling, creation of digital catalogues, development of digital promotional materials, video production, web advertising, etc. They will get an opportunity to apply their acquired skills and knowledge in real-life situations by helping a cultural institution digitise cultural items. In the process the students will have to apply their skills, solve problems and find creative solutions.

At the same time they will learn about culture in an active and innovative approach. By contributing to the preservation of cultural heritage the students will be able to develop a sense of belonging to the community and develop civic consciousness.

Benefits for teachers

Although benefits for students are multifold and undeniable, it is important to emphasise that the teachers who decide to implement Service Learning in their practice also experience numerous positive effects. As learning has changed a lot with the advancement of technology, students are now, more than ever, expected to be taught how to become responsible, morally righteous members of a community. The role of a teacher in this process has switched from a producer or deliverer of knowledge to a facilitator, ready to guide the students. This, in turn, means that teachers need to come up with ways to bring their curriculums to real life, i.e. to incorporate what they teach into the surrounding where students can research and discover the knowledge, feel engaged and valued for their work, see the results of their efforts and gain the real know-how on the way.

Benefits for the teachers in this process can be divided into:

- Benefits related to the teaching methods and curriculum
- Personal benefits for the teachers
- Benefits for the teachers as school representatives

Benefits related to the teaching methods and curriculum

By introducing Service Learning into their practice, teachers develop stronger connections between what they teach and how that can be applied or used in real life. This approach gives teachers the opportunity to contextualise their teaching and find real world counterparts to the theoretical material that they discuss in the classroom. Moreover, teachers get to use the community as an extension of their existing resources which widens the possibilities and enriches the learning experience. In addition to this, 80% of faculty who have taught a Service Learning course say the experience gave them new teaching ideas.

Inspiration and invigoration of teaching methods is hugely important for the teaching profession, especially when teachers teach the same courses year after year. They can start feeling stuck in the rut and lose motivation and willingness to transmit knowledge and improve themselves. This is why Service Learning, as a relatively new method which is highly engaging for students, can bring new life and serve as an incentive for the teachers to work outside the prescribed routine and revitalise teaching strategies to engage students.

Being usually interdisciplinary in its nature, Service Learning strengthens the bond between the subjects included. This helps teachers realise they need to develop this kind of approach in their teaching practice, explaining to the students that knowledge is not kept in separate 'drawers' and showing that it is interwoven, and as such appears in real life. In addition to teaching methods, they need to redesign or rethink their assessment methods as Service Learning usually requires performance-based methods of evaluation.

Personal benefits

Since Service Learning is student centred it places the teacher in a new role, one of a facilitator and mentor. This, in turn, means that teachers need to gain new skills and work on their personal development in order to excel in the new role. Some of these include:

- becoming a good listener,
- being patient and flexible,
- learning to ask instead of tell
- showing unwavering enthusiasm and energy
- delivering constructive feedback
- promoting values.

The already mentioned interdisciplinary nature of Service Learning not only strengthens the bond between the subjects, but between the teachers involved. The importance of social aspect and interaction among the teaching staff for the school as a whole must not be neglected, as too much depends on it. Good atmosphere, close professional relationships and partnerships can be the drivers of highly effective and efficient organisation. When working together in an active learning environment, such as those Service Learning provides, teachers develop deeper collegiality and understanding for each other's subjects and personalities. This, in turn, leads to the added value of appreciating each other's work and engagement in school life more.

In terms of personal development, Service Learning participation can be a valuable addition to a teacher's CV, as it serves as a proof that the teacher follows the trends in education, goes out of his/her way to provide the students with innovative and engaging learning experience, is willing to change the traditional teaching practice and uses the opportunities to tap into expertise of community agencies or institutions to better him/herself.

Benefits for the teachers as school representatives

Finally, it is important to view the teachers as representatives of one school and acknowledge the benefits Service Learning can have in that context. Namely, a research done by Loyola University shows that more than three-quarters of faculty who teach service learning classes report that it brings positive recognition from departments, colleges, and professional associations or networks. This example proves that Service Learning, as an approach, is recognised by other teaching professionals, which further means they perceive its benefits in student-oriented education with a focus on real-life learning outcomes.

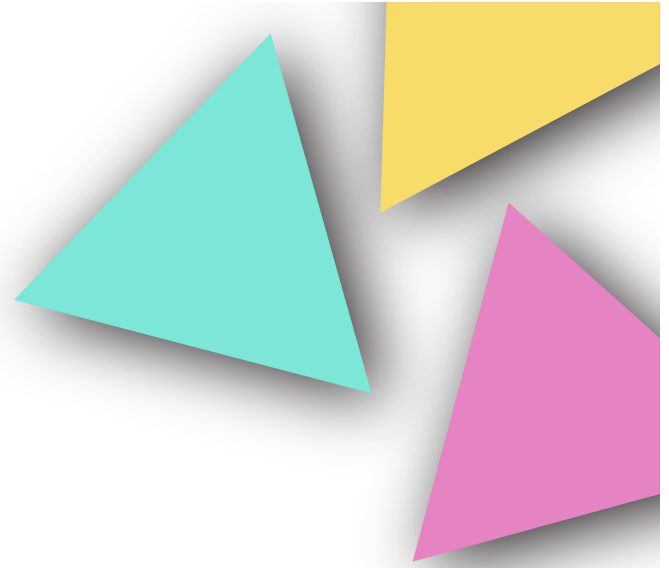
Besides gaining recognition from their peers, teachers and institutions involved in or promoting Service Learning are highly valued and commended for their contribution by the institutions they cooperate with and by the community as a whole. The partnerships created between the teachers/schools and institutions, such as museums, galleries, charity organisations, etc are mutually beneficial, and can further lead to broadening the cooperation and/or becoming more aware of current societal issues and how they relate to educational areas of interest. The teachers/schools also become the leaders and role models for others in education and gain respect from students and parents alike, for thinking outside the box and reinforcing the link between the school life and life after school.

SELF-ASSESSMENT

What have you learned from this unit? You can self-assess your knowledge with the following set of questions:

1. *The Service Learning approach contributes only to students' acquiring academic knowledge and skills.*
TRUE or FALSE
2. *Service Learning can not be an interdisciplinary approach*
TRUE or FALSE
3. *Service Learning contributes to promoting the teachers and schools involved.*
TRUE or FALSE
4. *Service Learning also contributes to personal and social growth of the students.*
TRUE or FALSE
5. *Service Learning is usually interdisciplinary in nature.*
TRUE or FALSE
6. *Community recognises the efforts made by schools and teachers in promoting both community values and needs.*
TRUE or FALSE

4



Service Learning methodology

CONTENTS

1. Establishing connections between curriculum, community needs and student interests
2. Searching for partners – private and public institutions – and developing long lasting relationships
3. Milestones in SL project development
4. Service Learning as a process: Central elements, phases and implementation
5. Examples of developed Service Learning projects

BY THE END OF THIS UNIT, YOU SHOULD BE ABLE TO:

- Understand connections between Service Learning and students' needs.
- Look for a long lasting partner to work with, institutions or other kind of partnerships.
- Identify the most important moments of a Service Learning process.
- Design a Service Learning project for your students.

PRE-ASSESSMENT

How much do you know about this? You can self-assess your knowledge with the following set of questions:

1. What do you think the main phases of a Service Learning process are?
2. What kind of relationships are important for the development of Service Learning projects?

4.1. Establishing connections between curriculum, community needs and student interests

In Service Learning, the goals are clearly defined, and there can be many kinds of projects that classrooms can adopt. Classes can be involved in direct issues that are more personal and face-to-face, like working with the homeless. Involvement can be indirect where the students are working on broader issues, perhaps an environmental problem that is local.

The activities can also include advocacy that centres on educating others about the issues. Additionally, Service Learning can be research-based where the students act to curate and present, providing information to meet community needs.

4.2. Developing partnerships for Service Learning

Forming partnerships is key to effective Service Learning. But partnerships can be time consuming to establish, and they take knowledge, interpersonal skills, and resources to sustain. To be successful, Service Learning must be based on a wide range of solid, reciprocal, democratic partnerships.

Optimally, forming partnerships for Service Learning can:

- strengthen social capital in the community through the trusting, respectful, and sustained relationships;
- undertake work together that would be difficult or impossible to accomplish alone;
- avoid the unnecessary duplication of efforts;
- ensure that the perspectives of people receiving service are heard;
- offer opportunities for people to learn from one another and share their resources, skills, and funding; and
- ensure that the efforts of schools and other organizations become more grounded in community realities and relationships.

What Makes Partnerships Work?

Effective partnerships typically have the following characteristics:

- shared leadership, responsibility, and oversight;
- the young people involved are full partners;
- relationships are central to the partnership;
- inclusion is intentional;
- an appropriate balance is struck between trust building and action;
- mutual understanding and benefits are understood;
- mutual learning objectives and educational activities are created;
- a vision is developed that guides Service Learning structure; and
- all those involved are attentive to planning, communication, training, orientation, and preparation.

With Whom Should You Partner?

The most effective partnerships are built upon prior relationships between those who provide the service and their community partners. But how do you find potential partners if you are just starting?

- Narrow the scope. Get some clarity about why you and your organisation want to partner with others, and what you hope to get out of it.
- Tap existing relationships. With whom do you work, go to school, worship, or engage in civic life? These links can play a vital role in broadening the efforts.
- Connect with 'bridge builders' within those communities, groups, or organisations that are particularly important or strategic in reaching your goals. They are natural networkers, comfortable operating in different cultural settings so that they can "translate" for others and establish initial trust.
- Use the networking resources within your community. Check with the local Volunteer Centres, which often see one of their roles to help facilitate collaborative relationships.

How Do You Shape a Partnership?

A Service Learning partnership can be simple or complex, depending on each partner's comfort level, readiness, needs, and resources—and the nature of the shared work that is envisioned. As the partnership becomes more complex, the potential impact on the community, the students, and the agency increases. Here is a commonly accepted basic framework for understanding a continuum of relationships that are often thought of as being a hierarchy:

- **Cooperate** - projects may be centred in one organisation with support from the other. This is where many partnerships start out.
- **Coordinate** - work together in planning a specific effort or program.
- **Collaborate** - collaboration typically requires a shared decision-making group, comprehensive planning and communication, and formal agreements on roles, responsibilities, and commitments.

What Kinds of Service Learning Partnerships Are Most Effective?

There is no best, 'one-size-fits-all' model. However, partnerships work best and last the longest when each partner sees benefits in terms of what they consider important. Without a clear demonstration of mutual interest, other efforts to bolster partnerships rarely work. Furthermore, it is most effective to move beyond ad hoc, one-time partnerships towards building sustainable partnerships that continue after the projects are completed. These partnerships result in better experiences for students, better community outcomes, and richer learning.

How Can You Get Started?

As you begin building a partnership, you may become enamoured by the potential of a major, sustained approach to working together. Though such a vision may be an appropriate outcome, it's often best to start slowly, then let the relationship grow over time. Thus, many partners begin with a low-risk project or event that establishes trust and an early success.

Over time, larger, more formal partnerships may emerge. While two-way partnerships between educators and community groups have often been the norm, a growing body of literature suggests that three-way partnerships between schools, higher education and community groups are feasible and may be more effective and more sustainable. Many examples have found that it is important to keep the partnerships fluid by adding new people as relationships develop.

To be effective, the Service Learning partnerships need strong support from all levels of the school. They also require sound organisation and careful monitoring. If all these conditions are present, one good effort seems to lead to another as the partnership grows and matures.

There are eight major points to consider in establishing procedures for your Service Learning initiatives:

1. Is there a written commitment or school board policy that supports the existence of your partnership?
2. Do your Service Learning goals and objectives support the school's existing instructional objectives and priorities?
3. How does your partnership relate to the school's overall partnership policy? Is there consistency of priorities and effort?
4. Have partners, students, teachers and administrative personnel been involved in the development of role descriptions for partners, coordinators, students, teachers and principals?
5. What administrative, management and monitoring procedures are necessary?
6. What costs are related to the development and implementation of your partnership?
7. What is the budget and how will revenue be generated to support and sustain the effort?
8. Ensure assistance is provided for teachers who are implementing Service Learning in the classroom curriculum.

3. Milestones in Service Learning project development

The milestones in the development of Service Learning do not only correspond to the realisation or execution phase of the project but also, and above all, to the previous phase. Preparing for Service Learning is the most important phase for teachers. When developing a Service Learning project, it must be borne in mind that every design must be able to articulate three important dynamics in the educational field: **needs, service and learning**. Therefore, before starting to prepare the SL, it is worth remembering some essential ideas to guarantee the success of what is designed.

On the one hand, it is necessary to take into account which are the actors involved. It is obvious that the **students** will be the main protagonists of this process, however, it is equally important to have an involved and committed **team of teachers** who work on an adequate design of the project and also carry out an accompaniment adapted to the needs of each student. This team of teachers will have a very important role to play in the interplay with other involved and indispensable actors. To carry out this type of project requires, as explained in the previous point, a **close relationship with institutions, companies or associations**, as they will be the ones to help detect the community need.

In addition to these agents, in school education, another participant that is crucial in the development of students is often overlooked. **The students' families**. After a certain age, contact between families and schools decreases, so it might be assumed that families do not need to know precisely what is going on in the high school environment and that the student who is responsible for the academic process. However, most young people will still be very close to their families and their families still play an important role in what they decide or do. For this reason, involving families in the Service Learning helps to connect and generate a feeling of belonging of the students towards the service to be carried out, which is highly motivating.

Continuing with the main protagonist group, the students, another key to success for Service Learning will be **active participation**, and for this the best formula is to combine a group objective with activities that involve **individual responsibility**, as in this way everyone involved in the project will have a moment for developing her/his ideas.

Service Learning also implies changes in the way teachers work. The teacher in these projects will become a companion, a supervisor of the process, a guide on whom the students can count on, but not someone who gives answers to all the students' questions. This paradigm shift has to be taken into account and reflected upon, otherwise it will be impossible to carry out a Service Learning project.

With all this, Service Learning must be developed following a planned scheme but, at the same time, allowing space for flexibility, as depending on the proposed service, unforeseen situations can always arise.

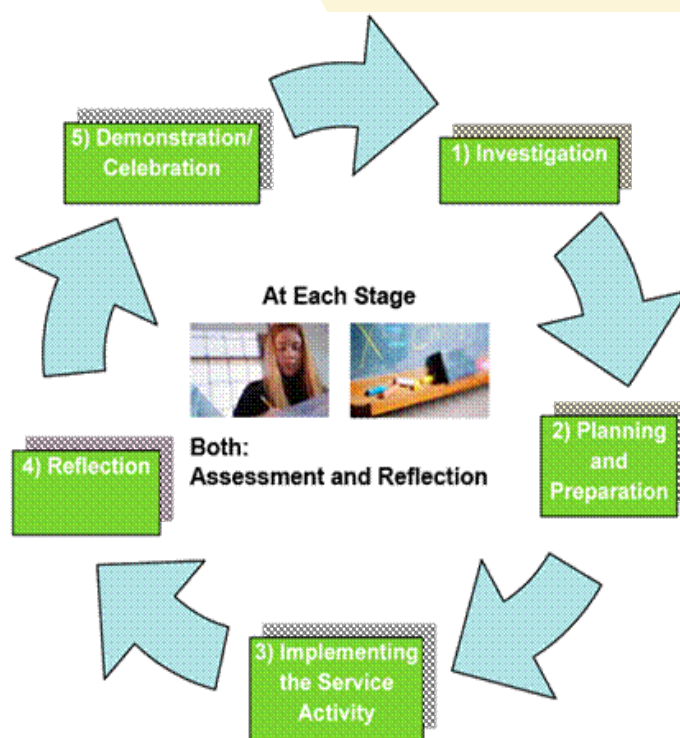
Once these key ideas have been internalised, it will be necessary to develop a project or challenge that encompasses the following:

- A social problem, based on local strategies.
- Explanation of the service to be performed and the tasks involved.
- Relation of the project to the Sustainable Development Goals.
- Clear and simple objectives (What? For whom? Why? When? How?) appropriate to the educational needs of the learners.
- Competence-based work and assessment responding to the above needs.
- A multi-focal assessment (hetero-, co- and self-assessment).

All these concepts and key points are necessary for the good development of Service Learning, and with all this a project will be designed which implies participation, cooperation, reflection and recognition.

4. Service Learning as a process: Central elements, phases and implementation.

Each Service Learning activity should be based on 5 steps or phases, which should be considered as a circular process. These guide phases are known as IPARD, which means **I**nvestigation, **P**lan, **A**ction (implement), **R**eflect and **D**emonstrate.



Source: <https://sites.google.com/site/integratedthematicdesign/methods-fall>

The following section looks at each of these phases in depth.

Investigation phase

It is the first of the six phases and it is the one that brings the students closer to reality, closer to the situation at hand. Teachers will raise the situation and the needs identified, explaining to the students what teachers expect from their work. Once the topic of work has been raised, students identify community needs through discussion, research, exploration or any other type of activity.

It is important to allocate enough time for this phase, as it is the moment when students will be sensitised to the issue they will be working on and the service they will have to respond to. It will also be a time to inform themselves and learn about the situation of the issue they will work on.

Planning and preparation phase

After understanding the issue, the service they must give, and the situation in general, students will start planning their service. They will identify steps, actions and other needs, such as how to work with not-for-profit organisations. Once all the necessary information has been gathered, it will be the moment to plan the actions and timescales for achieving the objective set, developing a specific plan for this service.

In this part of the Service Learning project working in groups will be indispensable, because the success of each team of students will depend on this work.

Action, implementing the Service Learning phase

The third phase of the process will be the part of carrying what they have planned previously, when students implement the plan that they developed as a team, obviously by the action of serving.

It is at this moment that students create deeper relationships with institutions, professionals or people with special needs. Teamwork is very important in this part, but individually they will also take some responsibilities.

Reflection phase

After every phase or stage, it is necessary to take a break and reflect, so students should be encouraged to think about the community's needs, their service actions and their impact, what worked and did not work and, of course, the ways in which they contribute to "a common good".

Reflection is an issue that needs a lot of work and attention, since in high school it is often assumed that students will be able to think and reflect on a range of issues, but this is not the case. Reflection implies, for example, establishing measures for improvement.

Demonstration and celebration phase

This is the stage where students need to apply their knowledge and create the project they are supposed to. The main production of the project will be done at this point and it will be shared with the community in the form of a celebration of the outcomes.

A sixth phase in the process should also be taken into account, Evaluation.

Evaluation phase

Continuous evaluation is indispensable in any educational project. In this case, it is interesting to evaluate the actions and outcomes at different times. This helps to guide and inform the students, and, as previously mentioned in the section on reflection, to use co-evaluation and self-evaluation approaches. A wide variety of evaluation activities, sometimes called hetero-assessment, can be carried out by the teaching staff, and should be based on and related to the technical knowledge of each subject. Additionally, there are a number of transversal aspects of the project, which ought to be self-assessed by the student himself/herself and by his/her teammates.

5. Examples of developed Service Learning projects

There are many examples of Service Learning, here are some of the most important ones:

IGURKO project:

In the IGURKO project, the Environmental Education and Control students work with old people's homes. In this project the pupils talk to the elderly people, learn about their stories, their origins and with all of this, these pupils (always in teams) prepare some activities that help them to remember their origins and to get to know their current environment.

This project was designed before the COVID-19 pandemic, and was carried out in person. However, since the pandemic the service activities have to be carried out online. Initially this could be a problem given that the service is directed towards elderly people. However, what used to be a problem before, has turned out to be an opportunity to bring older people into the digital world.

FEKOOR project:

In this solidarity challenge, students participate together with the users of the FEKOOR association in a unique project. The students will become aware of functional diversity and learn about the social reality of these people. The aim is to design and manufacture, using 3D printing, elements that make everyday life easier for these people with reduced mobility.

Each group of students will work with a single user of the association. They will have the opportunity to meet this user and connect with him/her, so that they will think of a tool that they can design and print, and that can make life a little easier for the user of Feekor.

MAKILA project:

The MAKILA project consists of coordinating students from different specialities to offer a service to the elderly people of the village. Some students will help them by designing and manufacturing walking sticks for them. However, students from the bio-health field, however, prepare an environmental itinerary around the village to do with the elderly once the walking sticks have been made.

International School Vienna:

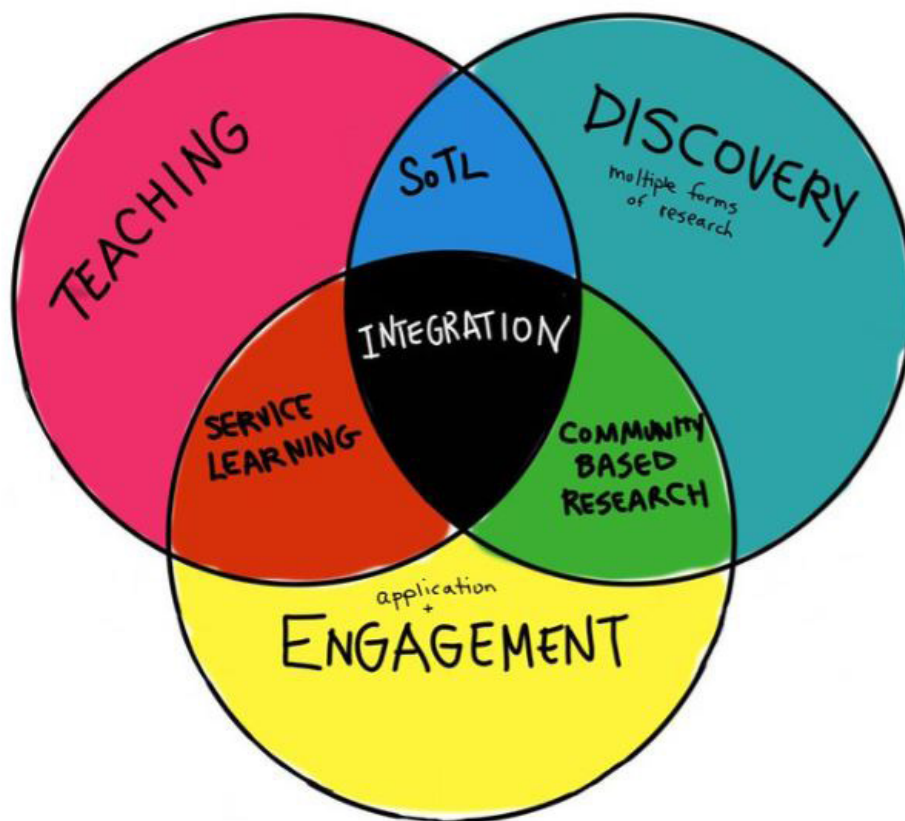
Grade 6 pupils provide support the Refugee Association Ute Bock/Connecting People by providing personal items for newly arrived refugees in Vienna; organizing a Summer Charity Celebration at school for young adult refugees; selling T-shirts for these organisations at the Flea Market; inviting refugee children for activities outside school, (e.g. ice skating and swimming) and organising different collection drives for them, e.g. toys.

Facing Fire Project:

Forest fires represent a major problem, directly affecting the environment, the economy and even threatening human lives. The project involves using Service Learning to improve training and employability in wildfire management and to involve citizens in the problem of forest fires and, in this way, transfer scientific-technical knowledge and civic values from school education to the population.

6. Service Learning methodology summary

The following diagram presents the main methodological approaches to Service Learning, based on the scholarship of teaching and learning (SoTL) and their integration into education.



Source: <https://www.flickr.com/photos/gforsythe/51158584770>

SELF-ASSESSMENT

What have you learned from this unit? You can self-assess your knowledge with the following set of questions:

1. *ODD ONE OUT: Talking about Service Learning needs....*

PARTICIPATION / INDIVIDUAL RESPONSIBILITY / AUTOEVALUATION/ EXAM

2. *Answer if the following sentences are true or false:*

- The students are the main protagonist of the Service Learning.

TRUE or FALSE

- The Service Learning process doesn't need any long lasting relationships.

TRUE or FALSE

- To evaluate students' work, the best way is to examine students.

TRUE or FALSE

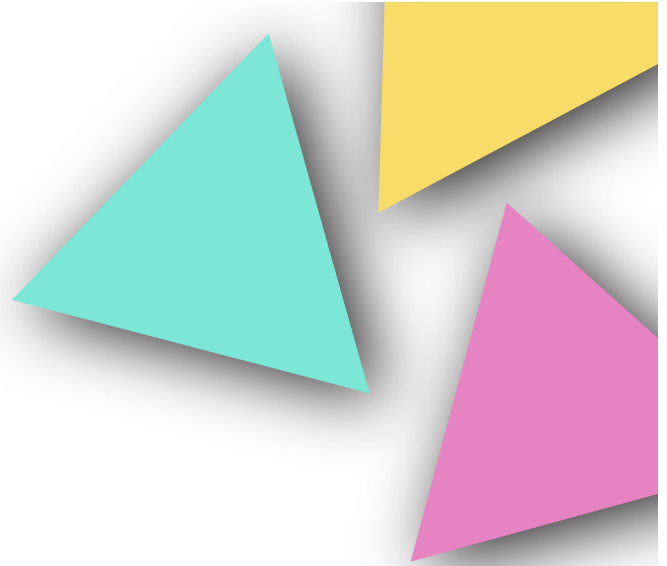
3. *What does IPARDE mean?*

- Implementation, Planning, creAting, Reacting, Determining and Evaluating
- Investigate, Plan, Action, Reflect, Demonstrate, Evaluate
- Investigate, Protect, Action, Resolution, Demonstration and Evaluation.

4. *Which of the following is not important in SL development?*

- Protagonism of teachers.
- Relation of the project to the Sustainable Development Goals
- Writing easy and clear objectives
- Competence based work and evaluation

5



Evaluation and learning outcomes

CONTENTS

1. Objectives' based evaluation
2. "What?", "How?", "Who?"
3. Tools for evaluation
4. learners' portfolio
5. learners' digital diary of activities
6. Learning facilitator (cultural heritage) written performance records
7. Preparing learning facilitators (cultural heritage) for a new evaluation
8. Preparing learners for co and self-evaluation
9. Creative Assessment Ideas: Escape Rooms

BY THE END OF THIS UNIT, YOU SHOULD BE ABLE TO:

- Know which steps are making critical thinking visible.
- Know the differences of summative and formative assessment.
- Start a digital diary.
- Understand how to assess through conferences.

PRE-ASSESSMENT

How much do you know about this? You can self-assess your knowledge with the following set of questions:

1. In accordance with what can students' performance be assessed?
2. What are the steps of critical thinking?
3. How can students be formatively assessed?

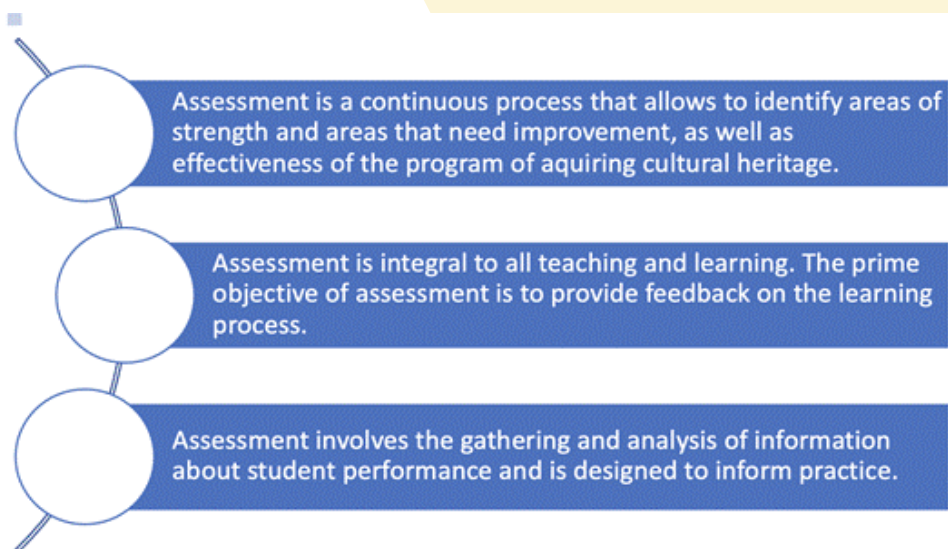
Understanding the cultural heritage curriculum requires learners to develop (Service Learning / cultural heritage) democratic attributes and values of the EU as well as to understand the historic and social context as well as building identity. Learning facilitators (cultural heritage) should plan enquiry approaches to engage learners in the essential elements (Cultural heritage: Knowledge, skill, concept, attribute and action).

Assessment should be aligned with the requirements of the programme of acquiring the concept of culture and heritage together. The exploration facility should provide opportunities to the learners to participate in and reflect on the assessment of their learning. The learners in this context are students of Generation Alpha. Generation Alpha refers to young people born and becoming (depending on the definition) from 2010, 2012 or 2015.

Questioning Techniques

A question provoking critical thinking cannot be answered in the next moment.

- Teachers give children time and space to form an answer.
- How can teachers non-verbally ask a question?
- How can teachers make the thinking and concept behind visible in this learning process?



Assessment is aimed to identify different stages in the learning process (Knowledge, Understanding, Skills, Feelings). The assessment dimension is the “knowing what.” It has four categories: factual (I know), conceptual (I understand), procedural (I can do), and metacognitive (I feel). (Anderson, 2001)

Learners and learning facilitators (cultural heritage) should be actively engaged in assessing the learners progress as part of the development of their wider critical-thinking and self-assessment skills towards culture and heritage. (IBO, 2009)

Making thinking visible: The following points are steps to foster critical thinking.

- Observing closely and describing what’s there
- Building explanations and interpretations
- Reasoning with evidence
- Making connections
- Considering different viewpoints and perspectives
- Capturing the heart and forming conclusions
- Wondering and asking questions
- Uncovering complexity and going below the surface of things

(Ritchhart et al., 2011)

Learning facilitators (cultural heritage) need to be mindful of the particular learning outcomes on which they intend to report, prior to selecting or designing the method of assessment. They need to employ techniques for assessing learners' work that take into account the diverse, complicated and sophisticated ways that individual learners use to understand experiences regarding cultural heritage.

Student performance is assessed in accordance with the

- standards and practices,
- the overall learning outcomes and
- the specific overall expectations (cultural heritage).

It also provides information used to inform members of the community and others of the success of the learning. (IBO, 2009)

The approach to assessment recognises the importance of assessing the and aims to integrate and support both. (IBO, 2009).



The learning facilitator (cultural heritage) is expected to record the details of inquiries initiated by learners in order to look for an increase in the substance and depth of the inquiry.

The learning facilitator (cultural heritage) needs to consider:

- if the nature of learners' inquiry regarding cultural heritage develops over time—if they are asking questions of more depth, that are likely to enhance their learning substantially
- if learners are becoming aware that real problems regarding cultural heritage require solutions based on the integration of knowledge that spans and connects many areas
- if learners are demonstrating mastery of research skills
- if learners are accumulating a comprehensive knowledge base of cultural heritage and can apply their understanding to further their inquiries regarding cultural heritage successfully
- if learners are demonstrating both independence and an ability to work collaboratively. (IBO, 2009)

Objectives' based evaluation

Assessment, evaluation, and documentation are essential to any teaching and learning process in the field of cultural heritage.

The way learning is documented and assessed directly influences what gets taught. Rather than a focus on products, assessment should focus on

- documenting a combination of learning processes and
- products as a way to inform pedagogical decisions.

Specifically, objectives-based evaluation focuses on generating information for accountability and decision making by developing and measuring the appropriate objectives for the purpose of inquiring about cultural heritage. (Mathison, S. (2005).)

“What?”, “How?”, “Who?”

The goal of formative assessment is to monitor student learning to provide ongoing feedback that can be used by instructors to improve their teaching and by learners to improve their learning about cultural heritage.

The goal of summative assessment is to evaluate student learning at the end of an instructional unit about a topic regarding cultural heritages by comparing it against some standard or benchmark.

Student learning is promoted through planning and refining the teaching and learning process to meet individual or group needs. Assessing the learners' prior knowledge and experience as well as monitoring their achievement during the teaching period will enable learning facilitators (cultural heritage) to plan and refine their teaching accordingly. Learning facilitators (cultural heritage) should bear in mind that a well-designed learning experience will provide data on learners:

- knowledge,
- skills and
- conceptual understanding, and is
- consequently a vehicle for summative or formative assessment.

Summative assessment aims to give learning facilitators (cultural heritage) and learners a clear insight into learners' understanding of cultural heritage. Summative assessment is the culmination of the teaching and learning process, and gives the learners opportunities to demonstrate what has been learned in terms of cultural heritage. It can assess several elements simultaneously:

- it informs and improves student learning and the teaching process;
- it measures understanding of the central idea of exploring cultural heritage,
- and prompts learners towards action (agency).

Formative assessment provides information that is used in order to plan the next stage in learning. It is interwoven with learning and helps learning facilitators (cultural heritage) and learners to find out what the learners (Service Learning/cultural heritage) already know about cultural heritage and can do.

This helps learners to

- improve knowledge and understanding of cultural heritages,
- to foster enthusiasm for learning about cultural heritages,
- to engage in thoughtful reflection on the protection and preservation of cultural heritages,
- to develop the capacity for self-assessment,
- and to recognize the criteria for success.

There is evidence that increased use of formative assessment particularly helps those learners who are low achievers to make significant improvements in their understanding about cultural heritage. (IBO, 2009)

Assessment in the classroom will include:

- using representative examples of learners (Service Learning/cultural heritage)' work or performance to provide information about student learning
- collecting evidence of learners (Service Learning/cultural heritage)' understanding and thinking
- documenting learning processes of groups and individuals
- engaging learners (Service Learning/cultural heritage) in reflecting on their learning
- learners (Service Learning/cultural heritage) assessing work produced by themselves and by others

- developing clear rubrics
- identifying exemplar student work
- keeping records of test/task results.

Tools for evaluation

Pre-Assessment Cultural Heritage Concept, Process, Knowledge and Metacognition

Checklists	Mindmaps	Questions and discussions	Open-ended tasks
Observation, anecdotal notes	Brainstorming, alone and together	Exemplars – samples of learners (service learning/ cultural heritage) work	I see, I think, I wonder
	Reflection journals	KWL Chart – what do I know, what do I want to know, how will I learn	

Formative Assessment Cultural Heritage Concepts, Processes, Knowledge and Metacognition

Reflection journals	Video, record, scribe, photos, booklets, mindmaps, writing/ drawing	Discussions	Continuum – stages of learning, progression
Rubrics for the unit – create with learners (service learning/ cultural heritage) (self/peer/learning facilitator (cultural heritage) assessment)	Get learners (service learning/ cultural heritage) to create checklists/success criteria for task before, and they assess each other	Self assessment	Observations
Quizzes	Anecdotal records	Drawings	Traffic lights in jotters/ on pieces of work
Design and construction	Student-led feedback	Venn Diagrams	

Summative Assessment Cultural Heritage Concepts, Processes, Knowledge and Metacognition

Reflection journals	Creating mind-maps of what they have learned	Video – creating film	Recording	Scribing
Photos	Observations	Writing	Drawings	Role play
Checklists	Posters	Performance	Rubrics	Presentations
Anecdotal notes	Quizzes	Visuals	Individual peer and learning facilitator (cultural heritage) assessment	Exhibition
Exemplars and (digital/ blended) portfolios		Open-ended tasks	KWL chart (I Know/ I Want to now/ I Learned)	Graphs

Learners ' portfolio

The documentation of the evidence of student learning is an assessment strategy relevant to all learners . Learning facilitators (cultural heritage) use a range of methods to document student learning as a means of assessing student understanding. This may include, but is not limited to, videos, audio, photographs and graphic representations on the learning process.

Learning facilitators (cultural heritage) may also use written records of student reflections, thoughts, conversations, comments, explanations and hypotheses on cultural heritage as well as annotated pieces of student work that may form part of a student's portfolio.

(Digital/ blended) portfolios

Places for (service) learning about cultural heritages have a responsibility to show evidence of student learning. As an example, (digital/ blended) portfolios are one method of collecting and storing information that can be used to document and assess student progress and achievement towards the concept of cultural heritages.

A portfolio is a record of learners (Service Learning/cultural heritage)' involvement in learning about cultural heritage which is designed to demonstrate:

- success,
- growth,
- higher-order thinking,
- creativity,
- assessment strategies and
- reflection.

A portfolio is a celebration of an active mind at work. It provides a snapshot of each student's progress and development over a period of time both as individual and group learners. It enables learners to reflect with learning facilitators (cultural heritage), caregivers and peers in order to identify their strengths and growth as well as areas for improvement, and then to set individual goals and establish teaching and learning plans for acquiring relevant knowledge about cultural heritage.

Evidence of learning in a portfolio should be from a range of experiences and areas regarding cultural heritages. The portfolio is used to show the development of knowledge, conceptual understanding, transdisciplinary skills, attitudes and the attributes of the learner profile over a period of time. It may also be used to document student action.

Portfolio entries should document both

- the process of learning and
- the product,

including images and evidence of learners in the process of constructing meaning. It can be used as a tool for assessment and reporting purposes for learners, caregivers, learning facilitators (cultural heritage) and administrators.

How does it work?

Places for (service) learning about cultural heritages using (digital) (digital/ blended) portfolios will need to develop agreements for their use.

Things to consider are:

- the criteria for selecting pieces of work
- who will select the pieces of work
- what will accompany the selected pieces of work (for example, self-assessment, reflections, assessment tools, learning facilitator (cultural heritage) comments)
- how to establish what is to be included and what will be removed
- when and how (digital/ blended) portfolios are to be used (for reporting purposes, student-led conferences, parent– learning facilitator (cultural heritage) interviews, report writing)
- the format the (digital/ blended) portfolios will take (for example, electronic, binder, folder)
- where the (digital/ blended) portfolios will be housed
- who has access to the (digital/ blended) portfolios
- who the portfolio ultimately belongs to
- how the (digital/ blended) portfolios will move with the learners. (IBO, 2009)

Learners (Service Learning/cultural heritage)' digital diary of activities

A digital diary of activities will save learning facilitators (cultural heritage) and learners a frustration and time when it comes to collecting data and evidence about critical thinking, learning and milestones.

It is perfect for remote learning and works alongside platforms such as Google Classroom, SeeSaw and Microsoft Teams.

In the digital era, collecting critical thinking data in terms of cultural heritage could and should be so much simpler, and provide in-depth assessment for learners about what they learned, thought and understood or questioned, and build a meaningful profile of insights, challenges and further learning opportunities arose from it.

It also offers potential for learning facilitators (cultural heritage) as an assessment tool.

A learning facilitator (cultural heritage) will receive information about aspects of learning that challenged the learners and data a learning facilitator (cultural heritage) can use to guide future inquiry and data collection for reports on learning is all in one place.

Learning facilitator (cultural heritage) written performance records

The assessment of the development and learning of young learners is an essential component of the learning process on cultural heritage, and helps to inform continued development, learning and teaching on the concepts behind. Learners should be observed in a variety of situations, and a wide range of assessment strategies should be implemented. The learning facilitator (cultural heritage) observes the student in order to:

- build up a clear picture of the student and their interests in regards to cultural heritage
- identify what and how the student is thinking and learning in regards to Service Learning
- assess the effectiveness of the environment on the student's learning
- extend the student's Service Learning.

When observing, the learning facilitator (cultural heritage) should record what the learners say. By listening carefully to the dialogue between learners, especially in group work and discussions, the learning facilitator (cultural heritage) can learn about their current interests, knowledge base, level of involvement and social skills.

The learning facilitator (cultural heritage) should share these observations with the learners, with colleagues and with caregivers to know better the inner world of the student, analyse the interactions within a group, discover the student's strengths and difficulties, and reflect on the effectiveness of the practices used to implement the programme of inquiry and other classroom experiences.

It is important to identify the needs of each student and to view learning as a continuum, with each student achieving developmental milestones in different but relevant ways. Through listening and observing, areas of learning that the learners particularly enjoy can be identified, and stimulating experiences can be planned to consolidate or extend the learning further. (IBO, 2009)

Preparing learning facilitators (cultural heritage) for a contemporary evaluation

The assessment component in the places for (service) learning about cultural heritage's curriculum can itself be subdivided into three closely related areas.

Assessing—how the learning community discovers what the learners (service learning/ cultural heritage) know and have learned.

Recording—how the learning community chooses to collect and analyse data.

Reporting—how the learning community chooses to communicate information.

After any assessment is complete, it is important to ask further questions such as the following.

Have the tasks provided ample information to allow a judgment to be made about whether the purposes or objectives about the knowledge about concepts of cultural heritage have been met?

What does the learners (service learning/ cultural heritage)' performance reveal about their level of understanding about knowledge about concepts of cultural heritage?

Have the tasks provided ample information to allow a judgment to be made about whether the purposes or objectives about the knowledge about concepts of cultural heritage have been met?

What changes should be made in the assessment procedure for knowledge about concepts of cultural heritage?

How should the teaching and learning process on cultural heritage be modified because of the assessment?

IBO, 2009)

Preparing learners for co- and self-evaluation

Learners participate in a culminating project: an exhibition about a Service Learning inquiry on cultural heritage.

The exhibition represents a co and self-evaluation event in the life of a student learning about cultural heritage and students, synthesising the essential elements of the concept of cultural heritage, and sharing them with places for (service) learning about the cultural heritage community.

learners are required to engage in a

- collaborative,
- transdisciplinary inquiry process

that involves them in

- identifying,
- investigating and
- offering solutions to real-life issues or problems.

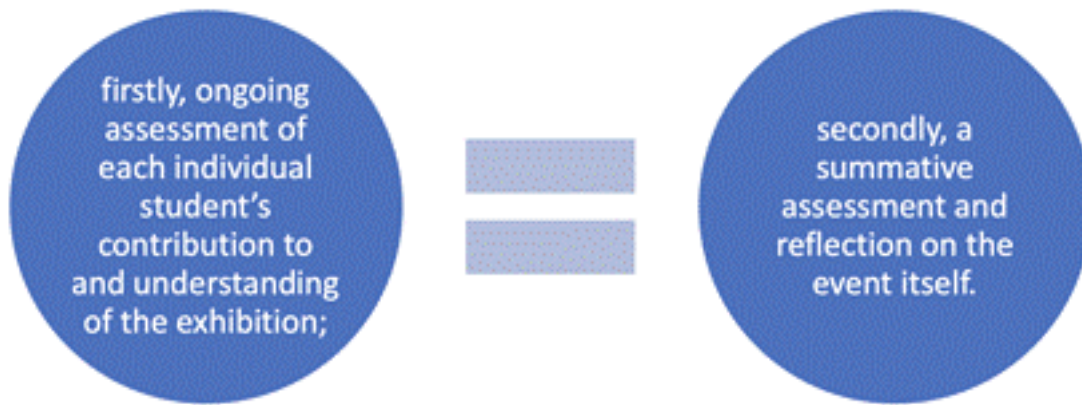
The central idea selected must be of sufficient scope and significance for co and self-evaluation to warrant a detailed investigation by all learners .

The exhibition has a number of key purposes including the following.

- For learners to engage in an in-depth, collaborative inquiry
- To provide learners with an opportunity to demonstrate independence and responsibility for their own learning about cultural heritage
- To provide learners with an opportunity to explore multiple perspectives of cultural heritage
- For learners to synthesise and apply their learning, and to reflect on their journey of learning about cultural heritage

- To provide an authentic process for assessing student understanding of cultural heritage
- To demonstrate how learners can take action as a result of their Service Learning
- To unite the learners, learning facilitators (cultural heritage), caregivers and other members of the places for (service) learning about cultural heritage community in a collaborative experience that incorporates the essential elements of Service Learning regarding cultural heritage

This assessment should take two forms:



The following criteria for effective assessments are applicable to both formative and summative assessment.

Effective assessments allow learners to:

- share their learning and understanding of cultural heritage with others
- demonstrate a range of knowledge, conceptual understanding and skills regarding cultural heritage
- use a variety of learning styles, multiple intelligences and abilities to express their understanding of cultural heritage
- know and understand in advance the criteria for producing a quality product or performance
- participate in reflection, self- and peer-assessment
- base their learning on real-life experiences with cultural heritage that can lead to further inquiries
- express different points of view and interpretations
- analyse their learning and understand what needs to be improved.

Effective assessments allow learning facilitators (cultural heritage) to:

- inform every stage of the teaching and learning process
- plan in response to student and learning facilitator (cultural heritage) inquiries
- develop criteria for producing a quality product or performance
- gather evidence from which sound conclusions can be drawn
- provide evidence that can be effectively reported and understood by the whole Places for (service) learning about cultural heritage community
- collaboratively review and reflect on student performance and progress
- take into account a variety of learning styles, multiple intelligences and abilities including different cultural contexts
- use scoring that is both **analytical** (separate scores for different aspects of the work) and **holistic** (single scores). (IBO, 2009)

The following structures may be used for assessment.

Learning facilitator (cultural heritage)–student

These are designed to give learners (service learning/ cultural heritage) feedback so they can reflect on their work and further refine and develop their skills. It is important that these individual conferences occur frequently in order to support and encourage the student's learning and learning facilitator (cultural heritage) planning.

Learning facilitator (cultural heritage)–Caregiver

These are designed to give the caregivers information about the student's progress development and needs, and about the places for (service) learning about cultural heritage's programme. Learning facilitators (cultural heritage) should take this opportunity to gather background information, to answer the caregivers' questions, to address their concerns, and to help define their role in the learning process. The caregivers should take the opportunity to provide the learning facilitator (cultural heritage) with the cultural context of the student's learning.

Student-led Presentation

Student-led conferences involve the student and the parent. The learners (service learning/ cultural heritage) are responsible for leading the conference, and also take responsibility for their learning by sharing the process with their caregivers. It may involve learners (service learning/ cultural heritage) demonstrating their understanding through a variety of different learning situations. There may be several conferences taking place simultaneously. The conference will involve the learners (service learning/ cultural heritage) discussing and reflecting upon samples of work that they have previously chosen to share with their caregivers. These samples have been previously selected with guidance and support from the learning facilitator (cultural heritage), and could be from the student's portfolio. The student identifies strengths and areas for improvement. It enables caregivers to gain a clear insight into the kind of work their child is doing and offers an opportunity for them to discuss it with their child. The conferences must be carefully prepared, and time must be set aside for the learners (service learning/ cultural heritage) to practise their presentations.

Three-way Discussion

Three-way discussions involve the student, caregivers and learning facilitator (cultural heritage). Learners (service learning/ cultural heritage) discuss their learning and understanding with their caregivers and learning facilitator (cultural heritage), who are responsible for supporting the student through this process. Learners (service learning/ cultural heritage) are responsible for reflecting upon work samples they have chosen to share, that have been previously selected with guidance and support from the learning facilitator (cultural heritage) and could be from the student's portfolio. The student, caregivers and the learning facilitator (cultural heritage) collaborate to establish and identify the student's strengths and areas for improvement. This may lead to the setting of new goals, with all determining how they can support the achievement of the goals. The learning facilitator (cultural heritage) is an integral part of the process and takes notes of the discussion. These notes may then be used in the written report. All of the participants must understand the format and their roles prior to the conference.

(IBO, 2009)

Creative Assessment Ideas - Contemporary Assessment in the modern Classroom

Escape rooms as an idea of inquiry-based teaching and ongoing assessment of a course unit. Considering the contemporary form of the transdisciplinary teaching style of inquiry-based learning, it is possible to plan an assessment also interactively, in the group with a lot of joy in hands-on interaction.

There is the possibility to develop a criteria catalogue together with the entire group of colleagues of the cohort or the respective class. On the basis of this criteria catalogue, one looks for the appropriate provocations to initiate exploratory learning:

this can be

- a map
- a novel
- a foreign language text (historical, fictional, etc.)
- a work of art/building
- a chemical formula
- an architectural/ mathematical phenomenon

The possibilities are unlimited and one can be very creative. An object, short film, etc. can serve as the beginning of the unit. Using this object, the students can formulate their questions and place them on a clearly visible area in the classroom. This discussion then serves as a pre-assessment.

Teachers visualise the list of criteria, this can happen online or offline and should be in the form of a bar chart. It has been found that a maximum of 12 criteria is helpful. The students can then change their learning success and knowledge or competence growth themselves in a daily or weekly rhythm. This is a formative assessment. The meta-level of learning can then be visualized or addressed with the Solo Taxonomy or Harvard Project Zero “Making thinking visible”.

For Summative Assessment, an Escape Room format can be chosen. Students are presented with a problem that they can only solve using the knowledge and skills gained from the unit. Sometimes called “Escape Room” or “Real Life Escape the Room”, Escape Game is a role-playing game that takes place in a real environment. It is a life-size game where students must escape from a room (creative solution, since teachers don’t really lock students in) they are locked in within a certain amount of time.

An Escape Room or Live Escape Game is a game in which a group of students must solve various enigmas in a given time to complete a specific mission (saving cultural heritage, etc.) at the end. More specifically, a group of students is brought into a room where several problems are presented that, when solved in sequence, result in an overall solution. Problems can be: Cultural heritage is threatened.

Questions:

What is it being threatened by? Possibly a chemical formula is needed? There may be a chemical solution to be made. A mathematical equation may be needed because of architectural features. A foreign language text may lead to the solution. Historical laws may be part of the solution. It may then need to be found out through the media.

In this way, hard and soft skills as well as entrepreneurial competencies can be analysed in the group at the same time. If the students allow it, the way to finding a solution can be filmed and they get feedback from peers and teachers afterwards on the

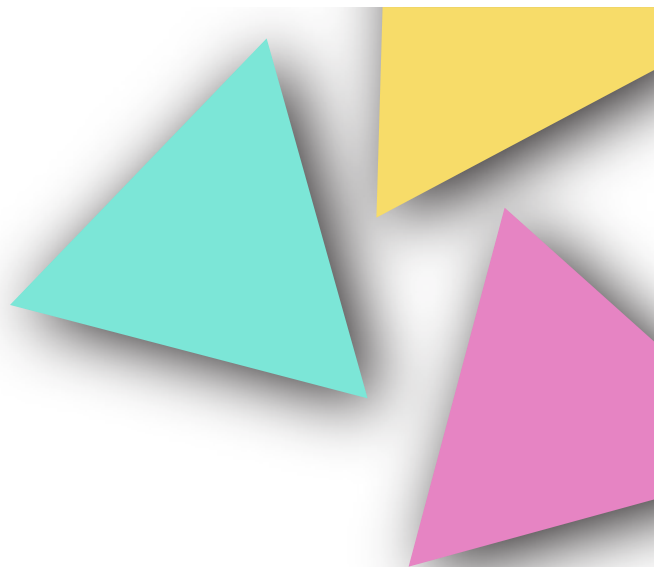
- Cooperation as a team
- Skills and competencies and
- Personal success factors

SELF-ASSESSMENT

What have you learned from this unit? You can self-assess your knowledge with the following set of questions:

1. Do you understand the difference between formative and summative assessment?
2. What do you need to consider before starting a digital diary?
3. What kind of styles of conferences can a teacher offer for assessment?

6



Platform and resources

CONTENTS

1. Why digitisation of cultural heritage?
2. Pitching an idea – why is it important for our community?
3. Examples of successful digitisation of cultural heritage
4. Introduction to key digital resources needed to plan service learning projects
5. Digitisation, in what way? Possible choices on how to digitise cultural heritage
6. Platforms and tools

BY THE END OF THIS UNIT, YOU SHOULD BE ABLE TO:

- Know which steps are making critical thinking visible.
- Know the differences of summative and formative assessment.
- Start a digital diary.
- Understand how to assess through conferences.

PRE-ASSESSMENT

How much do you know about this? You can self-assess your knowledge with the following set of questions:

1. What is behind the abbreviation “LMS” in education?
 - Learn Massive System
 - **Learning Management System (The correct answer)**
 - Systematic Learning Motivation
 - Lean Model System
2. The European Union has not shared its opinion in regards to the digitisation of cultural heritage
TRUE OR FALSE
3. The digitisation of cultural heritage is a really new phenomenon and not many examples exist.
TRUE OR FALSE

6.1. Why digitisation of cultural heritage?

Cultural heritage has played a major issue in the definition of a nation, a people, and its history. Now that technology has become an evident, unavoidable aspect of our life, all sectors need to evolve and be technologically adapted. Cultural heritage should not be an exception, even if it is highly linked with tradition and history. Yet, the process of cultural heritage being digitised has started a long time ago, without even realising it (CD, DVD, photos, videos, etc.).



A man at a museum
Source: www.unsplash.com

Moreover, the European Union has recognized this need of digitisation as well since culture and cultural heritage is a major sector for the Union's economic prosperity. In fact, cultural tourism represents up to 40% of all tourism in Europe and cultural and creative industries contribute 3.95% of total EU value added (€477 billion). Therefore, the European Commission understands that now is the time to preserve our cultural heritage and bring it to this digital decade. For this reason, it has published a "Recommendation on a common European data space for cultural heritage" to accelerate the digitisation of cultural heritage assets. The Commission encourages Member States to digitise by 2030 all monuments and sites and the reasons why to do so vary (European Commission, 2021).

First of all, there is the risk of monuments being destroyed or degraded. According to the Executive Vice-President for A Europe Fit for the Digital Age, Margrethe Vestager, "the tragic burning of Notre Dame Cathedral in Paris showed the importance of digitally preserving culture". This is actually true since the digitization of historical monuments will allow future generations to witness them, at least online, unaffected by time, natural disasters, and man-made actions such as fires, graffiti, etc.. This argument is being reinforced by Commissioner for Internal Market, Thierry Breton, who claims that "we owe the preservation of our European cultural heritage to future generations [...]. We must take advantage of the opportunities brought by artificial intelligence, data, and extended reality" (European Commission, 2021).

Additionally, the pandemic of COVID-19 has made the digitisation of cultural heritage an urgent action since travelling was banned and lockdown was established all around the world. Margrethe Vestager adds that "[...] the lockdowns highlighted the need for virtually accessible cultural heritage". In fact, cultural institutions such as museums, and art galleries have developed virtual tours of their exhibitions in order to keep people close to culture and arts (more information in section 5.3).

Another reason why cultural heritage needs to be digitised is the expansion of knowledge and the possibility of instant access to exhibitions, museums, and art galleries.

Busy schedules, overcrowded museums, long waiting lines, and the difficulty to travel due to economic reasons can alienate people from culture. By entering a virtual room or searching online about a historical place can give instant access to people to culture and arts (Digital Cultural Heritage, 2022).

Of course, the digitisation of cultural heritage is not a simple procedure since technology is being in constant development, Member States are not qualified enough for this procedure and investment is very much needed. In fact, there are many fundings offered by the EU for this procedure such as Horizon Europe for Cultural Heritage and Digital Europe Programme (Digital Cultural Heritage, 2022).

On the other hand, this change in technology can be tricky for society as well. People, especially the elderly, do not have the digital skills to benefit from this type of culture and tourism, even if they may be the ones that need it the most due to their inability or difficulty to travel. Moreover, teachers do not have their digital skills developed enough to benefit from this action and students are not that familiar with this concept of digitising cultural heritage.

6.2. Pitching an idea – why is it important for our community?

One of the main reasons that pitching is relevant in today's society is simply the element of time. People's attention span had shrank from 12 seconds in 2000 to just 8 seconds in 2015. Many experts claim that the attention span of the people who belong to the so-called "Gen Z" is around 4-6 seconds. Every day we are bombarded with thousands of marketing messages, emails, texts, and social media posts. Our focus is exhausted.

In addition, the high use of smartphones, online services, and social media can make us feel overwhelmed and exhausted from the large-number of information we are supposed to digest for such a short time. Hence, the ways we communicate and present our ideas have been rapidly changing.

Pitching can have a great impact on the society we live in – if you know how to create a clear and memorable message you could easily reach numerous people around the world. Pitching is a creative process where you create and deliver a presentation in which you are expected to effectively communicate your idea through the usage of various means. This process enables you to persuade someone to do something for you or even to change some social behaviours and attitudes.

A pitch consists of a Message, a Unique Selling Point (USP) with Supporting Evidence (SE), and a Request. Your pitch has to answer three questions: what is it about (Message), how does it work or how is it done (USP) and why are you pitching (Request). Pitching plays a crucial role in Service Learning, especially when it comes to promoting your task to the pupils and guiding them how to organise their findings in order to be clear and concise. In addition, digitising cultural heritage is extremely important for our society - it is evolving rapidly thanks to digital technologies. The momentum is now to best preserve our cultural heritage and bring it to this digital decade by using various strategies.

For instance, you might pitch to introduce various approaches intended for digitising the cultural heritage. One of the most popular approaches used when delivering a pitch is the so-called "storytelling". Storytelling means personalising your communication in order to highlight important points, and make the message come alive to peers and constituents.

The philosophy of storytelling should be applied to pitching design concepts, as the approach to storytelling can significantly influence the impact on its audience.

Here are some key ways that personal stories implemented into the SL can raise your message above the standard sales pitch.

1. Show that you are authentic and deserve their trust.

Storytelling allows learners to see the real you, outside the context of a marketing pitch for a specific business or solution. When it comes to Service Learning, sharing stories is the first step to building a real relationship with other people by having a great sense of what the community actually needs. The aim is to positively direct the students' commitment to their communities and beyond, understanding the problematic issues, helping others who are facing certain difficulties, promoting understanding & cultural amalgamation, and influencing social values.

2. Connect to people's emotions as well as logic.

Facts and figures are easily forgotten, but emotions are long remembered. For example, according to the European Commission, less than 20% of the collections at our museums, galleries or libraries are digitised. Finding a place in your message for a story about provoking some emotions, e.g. 'The situation in terms of digitising the cultural heritage is even more dramatic for sites and monuments. At the same time, these treasures are increasingly exposed to natural and human risks: from the fire of the Cathedral of Notre-Dame in Paris, to the regular flooding of Venice. From fires to floods, we have been experiencing extreme weather last summer in many parts of Europe. Climate change is affecting the cultural heritage that future generations would benefit from.

6.3. Examples of the successful digitisation of cultural heritage

Many are the initiatives that already exist that confirm that cultural heritage has been digitised and preserved through technology. Before the pandemic of COVID-19, and the strong development of technology, Especially during the COVID-19 pandemic, culture and arts had been negatively affected since travelling was banned or recommended to be avoided, as well as museums, theatres, churches, and cultural centres, in general, were closed. Yet, the many phases of lockdown did not prevent people from cultivating their culture and travelling through technology, virtual reality and virtual tours of well-known museums. Below, some examples will be given to show different ways by which cultural heritage has been preserved.

World Heritage Journeys

World Heritage Journeys is an initiative by UNESCO, in collaboration with National Geographic and national as well as local culture and tourism managers, to present and help travellers experience World Heritage destinations beforehand or in a way that seeing them only through a screen may be satisfactory and informative enough for a worth-mentioning experience.

This platform is divided into:

- European Heritage (European culture and history)
- Buddhist Heritage (Buddhist culture and history in South Asia)
- Sustainable Tourism (tips to apply before, during and after travelling for sustainable tourism)
- World Heritage (further explanation on what the list of World Heritage includes and in which categories it is divided e.g. cultural, natural and mixed).

Through this platform, users can learn more about World Heritage, with in-depth travel guides for featured destinations and basic information for all World Heritage sites. Users will discover hidden gems where increased visitation can help support conservation and sustainable development.

Link: <https://visitworldheritage.com/en/home>

Google Arts & Culture

Google Arts & Culture is an online platform of high-resolution images and videos of artworks and cultural artefacts from cultural organisations around the world. Viewers can virtually tour in museums, art collections and galleries and have the ultimate experience even through a screen. At the launch of the platform (2011), only 17 museums were included on the platform, yet in 2012, Google announced the expansion of the platform to include 151 cultural organisations from all around the world.

At this moment, Google Arts & Culture offers different famous tours around museums, a weekly newsletter related to culture and a personalised collection of artworks based on your favourite colour.

The platform also offers interesting and interactive games related to cultural heritage since it transforms famous paintings into puzzles, colouring books, and cultural crosswords.

Link: <https://artsandculture.google.com/>

Virtual tours

With the COVID-19 pandemic and lockdowns being implemented in all countries, museums needed to find an alternative in order to keep working, maintain their contact with the public and keep people close to culture. Many museums have developed virtual tours for their content, allowing people to become “online” tourists as long as they navigate through their virtual tours. Below, you can find different tours by famous museums and art galleries:

- The Museum of Louvre, France: <https://www.louvre.fr/en/online-tours#tabs>
- The Musée d’Orsay, France: <https://www.musee-orsay.fr/en/collections>
- The Castle of Versailles, France: <https://artsandculture.google.com/exhibit/fashion-at-versailles-%E2%80%9Cfor-her%E2%80%9D/lwLSVueXWLR3Ig?hl=en-GB>
- The Calouste Gulbenkian Museum, Portugal: <https://gulbenkian.pt/museu/en/virtual-tour/>
- The Metropolitan Museum of Art, USA: <https://artsandculture.google.com/partner/the-metropolitan-museum-of-art>

Europeana

Europeana is the European digital cultural platform that is supposed to be the basis for building the common data space for cultural heritage. It allows museums, galleries, libraries, archives across Europe to share and reuse the digitised cultural heritage images such as 3D models of historical sites, high quality scans of paintings and blogs related to culture and arts. This platform is often updated in order to keep frequent users interested and be as inclusive as possible.

Link: <https://www.europeana.eu/en/>

Artly - Learn Art History, Artworks & Paintings

Artly is an app that offers a painting game, museum, and art gallery. Through its interactive quizzes, it allows users to recognize the paintings of great artists, as well as test and strengthen their knowledge of culture. The quizzes offered are challenging because their difficulty levels are higher once users are progressing to the next levels and less popular masterpieces.

Link: <https://play.google.com/store/apps/details?id=com.pavelkozemirov.guesstheartist&hl=en&gl=US>

6.4. Introduction to key digital resources/tools needed to plan Service Learning projects

Let's imagine that you have already had a clear idea and vision of what you would like to develop as a Service Learning project. Yet, in order for your idea, however, to become a reality, it is important to plan not only their creation but also their development, evolution, and maybe ending. In order to do so, there are different key digital resources that can facilitate the process and help you be more organised. In this section, some examples of digital tools will be presented to encourage you to use them.

Padlet

Padlet is a collaborative platform in which users can upload, organize, and share content to virtual bulletin boards called "padlets". Padlet is actually an extremely easy-to-use tool because it allows users to collaborate online by posting text, images, links, documents, videos and voice recordings.

This tool can be really useful when it comes to the first stage of a Service Learning project as it can be used as an online space for the collection of ideas, resources and any other categories that you would like to create. Padlets can be used individually but also be shared with other people, making it adequate for brainstorming sessions and teamwork purposes. In fact, since this tool is very easy to use, teachers can introduce it to students in order to develop their teamwork and creative skills while developing a Service Learning project.

Link: <https://padlet.com/>

Limitation: Padlet allows users to create 5 "padlets" before requesting payment

Miro

Miro is very similar to Padlet because they are used for the same purpose. Miro is an online tool that can be used as an online whiteboard by one or more people in order to collect ideas, brainstorm, and visually observe the progress of a task. A feature that is offered by Miro but not by Padlet is one of strategy and planning since it allows users to plan upcoming tasks in a more eye-pleasing way.

By sharing a common link with other group members, the whiteboard can be edited simultaneously, allowing a team to work together on a single document. This is actually where it can be beneficial for a service-learning project since teachers can collaborate together on the development of an idea, or even invite students to do so. By allowing students to participate in the brainstorming process, they would be able to think of the social impact that this project will have.

Link: <https://miro.com/>

Limitation: Miro allows users to create 3 boards before requesting payment

ClickUp

ClickUp is used for a step further than just brainstorming and collecting ideas. In fact, it is used for planning, tracking, and managing any type of task or work. By creating a new task, ClickUp gives users the possibility to set a deadline, assign a person responsible and add a description or attach files related to it. Moreover, ClickUp allows users to have different spaces in one account, helping them to be more organised and structured. Lastly, when a deadline is approaching, people responsible for that task will be notified as a reminder of its completion.

In regards to a Service Learning project, this tool can show what has been done, what is currently being developed, and what will be developed in the future. This can allow teachers to offer a general overview to students of what their project will be and what will be needed from them in order to reassure them and encourage them to participate. In regards to students, it can help them plan the tasks assigned to them, and manage their time correctly in order to complete what is requested by them.

Link: <https://clickup.com/>

Limitation: Free version is only available for personal use, meaning that no more than one person can use it.

Trello

Trello can be characterised as a combination between ClickUp and Miro. It actually is a collaboration tool that organises your projects into boards. In one glance, Trello tells you what's being worked on, who's working on what, and where something is in a process. It is similar to ClickUp because its main aim is to plan, track and organize tasks. Then, it is similar to Miro because it is like a whiteboard, with each task being a sticky note.

Therefore, Trello is another tool that can benefit teachers while they are working together as well as with their students. Students will be offered an additional type of whiteboard which will help them improve their digital skills and organize their tasks online in a structured way.

Link: <https://trello.com/>

Limitation: Trello allows users to have 10 boards before requesting payment,

Many are the tools and the resources that can be used by teachers and/or students. Teachers, however, need to find the adequate tool for their needs, but also for their students, meaning the one that suits students' profile and level of digital skills.



6.5. Digitisation, in what way? Possible choices on how to digitise cultural heritage

Digitisation and online accessibility lend the collections of museums, libraries and archives much greater visibility. This does not only attract new visitors, tourists and researchers, but also business to regional economies. Digitisation and digital preservation further create employment opportunities in innovative areas such as 3D-capturing, 3D-processing and tools for text digitisation or preservation of audio-visual material.

Digitization techniques depend on the type of object – text, photograph, architecture, audio, video etc. Digitization technology consists of specialised hardware, software, and networks; technical infrastructure includes protocols and standards, presupposes policies and procedures (for workflow, maintenance, security, upgrades, etc.). For example, in digitising art collections, interesting results have been achieved by using not only photography and video, but X-ray, 3D and laser scans, infrared, and UV.

Video is a valuable tool for creative documentation and it can be used to facilitate information gathering, reporting, dissemination and networking. Video makes it easy to document and share cultural material with larger audiences.



Credit: Budakov, P. (2018) Yu Garden

The process of producing a digital video can be illustrated by the following steps:

Pre-Production – investigate your landmark, monument, etc. write a script, create a storyboard, prepare a production schedule which matches with your school agenda and grab your equipment.

Production – capturing the project assets. It is advisable to do the following:

- Look for cultural beauty in unexpected places.
- Show contrast, not just in light but also in texture.
- Employ a unique perspective to engage viewers into the scene.
- Be aware of cultural sensitivities with photography but when permitted, capture it fully.



Credit: Budakov, P. (2018)

Post-Production - editing the recorded video, adding music, audio effects and voiceover. Adjusting sound and colour, add titles and credits; create special effects, create publicity materials; and release the project for our client target audience. For example, you can employ a free to download app, such as: Kdenlive, which enables you quickly to edit your recording and export your spot.

There are numerous open-source video editors that enable users to easily import, edit and export the captured video. It is advisable to explore a generator based on the open source software CHER-Ob for shared analysis. Given a cultural heritage project, a researcher can simply generate an introductory video for others to easily understand it by selecting preferences and annotations. A series of animated shots of 2D and 3D objects will appear in a user-specified order in the video subtitled by annotations, illustrations, and maps. This idea is useful for integrating cultural and digital resources as well as providing a convenient way for researchers to disseminate cultural heritage findings to the public.

Dissemination – launch the video content and its promotion.

At the same time, it is important to be aware of considerations regarding the sharing of knowledge and intellectual property represented in video & film.

When gathering video footage of people, sites or objects for the purpose of research or documentation, it is important to come to an understanding with all those involved about what the potential uses of the recordings are, where they will be stored or archived, and who is legally entitled to make decisions about their use.

Recording Performance

Be aware that the rules in many countries are much stricter for filming performers and performances than for videotaping people in conversation or activities. Performances are often given a higher level of protection in copyright law, particularly when they involve “traditional cultural expressions” or “folklore.” Such performances may or may not be professional and can include making a speech, dancing, drumming, storytelling, etc.

6.6. Platforms and tools

The main purpose of the so-called Learning Management Systems (LMS) is to deploy and track blended or e-learning activities and its type may vary depending on the organisational objectives and learner profiles. Therefore, choosing and customizing a LMS would be of a significant importance which concerns numerous aspects, some of which refers to carrying out a solid investigation and analysis of the learning behaviours, considering the learning objectives set up by instructors and administrators and designing an intuitive, user-friendly experience. However, there is an abundance of LMS that you can choose, and some of the most important are the following: Mindflash, SkyPrep, Rippling, MasterStudy WordPress LMS, ProProfs LMS, iSpring Learn, TalentLMS, Docebo, Moodle, and etc. Usually, schools consider the following aspects when choosing their LMS for integrating Service Learning:

- LMS deployment options
- Customer and support types
- Licensing type and security features

However, one of the most popular platforms that has been preferred by many schools is Moodle. Moodle (Modular Object-Oriented Learning Environment) is an open-source learning campus- a software package for producing internet-based courses and websites. It is a Learning Management System (LMS) that allows effective and reliable cooperation among learners, instructors and students. In addition, Moodle uses a role-based access mechanism, and promotes three major roles: administrator, teacher (manager), and student. In addition, if you are working with an external organisation for the purpose of your Service Learning, you could grant their representatives temporary access in order to stay updated with the pupil's progress. Please, bear in mind that Service Learning (SL) requires to set up a prompt and seamless communication with your learners. Furthermore, SL promotes the so-called 'co-sharing of knowledge', whereas the LMS could enable pupils to interact with your task, produce learning content, initiate a forum, raise their questions and receive a prompt reply, and etc.

Service Learning could set up the following challenges in front of you as an educator:

Challenge 1: High level of user satisfaction.

Solution: it refers to design and development of an intuitive and user-friendly interface which reflects pure design and clearness. The interface should increase learner confidence by enabling them to get easy access and find the information they need within a maximum of 3 clicks. Usually the SL brief is short and concise and working on such a project requires a lot of interaction between the participants.

Challenge 2: Allow learners to get easily oriented into their SL task.

Solution: By creating an efficient layout as well as producing UI patterns that give your learners some grounds of familiarity to consume the training content effectively. By creating a consistency and coherence between all UI elements – the user accessibility and responsiveness would be significantly improved.

Challenge 3: Enable learners to have access to the platform from smartphones and tablets.

Solution: Students adore using their smartphones for learning purposes - in order to assure smooth interaction through a dynamic change to the appearance of the LMS pages on a variety of screen types and gadgets, try using a responsive design theme.

Conclusion

To sum up, an LMS should incorporate useful features, such as: a user-friendly interface, ease of access for all types of participants, numerous interactive digital learning activities, a large number of powerful plugins and an ability to integrate a variety of third-party learning tools. In addition, the course pages render well on a variety of devices and screen sizes.

SELF-ASSESSMENT

What have you learned from this unit? You can self-assess your knowledge with the following set of questions:

1. *The COVID-19 pandemic has not been one of the reasons urging the digitisation of cultural heritage.*

TRUE or FALSE

2. *Digital tools should be selected based on:*

- The profile and digital skills of educators
- The profile and digital skills of students
- The reasons why it should be used
- All of the above

3. *Pitching is a process that enables you to persuade someone to do something for you or even to change some social behaviors and attitudes.*

TRUE or FALSE

4. *A pitch usually consists of the following components:*

- Message, a Unique Selling Point (USP) with Supporting Evidence (SE), and a Request.
- Message, Dialogue between the participants and a Request.
- Introduction, Long story about the presenter and Promise.
- Many graphics, specific technical details and a Request

5. *Video makes it easy to document and share cultural material with larger audiences.*

TRUE or FALSE

6. *The process of producing a digital video could be illustrated into the following processes:*

- Editing - Capturing - Marketing Promotion
- Pre-production - Production - Post-production - Dissemination
- Research - Sound editing - Pre-production - Adding subtitles
- Pre-production - Research - Sound Editing - Storyboarding

SELF-ASSESSMENT KEY

Unit 1

1.c 2.a 3.c 4.b 5.d

Unit 2

Unit 3

1.False 2.False 3.True 4.True 5.True 6.True

Unit 4

1.EXAM 2.a.True b.False c.False 3.b 4.a

Unit 5

1. Summative assessment is more product-oriented and assesses the final product, whereas formative assessment focuses on the process toward completing the product.

2. Things to consider are:

- the criteria for selecting pieces of work
- who will select the pieces of work
- what will accompany the selected pieces of work (for example, self-assessment, reflections, assessment tools, learning facilitator (cultural heritage) comments)
- how to establish what is to be included and what will be removed
- when and how (digital/ blended) portfolios are to be used (for reporting purposes, student-led conferences, parent– learning facilitator (cultural heritage) interviews, report writing)
- the format the (digital/ blended) portfolios will take (for example, electronic, binder, folder)
- where the (digital/ blended) portfolios will be housed
- who has access to the (digital/ blended) portfolios
- who the portfolio ultimately belongs to
- how the (digital/ blended) portfolios will move with the learners.

3. Teacher can offer cooperative assessment discussions:

- Learning facilitator (cultural heritage)–student
- Learning facilitator (cultural heritage)–Caregiver
- Student led Presentation
- Three-way discussion

Unit 6

Pre/assessment

Do you know what is behind the abbreviation “LMS” in education?

Has the European Union shared its opinion in regards to the digitisation of cultural heritage?

Is the digitisation of cultural heritage a totally new phenomenon?

Self- assessment

1.False 2.d 3.True 4.a 5.True 6.b

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