







"Enhancing Teacher Training Through Musical Creativity: The Impact of CREDMUS Project"

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32TH EAS CONFERENCE. 10TH ISME EUROPEAN REGIONAL CONFERENCE



PROJECT AND TEAM

Teacher Training Improvement and Innovation Program (ARMIF 2023)

With the support of the Department of Research and Universities of the Generalitat de Catalunya



Universities:



CREDMUS

JUSTIFICATION

Every project begins with a spark:

***ForMMus* Project**

Creativity work has potential but
is underdeveloped



New Primary Education curriculum

Vectors as cross-cutting
elements



JUSTIFICATION

What is Creativity?

Teacher, Maristes Montserrat Primary School (Lleida)



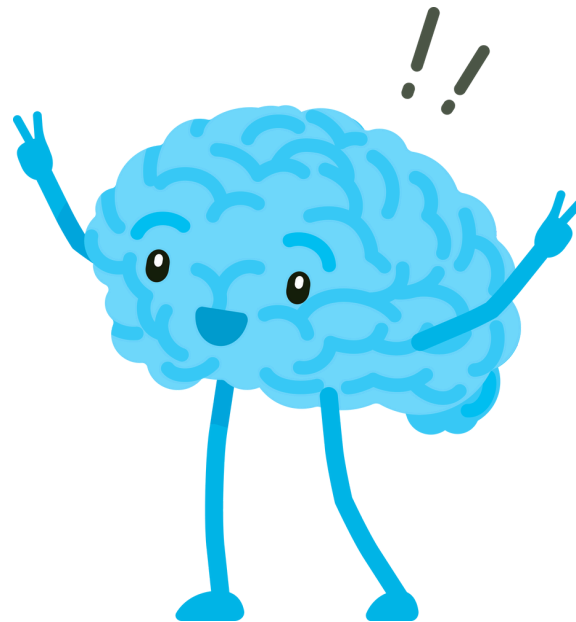
When I think of Creativity, I think of...

Something Fun

Your intelligence, fully engaged and enjoying itself.
Activating your full potential on every level — just for the joy of it.

Something Fun

Creativity facilitates the acquisition of knowledge in an engaging, integrative, and profound manner, doing something fun.



PROJECT

Title: The promotion of creativity in the Primary Education Degree from the area of music within the framework of the six vectors of the Basic Education curriculum (CREDMUS)

Duration: October 23- September 25

Team: 24 members (8 teachers - 16 lecturers)

Phases:

PHASE 1

Objective 1

PHASE 2

Objective 2

Objective 3

PHASE 3

Objective 4

Objective 5

GENERAL OBJECTIVE

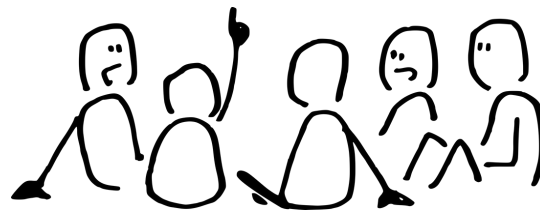
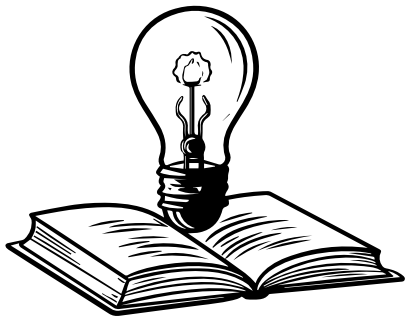
Strengthen the development of creativity in the Primary School Teaching Degree from the Music Didactics area, favouring a transdisciplinary perspective and in accordance with the vectors of the new Basic Education curriculum.

SPECIFIC OBJECTIVES

1. Establish basic axes of creativity work in initial music teacher training
 2. Analyzing training practices in initial teacher training on creativity and vectors
3. Analyzing teaching practices in Primary Education
 4. Develop a catalog with proposals for initial teacher training
5. Establish learning outcomes for new curricula

METHODOLOGY

Qualitative methodology based on the interpretative and sociocritical paradigms

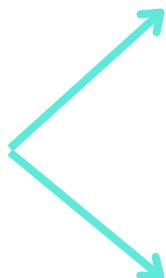


CREDMUS

PHASE 1

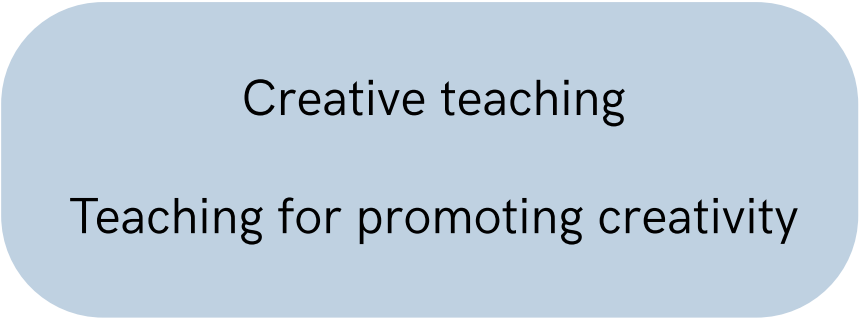
OBJ. **1** Establish basic axes of creativity work in initial music teacher training

How?



2 glossaries

**systematic
review**



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RESULTS PHASE 1



1

SYSTEMATIC REVIEW

PRISMA (183 articles → 43 articles selected through specific inclusion criteria.)

CREATIVE PRACTICES ...

...MUST BE BASED ON PRACTICAL WORK AND INCLUDE EXPERIMENTATION.

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RESULTS PHASE 1



1

SYSTEMATIC REVIEW

PRISMA (183 articles → 43 articles selected through specific inclusion criteria.

CREATIVE PRACTICES ...

....SHOULD OFFER AN EXPERIENTIAL APPROACH.

CREDMUS

RESULTS PHASE 1



1

SYSTEMATIC REVIEW

PRISMA (183 articles → 43 articles selected through specific inclusion criteria.

CREATIVE PRACTICES ...

...ARE, BY DEFINITION, INTERDISCIPLINARY AND HAVE HOLISTIC POTENCIAL.

CREDMUS

RESULTS PHASE 1



1

SYSTEMATIC REVIEW

PRISMA (183 articles → 43 articles selected through specific inclusion criteria.

CREATIVE PRACTICES ...

...FOSTER MOTIVATION, FLEXIBILITY AND CRITICAL THINKING
IN BOTH, TEACHERS AND STUDENTS.

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RESULTS PHASE 1



1

GLOSSARY 1: Creative teaching

GLOSSARI DOCÈNCIA CREATIVA

Introducció

Objectiu

Aquest glossari s'ha elaborat amb la finalitat de descriure la "docència creativa" des d'una visió multifacètica i, per tant, procurant contemplar-la des de diferents dimensions. Per això s'han desplegat un conjunt de variables independents que s'associen al constructe "docència + creativat" per descriure-ho primer i tot seguit elaborar una explicació de com aquestes s'hi relacionen o el determinen.

Procés de treball

Ens basem en la idea que la creativitat és essencial en educació, però propensa a biaixos i estereotips. Per a una visió conjunta argumentada i debatuda, en una trobada de l'equip es van identificar els termes associats a docència i processos creatius. Posteriorment, petites comissions de treball han

PERSONAL CATEGORIES

CREATIVITY

FLEXIBILITY

SELF-CONFIDENCE

EXPECTATIONS

HUMOR

PROCEDURAL CATEGORIES

FLOW

INTERDISCIPLINARITY

METHODOLOGIES

ESPACES

IMPROVISATION

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RESULTS PHASE 1



1

GLOSSARY 2: Teaching for promoting creativity

El glossari no pretén ser un recull exhaustiu de conceptes ni de pràctiques creatives a l'escola, sinó una primera aproximació sorgida d'una cerca d'experiències publicades en l'àmbit estatal i internacional en els darrers vuit anys.

Procés de Treball

En la primera reunió de l'equip d'investigadors del CREDMUS es va plantejar un debat sobre els conceptes *docència creativa* i *docència per a la creativitat* que va permetre identificar algunes paraules clau en relació a aquests dos conceptes. Posteriorment, dues comissions de treball han revisat literatura específica en relació amb les paraules clau identificades per generar dos glossaris: el primer, sobre docència creativa i el segon, sobre docència per a la creativitat.

La selecció final dels termes que conformen el segon glossari s'ha realitzat a partir de la lectura d'articles publicats en revistes de pedagogia de la música -promotores de la innovació- d'àmbit estatal i revistes d'àmbit nacional i internacional indexades en bases de dades (SCOPUS, WoS, etc.). S'ha acotat la cerca als darrers vuit anys principalment per dos motius: per una banda, un dels criteris de selecció dels articles ha estat el caràcter innovador de les experiències que es presenten i, per l'altra, s'ha considerat que el conjunt d'articles seleccionats aporten evidències

suficients per tal de fonamentar la tria dels termes que conformen el glossari.

Els termes seleccionats s'han classificat en tres categories (taula 1): els components dels processos creatius a l'aula, les característiques dels processos d'ensenyament-aprenentatge i la integració de disciplines. Pel que fa a la primera categoria, volem destacar la dificultat de dissociar els

CREATIVE PROCESSES

CREATIVE LISTENING

IMPROVISATION

COMPOSITION

CREATIVE MOMENT

TEACHING AND LEARNING PROCESSES

DIALOGIC PROCESSES

METHODOLOGIES

TEACHING RESOURCES

INTERDISCIPLINARITY

WITHIN THE ARTS

OTHERS

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PHASE 2

OBJ. **2** Analyzing training practices in initial teacher training on creativity and vectors

OBJ. **3** Analyzing teaching practices in Primary Education

How?

Discussion groups with participating universities and curriculum review

Case studies in 6 primary education schools

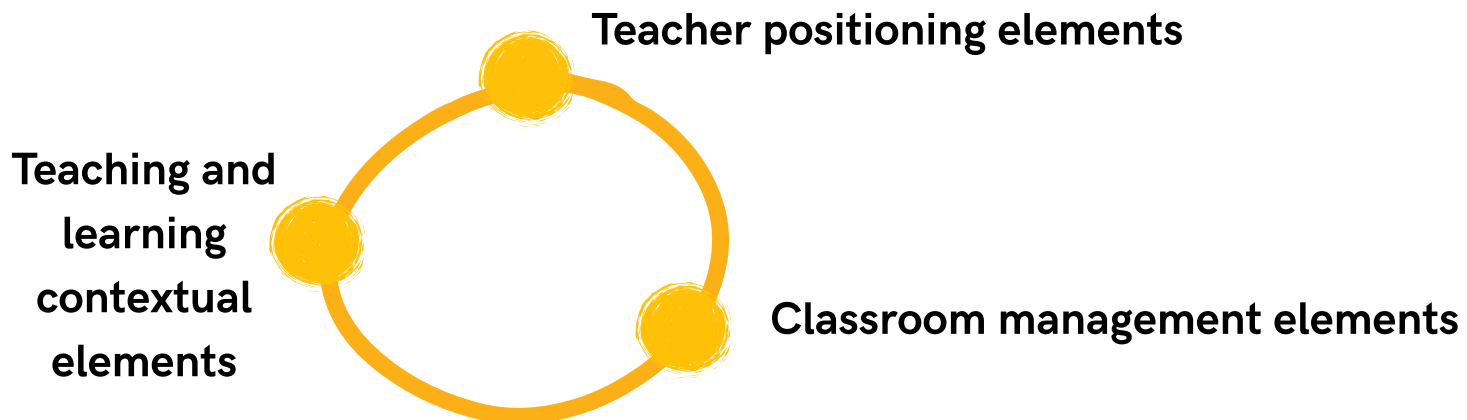
RESULTS PHASE 2



1

Teaching practices in the Primary Education Degree

Emerging elements for the implementation of creative musical practices encompass three distinct areas of action:



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RESULTS PHASE 2



2

Teaching practices in Music Education in Primary Schools:

CREATIVE TEACHING

SAFE SPACE

FLEXIBILITY

**TEACHING FOR
PROMOTING
CREATIVITY**

PEER LEARNING

FEEDBACK

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RESULTS PHASE 2



2

Teaching practices in Music Education in Primary Schools:

CREATIVE TEACHING

 FLOW

**TEACHING FOR
PROMOTING
CREATIVITY**

 STRUCTURED PRACTICES

 FREE-FORM PRACTICES

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PHASE 3

OBJ. **4** Create a catalogue with proposals for initial teacher training

OBJ. **5** Establish learning outcomes for new curricula

How?  Application of Phase 1 and Phase 2 results

CONCLUSIONS

This study highlights the importance of creating spaces where students can express themselves with more freedom and confidence, as well as providing more time and resources to enhance their creativity.



1. The role of the teacher is crucial

Initial teacher education must foster flexible, reflective professionals who promote autonomy, creativity, and self-confidence in their future students.

2. Contexts must be enabling

Educational settings should provide safe, inclusive spaces and adequate time to support risk-taking and artistic exploration.



CONCLUSIONS



3. Creativity thrives across disciplines

Integrating music and the arts across the curriculum enriches learning and strengthens cross-cutting competencies.

4. Assessment should guide, not constrain

Evaluating creativity requires tools that value both process and product, encouraging originality rather than standardization.

5. Bridging theory and practice

The CREDMUS catalogue offers practical, research-based proposals to embed creativity meaningfully into teacher training programmes.

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IF I'M WRONG, I'M AFRAID THEY'LL TELL ME: NOOOOO, YOU'RE
WRONG! AND I DON'T KNOW...



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