

Involving student teachers in the recovery of our elders' memories: A service-learning project in higher education

The high rate of rurality and population aging are two of the principal characteristics that make Galicia (Spain) a region with certain peculiarities that require actions to promote an active role for its senior citizens in society. Cultural activities that encourage cross-generational relationships are amongst the measures that could be taken into account. Through a service-learning project embedded within a broader framework of arts-based research, student teachers designed an artistic workshop that they implemented in a rural community centre. This workshop allowed the creation of visual narratives that were especially appropriate to recover elders' memories. By means of a case study, the impact of the service-learning project developed during the training of our university students was analysed. The results enable us to ascertain students' perceptions related to the benefits and impact of the service-learning project in the training of future teachers. In general, students have a positive opinion regarding the opportunity of experiencing a service-learning project that allowed them to combine their different skills in a common project, creating a documentary film where they portrayed the life histories of the elderly people with whom they had worked. For the City Council (the partner in this project), as well as for the participants in the workshops, it was also an enriching experience that, without doubt, can be transferred to other contexts. Despite the limitations of the study, the positive effects of the project reflect student teachers' commitment to society and opportunities for experiential learning in teacher training courses.

Keywords: service-learning; intergenerational learning; experiential learning; teacher education

Introduction

Although there are differences between regions, nowadays the lengthening of average lifespan is a worldwide demographic feature. Active aging and the welfare of the older people should be one of the priorities areas of current society (United Nations 2015). Spain is amongst the European countries with the most aged population (Limón and

Ortega 2011), presenting high rates of rural living and aging population in some regions such as Galicia and the Principality of Asturias (Abellán et al. 2018; National Statistical Office 2018).

Having a high rate of aging population requires countries to implement different measures, such as initiatives that promote the involvement of senior citizens in cultural activities or events that take advantage of these citizens' experience and knowledge (Committee of the Regions 2012; World Health Organization 2012). Investing in opportunities for elderly people to take part in community actions and learning, has an undoubtedly positive impact on their wellbeing and that of the community as social engagement in later life promotes physical and mental health (Cann 2017; Carstensen 1995; Mental Health Foundation 2011; Windsor, Curtis, and Luszcz 2016). A growing body of research and inspiring examples related to innovative programmes that refer to art-based projects in community settings highlight their benefits, potential and impact on well-being and health (Buys and Miler 2009; Castora-Binkley et al. 2010; Fernández Rodríguez and Anguita 2015; NCVO 2017).

As an emerging area of interest, participatory arts programmes for older adults seem very attractive as a new course of action to be included in initial secondary teacher training. Experiential learning, opportunities of working in 'real' contexts, and the possibilities of offering a 'real' service are essential in innovative teaching practices. Also referred to as 'Creative Aging' (Bastian 2017), these intergenerational arts programmes provide benefits for all the participants involved, from physical and psychological health and wellbeing for the older adults to the improvement of the academic and social skills of the younger participants (National Center for Creative Aging 2013). Intergenerational programmes can be defined as cross-collaboration between generations; as 'vehicles for the purposeful and ongoing exchange of resources

and learning among older and younger generations' (Bostrum et al. 2000, 3). According to the ENIL Report (2013, 5), although Northern European countries have a longer tradition related to intergenerational learning, it 'is not an established concept, supported by coherent national policies' in Europe. Nevertheless, the programmes developed by private and public organizations have increased in Spain in the last decades.

Taking into account rural contexts and local realities, we aimed to explore the impact an innovative service-learning approach in initial teacher training could have on the students who took the course, combining intergenerational learning with an arts-based research project. Childhood memories of the elderly people that regularly go to a memory workshop in a local community centre were discussed through a service-learning project embedded within a broader framework of arts-based research. Barone (2008, 29) states that arts-based research 'is defined by the presence of aesthetic qualities (or design elements) within both the inquiry process and the research text'. Students of the Master's degree in Secondary Teacher Training designed and implemented artistic workshops and interviewed the elders of a small rural setting with the aim of producing a documentary that showed some of the most important issues of these people's lives. Mateos and Núñez (2011) point out that when we tell a story of our past, we can revive some of the most significant moments of our lives and the emotions associated with them.

During the first edition, cartographies or human silhouettes were used during the artistic workshops because these can assist people in illustrating their narratives. According to Gastaldo et al. (2012, 5), body mapping 'is the process of creating body maps using drawing, painting or other art-based techniques to visually represent aspects of people's lives, their bodies and the world they live in'. During the second edition,

students decided to organise artistic workshops as a starting point to engage the elders to share some of their childhood memories with them. In this workshop the elders had to draw or create toys used in early childhood instead of creating a silhouette.

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The course included as competencies the design and implementation of educational and research projects, in accordance with the degree's blueprint (2009). Promoting meaningful learning resulted in a service to the community. Puig Rovira et al. (2011, 52) point out, 'The novelty and richness of service-learning lies in the integration of two elements -service to the community and meaningful learning- in one coherent and well articulated project that promotes the formative capacity of both'. Service-learning can be defined as a planned activity that fulfills a community need while simultaneously offering students the opportunity 'to gain further understanding of course content, a broader appreciation of the discipline and an enhanced sense of civic responsibility' (Bringle and Hatcher 1996, 222).

Nowadays, there is an increasing interest in service-learning. In the Spanish context the number of doctoral dissertations related to service-learning has grown in the past years. Fernández and García (2017), state that there have been sixteen theses during the period 2000-2016. For the authors mentioned above, this innovative methodological approach to practice should be included in all educational levels. In our case, there is also involvement at an institutional level, as the University offers training and support for teachers that include service-learning projects in teaching. According to Bringle and Hatcher (2000, 288), the institutionalization of service learning is essential, so it should be 'integrated in the work and culture of the academy'.

Arts as an effective educational tool

The inclusion of practical activities that promote the commitment of students so as to develop their competencies and abilities ‘doing’ (i.e. in an experiential manner) is one feature of artistic subjects, as stated by Schön (1998). This scholar recovers the idea of ‘learning by doing’ -developed initially by Dewey (1995)- to establish his proposition related to ‘reflective learning’, with the aim of studying the process that different professionals such as artists, musicians, architects, etc. follow during the development of their professions.

Through the arts people can express meanings that are otherwise difficult to convey with words, offering opportunities of aesthetic experiences (Eisner, 2003). According to Keefe (2020, 20), using art can be a useful strategy to bring to mind past events and to help create an atmosphere of ‘intergenerational synergy’, where sharing collective memories enhances cross-collaboration.

Method

With the aim of answering the questions *Did student teachers learn about service-learning and research? Did the creation of a documentary related to elderly people’s childhood memories help the student teachers develop an understanding of the needs of elders?* we undertook a case study in order to analyse ‘the particularity and complexity of a single case, coming to understand its activity within important circumstances’ (Stake 1995, xi). This type of research can help us think in a deeper manner about what happens in our classrooms and how our students learn (Phillips 2008).

Participants

A total of 38 university students of the Master’s degree in Secondary Teacher Training took part in this study. This group of students worked with 52 elders (from 66 to 89

years of age), who attended a memory workshop in a rural community centre near [details removed for peer review].

In Spain it is necessary to hold a Master's degree in Teacher Training in order to teach in secondary schools. To access this training, students must possess a bachelor's degree in any field of study, demonstrate language proficiency in any foreign language equivalent to level B1 of the *Common European Framework of Reference for Languages* and, in those autonomous communities that have a co-official language, show proof of language proficiency both in Spanish and the co-official language (Ministry of Education and Science 2006, 2007). These studies, which are compulsory to access the teaching profession according to Spanish regulations, provide future secondary teachers with the knowledge, skills and competencies necessary to develop their professional practice.

In this case study, twenty one women and two men took part. The majority had dropped out of school at the age of twelve and, in some cases, had not been able to attend classes because their parents did not have the means to afford giving presents to the teachers, as was customary at the time.

The projects

The service learning projects developed aimed at recovering some of the historical memories of a group of elderly people in a rural context as well as offering students the possibility of getting to know first-hand how to undertake an art-based research project. The projects were developed during the years 2018 and 2019. This scenario took place before the onset of COVID-19. For this reason, the interaction between the students and the elders suffered no type of restrictions: students were able to go to the community centres where the older adults attended the artistic workshops without any health risks or social distancing. Undoubtedly, implementing these projects to adapt them to 'a new

pedagogy for online teacher education' (la Velle et al. 2020) would certainly require reflection and new measures would need to be applied. The projects developed were the following:

- Academic year 2017/18 – 'Máis que mans' ('More than hands'), related to the education received during childhood -
<<https://www.youtube.com/watch?v=EZsSfAT4Mlg&t=2s>>;
- Academic year 2018/19 – 'A Cova' ('The Cave'), related to traditional games and activities during leisure time -
<<https://www.youtube.com/watch?v=P1DWn9s4-jU&t=5s>>.

According to McNiff (2008, 29),

Art-based research can be defined as the systematic use of the artistic process, the actual making of artistic expressions in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people that they involve in their studies.

Leavy (2009), points out that this type of research arises, in part, as a result of the use of the Arts in therapy due to the special qualities they possess. Art-based research allows researchers to collect, analyse and interpret data, rethinking traditional practices in research. For this reason, students designed an artistic workshop to get to know some aspects related to education and leisure in the past. With all the information that they collected, students created a documentary that was projected in a public auditorium as a way to make visible the work done and promote the dissemination of cultural heritage. In the first edition, the documentary was projected at the Contemporary Art Museum of [details removed for peer review] and in the second edition, at a community centre hall.

Following the scheme laid out by Puig Rovira et al. (2011), we can differentiate the following phases in these projects:

- **Diagnosis:** we asked ourselves what actions we could undertake to raise community awareness about the needs of older people, as we live in times of increasing aging population, i.e., ‘we analysed social need in the surrounding environment’ (Santos, Sotelino and Lorenzo 2015). The fact that one of the teachers collaborated regularly with the community representative of rural community centres in the City Council, made it possible to design an educational intervention with elders that went to a memory workshop at one of those centres. The role of the researchers was to guide the process. They only interacted with the elders on the first day of the workshops, as representatives of a higher education institution. The workshops were designed and implemented at the rural civic centres solely by the students.
- **Development of an action plan:** in this phase spaces and dates were arranged. Furthermore, the project was designed and planned (artistic workshops and interviews) and the final event to make the project visible was outlined.
- **Implementation of the project:** implementation of workshops, interviews, and analysis of the retrieved information. Creation of the documentary.
- **Dissemination of results:** projection of the documentary. Filling out a final questionnaire and exchange of points of view in a discussion group.

This participatory arts programme sought to show student teachers the pedagogical opportunities of both service-learning and art-based research. Combining active engagement and learning beyond the classroom in an intergenerational activity (the service-learning project) with the design and implementation of an art-based research project allowed students to explore the elders’ childhood memories and ‘to

build a shared and valued sense of cultural, historical, and personal knowledge within a community' (Lawton and La Porte 2013, 316). The creation of this documentary allowed a double educational goal: on the one hand, it offered a way to look closely at different realities in a poetic manner and at the memories of the elders who reveal their truth in a dialogue with the filmmaker, as the poetic quality of a film 'is born of direct observation of life' (Tarkovsky 2003, 67). The elders could tell that the students were genuinely interested in their childhood memories. The silhouettes and the toys helped create a warm atmosphere, made the elders feel comfortable, and facilitated the sharing of their lived experiences. The camera became an intermediary, allowing the elder people to be socially recognized as they were placed in the centre of the discourse. The documentary was a way to approach the human essence through a profound emotional and intellectual exploration and reflection. On the other hand, film production processes allow active learning methodologies that help develop competencies and knowledge of students in any field. setting mechanisms of collaboration, group work, autonomy and responsibility. By means of this documentary the student teachers recorded the artistic activities and the intergenerational dialogue that occurred during the workshops, meaning they were also the filmmakers.

Instruments and procedures

Multiple sources of evidence were reviewed and analysed with the aim of understanding the case (Woodside 2010) and to help triangulate the information (Yin 2003). During the classroom sessions, the researchers took notes as well as photographs with the aim of analysing the students' reaction to the project and guide the external process. A questionnaire that included 14 items was filled out by student teachers. The first three, related to the project undertaken (previous knowledge about service learning projects, gender perspective and qualitative research); the fourth item related to the hours

dedicated to the project; the fifth through eighth questions were about different tasks and activities students had undertaken during the design and implementation of the project; the ninth and tenth were related to their perception regarding collaborative work; and the rest of items inquired into the strengths, weaknesses, and opportunities taking part in this project meant to them. The answers to this questionnaire allowed the researchers to collect information related to the degree of students' involvement in the project and their awareness of the elders' needs. The students were given hard copies of the questionnaire when the classes finished and they were asked to complete it at home so as to have time to think over the answers. Informed consent was asked for (Lankshear and Knobel 2010). Students were given the choice not to participate in the study and were offered an alternative task. However, all the students confirmed their interest and signed the consent form. The researchers explained to the students that this project was part of the innovation teaching project 'Recovering traditions through music and art', participation being voluntary and the data provided, anonymous. Before the end of term, students were invited to take part in a group meeting to discuss the answers together. Furthermore, feedback was provided by the representative of the community centres and the older people. Informed consent of the older people was obtained through the representative of the community centre. All participants agreed to take part in the project, although one of the women was reluctant at first because she was not comfortable with seeing her face in photographs. Finally, it was decided that she could talk to the camera but facing the other way.

A thematic analysis was undertaken to identify, analyse and report findings, taking into account the guidelines outlined by Braun and Clarke (2006) and the step-by-step approach described by Nowell et al. (2017). These steps were: 1. Familiarising yourself with your data; 2. Generating initial codes; 3. Searching for themes;

4.Reviewing themes; 5.Defining and naming themes; 6.Producing the report. For generating the initial codes and recoding we followed the phases summarised by Tesch (1995). The defined themes were as follows: 1) Course outcomes, which refers to the degree the subject matter was addressed during the design and implementation of the project and what students learnt; 2) Gender roles, which includes historic and cultural values; and 3) Educational opportunities in rural areas, which allowed a greater understanding of past generations' experiences. This project offered students the opportunity to understand gender gaps and inequality in past generations better, and the difficulties and needs of the elderly related to the educational opportunities of the rural population in Galicia in the past century.

In the following section, to increase readability, the identification of respondents is coded (r.2018) for those corresponding to the academic year 2017/2018, whilst (r.2019) refers to academic year 2018/2019.

Findings

What did student teachers learn about service-learning and research

Most students had not taken part in any service-learning project during their previous studies and were not familiar with this kind of approach. Getting involved in voluntary actions or service-learning projects is not compulsory in Spanish higher education.

Neither did they know or had heard about arts-based research. In general terms, taking part in this project was considered satisfactory, as expressed by one student:

‘Satisfactory appraisal, although we have not done anything similar before’ (r.2018).

The majority of students were able to identify opportunities to transfer this practice to their future profession. As stated by one student: ‘The simple act of taking part in a service-learning project showed me new ways of teaching (...) it offered me

new ways to teach contents related to image and sound from a practical point of view and social usefulness' (r.2019).

Another student expressed her opinion about the educational intervention this way:

In relation to the project 'Máis que mans' I have a positive appraisal, because in a short lapse of time we have done a diverse range of research and creative activities that have allowed us to obtain valuable results, measured in terms of service provided to the people involved and in the dissemination of the audiovisual product done. (r.2018)

On the whole, some of the strong points mentioned were: their involvement in the project, the wide range of areas that they were able to cover, due to the different fields of specialization (music, art, audiovisual communication) and the service rendered to the elder people who 'undoubtedly enjoyed very much our visits and proposals and this is a sign of the success of the project' (r.2018). On the other hand, students pointed out the following as needing to be improved: as they carried out the task, decision making and reaching agreements as a whole-class group was difficult. To be able to reach their goal of designing the artistic workshops and outline the research questions of the elders' discussions to gather material for the documentary, they decided to divide the class in smaller groups. They also commented that they were not able to distribute the workload in a coherent manner and the sharing of tasks was not fair. Students were very self-critical. Although the majority talked about the project in positive terms, there were also voices that highlighted the weaknesses of the work undertaken:

I think that we would have had a much better result if everyone in the group had worked with the same commitment. Although the organization was adequate, it

could have been undertaken in a better way. Sometimes we were quite lost, mostly at the beginning. I think it would have been good if the teachers had organized us and directed the project, at least at the start of the project. (r.2018)

In this project student teachers were able to experience the pedagogical opportunities the literacy process and film production have as driving forces for critical thinking and reflection to develop one's own knowledge. Furthermore, they discovered the methodological mechanisms service-learning and project-based research have that allowed group interactions and collaboration where they learnt to listen, to lay out their ideas and to dialogue with respect, cooperation and flexibility as well as to resolve problems and organise time in an efficient way. The documentary enabled them to disseminate social content, contributing to the comprehension and enrichment of different realities and giving voice to different groups, acknowledging their rights, as we shall see in the following sections. In the final event, student teachers projected the documentary as the final product of their work and as homage to the elders who saw themselves represented as main characters of unique stories and memories with awe and emotion.

Gender roles

This project raised awareness of oppressive practices in the past and the unequal conditions women had to overcome. The women who took part in this project live in small villages. The village is made up of a reduced group of houses, with few inhabitants (generally less than 50) who have dedicated their entire life to farming tasks. These women talked about the Galician agricultural society of mid-twentieth century, where women carried the weight of housekeeping as well as farming (working in the field, ploughing, sowing, harvesting, etc. and animal care). In some places, this trend was accentuated by emigration which affected the Galician countryside, forcing

women to deal with all aspects of economy. Nevertheless, women continued to suffer everyday sexism and the only way to avoid it was to find a job.

They also talked about how children used to go to school walking, in many cases traveling daily distances of over three kilometres under all sorts of weather conditions. Absenteeism was generalized between children older than ten, as children had to help with agricultural activities and shepherding in a depressed economy. This situation mainly concerned girls as rural people granted little importance to female education.

Gender-segregated schools were mentioned as well. The curriculum included subjects specifically for girl students, such as domestic economy or sewing. Household management, domestic chores, child education, adult care, family values, health care were all tasks that were assumed by women, almost exclusively.

In the fifties, period when these women lived their youth, Franco's dictatorship started softening because of the international pressure. The role of women, supported by the Catholic Church, began to fade away and women started to gain consciousness of their oppression thanks to the influences from other countries that began to reach the people of Spain. However, many years would have to go by before these changes were reflected in the law. For example, until 1976, when the dictator had already died, married women could not open a bank account or sell a piece of land without their husband's consent. As mentioned during the interviews by one of the participants: 'I couldn't sell my property, inherited from my parents, without his consent and neither could I have a savings book without him authorizing it first' (r.2018). For the students who took part in this study, getting to know first-hand the socioeconomic context of past generations helped them understand the elders' childhood memories. The project offered opportunities for a direct contact with the elders' needs and past experiences in rural contexts, so different from those of the city.

Educational opportunities in rural areas

Another important theme that emerged from the findings was that related to educational opportunities in rural areas. Although these student teachers will work with youngsters, they highlighted the opportunities of interacting with the elders who were interested in talking about their past experiences. As future teachers it is important to know about the development of education in rural settings. It is very probable that at some point in their career as teachers they will have to work in a rural school. To know first-hand about rural contexts can help them become more close to the community. As seen throughout the development of this project, the activities generated in artistic projects are capable of establishing bridges between people of different ages and conditions. Precisely, the idea of undertaking an intergenerational project provides a view of all the possibilities that service-learning and arts-based research offers students as future teachers, because the curriculum of secondary school, for example, includes the participation of students in the recollection and recovery of the music heritage (Government of [details removed for peer review] 2015). Students showed interest in the elders' lives. They listened to them very attentively as they shared with them their experiences and emotions of the past. This is explained by a student in this way:

I found it very interesting to get to know these kinds of projects and research. It offered me new possibilities that suit my personality as a future teacher. The experience provided us with different sessions with the women in Bornais that resulted in priceless value. They transmitted their experiences and the awareness of a past that we must not forget and that should be taken into account to improve the present and the educational reality of schools. (r.2018)

These projects were highly valued by the partner (Department of Cultural Action of [details removed for peer review]), and by the older people, as well as by the student

teachers and the teachers. The representative of the community centre stated that 'it was a very enriching experience, because it is very nice to see young people interested in what the elders, especially women, did in their free time'. It is important to have contact with other local realities and the difficulties of past times. The elders stated that remembering all the memories of their childhood with their peers had been 'amazing': 'We did not have anything, but we were happy' (March, 2019).

Despite our positive appraisal, it is necessary as well to make reference to some difficulties. For the students, the act of designing and implementing a project was not an easy task, particularly when taking into account that projects must produce some sort of result that must be shown (Patton 2012). In the first edition, we proposed a final projection in the Contemporary Art Museum. The public exhibition of the documentary required an extra effort that was considered by the student teachers as an excessive workload. This meant that the lecturers had to organize the final event (design of the programme, dissemination of the event, and projection of the documentary). .

The project contributed to the awareness of the needs of older people during the workshops, especially those related to sharing memories about their past and spending time with others. They particularly enjoyed singing and dancing (as can be seen in the videos) as music was played by student teachers during one of the sessions. The artistic workshops (making silhouettes and toy dolls), singing traditional songs, and dancing helped the two generations connect, stimulating a sense of community. This created an atmosphere of trust, facilitating the sharing of past experiences. Intergenerational activities provided relevant meanings for the student teachers involved (Friedman 2013). Students pointed out that it is essential to undertake this type of projects in secondary schools as they allow working upon ethical issues and social values. One student stated that 'In current society, empathy and assertiveness are, perhaps, in my

point of view, important issues to address in secondary school. For this reason, I believe that students should be aware of the contexts in which older people lived' (r.2019).

Discussion

Students valued the interaction with the older people, which provided the opportunity to get to know first-hand the difficulties the elders had to reach things we nowadays see as natural and normal. It prompted them to value even more the universal right to education, making them confront the fact that not so long ago girls had a hard time completing their education and had to cope with different difficulties related to the educational opportunities of the rural population in Galicia (de Gabriel 2013; Ruíz de Arzúa 2000; Sixto Barcia 2007). Nevertheless, we must also take into account the limitations of this study, focused on student teachers with an artistic background (musicians, artists, designers, audiovisual professionals) that does not allow us to generalize.

Arts pedagogy can help the transformation of educational methodologies using the processes of contemporary art creation as a means to acquire knowledge in any field. In this sense, the documentary allowed us to re-educate our perspective of the elderly, creating a message filled with meaning that served also as a tribute to the elders' lives. Filming helped the students get to know the hardships the elders suffered during their childhood and to understand how the lack of resources, in particular, those related to education, impacts the needs that the elders have nowadays.

The intergenerational interaction makes it possible to understand different experiences, events or circumstances lived in the past. Students highly valued this opportunity, highlighting the benefits of intergenerational contact. Taking part in these projects implied being active learners and creating their own pathways to design the documentary. Getting to know first-hand different historic events related to education,

allowed the students to compare their own realities with those lived by the elders. As stated by Dewey (1995, 3) ‘Without this communication of ideals, hopes, expectations, standards, opinions, from those members of society who are passing out of the group life to those who are coming into it, social life could not survive’.

<insert Figures 3 and 4 around here>

The narrative material that was obtained during the interviews with the elders allowed student teachers to create the documentaries ‘Máis que mans’ and ‘A Cova’. This project was a very enriching opportunity for all participants. The elders were very touched when they saw themselves on screen, as the community representative commented:

It makes them feel important and they told all their neighbours about the wonderful film and the instrumental arrangements. All year round the members of the community centres ask me to show their work in other places, and not only in their parish or zone (...). Feeling that what you do is important and that it is relevant for others is very motivating and satisfactory for neighbours, especially in a rural context, which usually occupies a secondary place.

The elders, seeing themselves on screen and understanding the extent that their contribution might have, felt that their participation was valued by the younger generation and were grateful for the initiative. The students obtained, once more, another signal that sharing an artistic project with the elderly can make them understand more fully their needs.

It is also important to highlight that the amount of filmed material related to the lives of the elder people implied a dilemma for the student teachers because they had to choose the most adequate sentences that really reflected the life lived. In addition to

this, the amount of material made it difficult to edit the documentary in a way that showed an equal and balanced participation of all.

The documentary was highly appreciated and the City Council asked the student teachers for permission to upload it to the Council's Channel. Furthermore, the drawings painted during the first edition were exhibited in a mobile exhibition in the different rural community centres. As stated by Cara (2009, 10) 'this is a unique feature of visual histories: they originally develop in the artist's eye; and, then, they evolve in the eye of those who look and, thus, the history is a history without end'.

Following Gerholz, Liszt and Klingsieck (2018, 57), we can say that 'Overall, it could be demonstrated that service-learning has positive effects on students' development and seems to be an adequate learning approach to foster students' developments through combining civic engagement during study processes'.

To finish, we must highlight that the implementation of the project promoted collaborative and experiential learning of students as well as enhancing the personal and professional development of the teachers. According to Bringle and Hatcher (1996), service-learning promotes teacher satisfaction. In our case, the fact of sharing the course subject, the collaboration between teachers, the transfer of teaching practices, the contact with other contexts (non-formal) and the introduction of innovative methodologies, allowed us to counteract the wearing out of teachers due to the demands of the job in times of crisis (working overload) and the years in the profession, generating a fresh and renovated impulse to teaching practices.

By means of a service-learning project embedded within a broader framework of arts-based research, long-term collaborative relationships between the community and the university can be enhanced. It is an opportunity to connect two generations, the

older adults and the younger student teachers, promoting awareness of educational and socioeconomic differences in past generations.

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Declaration of interest statement

No potential conflict of interest was reported by the authors.

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