

Work Package no. 2 – Design Principles for the course to build inclusive higher education systems for HEI teachers, HEI administrative staff and academic tutors specialized in SEN

A 2.1. State of the art (desk research on training practices already adopted in Conservatories)

Achieved results: Report on the state of the art and need analysis conducted

The development of Course Design Principles and Curriculum was informed by a comprehensive study and a detailed training needs analysis, involving interviews with students, teachers, administrative staff, and other stakeholders across Europe, issuing, at the end of the activity, a **Report on the state of the art and need analysis conducted**.

A2.1 a) To elaborate these documents, the partners conducted (between December 2022 and March 2023) a **state-of-the-art study** to identify the different ways of including students with SEN in Higher Music Education institutions in Europe and the training practices already adopted in these institutions. In total, 9 good training practices were identified within conservatoires and higher music education institutions, which provide a useful basis for the elaboration of the design principles to be adopted for the course development:

1. **Personalized training plans:** tailoring educational experiences to meet individual needs.
2. **Use of assistive technologies:** integrating technology to aid learning and accessibility.
3. **Inclusive teaching methods:** employing varied instructional strategies to accommodate different learning styles.
4. **Specialized support staff:** providing dedicated staff for SEN support.
5. **Mentorship programs:** establishing mentoring relationships for guidance and support.
6. **Regular training workshops:** offering training sessions focused on inclusive practices.
7. **Inclusive policies:** implementing policies that foster an inclusive educational environment.
8. **Accessibility audits:** conducting audits to ensure accessibility in all aspects of the institution.
9. **Collaborative practices:** encouraging collaboration within and outside the institution to support inclusivity.

- **Finland: The "Special Education in the Arts" course at the Sibelius Academy**

The course addresses performance disability through the written reflections of Finnish music teaching students as a compulsory course (entitled: 'Special Education in the Arts', offered to university students of music, theatre, dance and visual arts).

As part of the course, one lesson in each of the three consecutive years covered by this study was given by two musicians who can be classified as having learning disabilities. These two

musicians studied and work at the Resonaari Special Music Centre, an extracurricular music institution that offers music education to children and adults who experience various learning difficulties 'in the usual way'.

The lesson structure is similar for each year and includes a short introduction by the Resonaari supervising teacher, after which the two musicians conduct rhythmic exercises based on the Orff method. The musicians continue the workshop by explaining, constructing and playing a simple piece of music, combining the rhythmic, melodic and harmonic components of the interaction with the university students. Each lesson lasted a total of 2.5 hours.

Among the course outcomes are student teachers' diaries, who are asked to write entries after each lesson. Students are instructed to comment, analyse and critique the themes and questions presented in the lectures and develop them further to elaborate and reflect their own learning.

The contents that form the basis of the course follow some guidelines based on the following questions:

- (1) How do music students reflect on performance disability in the context of a music teacher training programme?
- (2) How might performance disability disrupt, expand and regenerate normative discourses of music teacher education?
- (3) How might performance disability reconceptualise the concepts of competence in music teacher education?

- **Germany: The Katholische Universität Eichstätt-Ingolstadt pioneering Master's degree in "Inclusive Music Education / Community Music"**

With the Master's degree in "Inclusive Music Education / Community Music", Katholische Universität Eichstätt-Ingolstadt is the first university in Europe to offer a full-time and part-time Master's degree in the field of music education with a focus on inclusion, a fundamental human right.

Drawing heavily on the concept of community music, the programme aims to enable students to perceive, recognise and value diversity and its potential to break down barriers, and to provide them with an understanding of how constructive and democratic interaction between people with different requirements, opportunities, dispositions and habits can be promoted through music education. This also involves the guiding principles of Community Music, such as social justice, participation, contextualisation and cultural democracy.

The Master's programme in Inclusive Music Education/Community Music enables students to acquire specialised knowledge of academic theory, music practice and teaching methods, as well as professional skills for careers in music education involving heterogeneous groups, particularly in inclusive settings.

Among the skills that the Master's programme enables you to acquire:

- **Subject-specific knowledge and skills:** Knowledge of the main academic theories in the fields of inclusive music education and community music; knowledge of factors relevant to music education and approaches to deal with diversity (e.g. in terms of age, gender, disability, culture, migration background, religion); advanced academic skills, in particular in the use of empirical research methods.

- **Educational and teaching skills:** Ability to plan, implement and evaluate lessons, projects and support measures appropriate to the target group and based on academic theory, with particular attention to inclusive contexts; knowledge of a wide range of didactic concepts and models; ability to apply music teaching methods and media-based teaching aids in relation to a broad musical repertoire and for a variety of age groups.
- **Professional skills:** Ability to self-manage professionally as a music teacher (in one's own right or at an institution); knowledge of cultural institutions, funding programmes and cultural policy structures, legal regulations and funding sources; experience in the completion and evaluation of music education internships and projects; experience in cultural work and networking at local, regional, national and international level.
- **Personal skills:** Openness, flexibility, creativity, willingness to deal with diversity constructively and promote a culture of appreciation and respect; sensitivity, empathy, self-confidence.

- **Ireland: The University of Limerick's Master in Community Music program**

The Master of Arts in Community Music is a one-year, full-time postgraduate programme. The course is designed to provide the knowledge and skills required to function successfully as a community musician in a range of contexts. The course is aimed at musicians who wish to broaden or develop the skills needed to facilitate the expressive work of others and work effectively with a wide range of people in diverse contexts. Students gain practical perspectives and first-hand experience in the emerging field of community music, as well as develop the skills necessary to realise projects from conception to final performance.

The objectives of the course include:

- equip students with a professional qualification;
- develop laboratory, practical management and other skills needed for this work;
- add the academic canon of community music research;
- be part of the development of community music in Ireland;
- promote access to excellent participatory music production.

- **Italy: LUMSA University's Master in Academic Tutor specialized in Inclusive Music Didactics**

The Master's course provides training for professionals capable of supporting children with special educational needs in the completion of their studies at conservatories and other higher education music institutions. Offering a comprehensive theoretical, practical and experiential programme, the course provides specific skills and competences to create and implement music teaching pathways for students with special educational needs.

Course topics include:

- **Module 1: Disability studies**
 - History of Disability Studies
 - Psychology of disabilities
 - Neurodiversity (neurodevelopmental, learning, Tourette's disorders)
 - Music workshop and autism spectrum disorders

- Cognitive disabilities
- Motor disabilities
- Sensory disabilities – hearing disabilities
- Music workshop and visual impairment
- Module 2: Pathophysiology of instrumental and vocal performance in disability: analysis and strategies
 - The voice as means of communication
 - Functional anatomy of the voice and pneumophonic apparatus
 - Physiology of the audio-vocal circuit
 - Physiology of the locomotor system
- Module 3: Special Pedagogy and Inclusive Music Education
 - Didactics and psycho-pedagogy of learning
 - Didactics and psychology of music
 - Anthropology of music
 - Music and neuroscience
 - Music Pedagogy and BES
 - Music and learning disorders
 - Legal framework (BES)
 - Seminar on music and BES
- Module 4: Special Music Methodology and Assistive Technology Workshops
 - Orff Method
 - Dalcroze Method
 - Gordon Method
 - Kodaly Method
 - Assistive technologies
 - Alternative augmentative communication
- Module 5: Music Therapy
 - Fundamentals and methodology of music therapy
 - Design and evaluation in music therapy
 - Music therapy applied to childhood and adolescence
 - Music therapy and BES
- Module 6: Legal Foundations
 - Legal framework
 - Case studies (including 2 on visual impairment)
 - Future perspectives.
- **United Kingdom: Liverpool Hope University – joint degree in Music and Special Educational Needs Education**

The programme is a joint degree programme in Music and Special Educational Needs Education. Liverpool Hope's Special Educational Needs course is unique in that it is informed and enriched by the work of the Centre for Culture and Disability Studies, an internationally recognised centre of excellence in disability research and the only research centre in the UK to focus on disability and culture.

A team of disabled and non-disabled teachers allows you to develop the skills, knowledge and attitudes needed to become a future leader in this field. There are 14.6 million disabled people in the UK and graduates with special educational needs and disability skills are in demand across a wide range of sectors, including education, health, social work and social care, local government and business.

Course topics include the historical, social and cultural factors that shape our understanding of special educational needs and disability. Understanding of academic theories and models will be deepened by activities that lead to exploring how this knowledge can be applied in professional contexts. In addition to the tutors' extensive professional experience, the course content is informed by a range of guest speakers and partner organisations, which include disability and self-help groups, education and care providers, charities and disability arts organisations.

Course topics include:

- **First year:**
 - Disability and history
 - Disability and life course
 - Disability and culture
 - Disability and society
 - Different experiences

- **Second year:**
 - Social theory of disability
 - Exploring diversity, disability and education
 - Exploring professional values and attitudes
 - Disability research

- **Third year:**
 - Theories of disability
 - Inclusive practice
 - Disability and ethics

- **Dissertation phase – choose two of the following topics as part of the advanced research phase:**
 1. Neither seen nor heard, listening to the stories of marginalised young people
 2. Mad, bad and sad - the medicalisation of human emotions and behaviour
 3. Research into the cultural history of learning disability
 4. Metanarratives of disability and presumed authority
 5. Disability rights, chronic illness and chronic pain
 6. Disability and time
 7. Research on the representation of disability in popular culture
 8. Neurodiversity
 9. Disability Studies, Art and Education
 10. Disability and the built environment

- **Spain: Berklee Valencia's Center for Diversity, Equity, and Inclusion**

The programme provides strategic vision and leadership for Berklee's diversity and inclusion initiatives and institutional priorities. It advises Berklee leaders on strategies to achieve inclusive excellence and collaborates with the institution's stakeholders and partners to support the goal of becoming a more inclusive community. Their mission is to promote a more diverse, inclusive and equitable community where all members can reach their full potential. They recognise the inherent dignity and worth of every person and work to create a community where all members are free from discrimination, harassment and sexual violence. They realise their mission through the involvement and empowerment of all community members. They coordinate their efforts across the institution through training, programming, developing and providing resources, and implementing policies and processes.

Among the modules and tools the centre uses to raise awareness of inclusion:

- **Diversity and inclusion programme series:** This series consists of a series of educational and social programming initiatives around a central theme. The programmes offered in the series create community and provide learning opportunities for members.
- **Thematic programmes on diversity and inclusion:** The diversity and inclusion team offers programmes throughout the year that create awareness and understanding of different backgrounds, identities and life experiences. Through the programmes, current and historical perspectives are presented, as well as diversity and inclusion topics that reflect the performing arts industries and general culture. Examples of these offerings include, but are not limited to, Hispanic Heritage Month, LGBTQ+ History Month, Native American History Month, and Jewish Heritage Month.
- **Community connections and affinity spaces:** The Diversity and Inclusion team works to create spaces for members of the Berklee community to connect and community with each other, within and across identities. Various community programmes are offered throughout the year that allow underrepresented members of our community to come together for mutual support and to connect with allies.

These initiatives across Europe showcase diverse approaches to inclusive music education, focusing on community involvement, specialized knowledge, and practical skills to support diversity and inclusion in music education contexts.

A2.1 b) Parallel to the state-of-the-art activity, the partners conducted a detailed **training needs analysis**, involving teachers, administrative staff and students (including students with SEN), in order to understand what competences are needed to build inclusive higher education systems. In order to carry out the needs analysis, each partner interviewed:

- 8 conservatoire students from their own country;
- 2 conservatoire students from other countries;
- 4 conservatoire teachers;
- 2 members of administrative staff;
- At least 1 director of higher music education institutions;

- At least 2 associations (associations of people with disabilities or associations working in music-related fields and working with people with BES).

The results were collected and summarised taking into account 10 key points:

1. The most prevalent type of SEN in higher music education institutions
2. Reported challenges
3. The opportunities/resources offered
4. The different perspectives
 - Conservatoire students (including students with SEN and fewer opportunities)
 - Conservatory teachers
 - Conservatoire directors and administrative staff
 - Associations
5. Skills needed to build inclusive higher education systems
6. Presence of tutors and other dedicated staff for students with SEN
7. Education and teacher training
8. Music Lesson Methodologies / Class Organisation
9. Inclusion: policies/legislation versus practice
10. Partnership and support from associations, families and colleagues.

Among the reported challenges:

- Lack of information on students' needs/diagnosis
- Systemic challenges to the exploration of the student's diagnosis and needs that extend to the health service
- Lack of training to support adaptation to a variety of learning styles
- Lack of additional teaching hours allocated for preparation and differentiation and for additional teaching hours that might be needed.
- Lack of provisions for evaluation and training on evaluation.
- Lack of a database for appropriate materials and lack of funding for appropriate materials.
- Lack of consideration for creating an environment in which students can thrive
- Lack of access to technology
- It was noted that most teaching staff are part-time, which affects the sense of community and communication between staff members. This also affects the time spent reviewing and implementing practices.
- Involve the full range of skills and good practices within the workforce.

The vision may change according to different perspectives. For example, the directors listed emerging issues in this area:

- Alignment of specific requirements with current evaluation methods;
- Cost of additional tutoring hours;
- lack of in-house experience;
- uncertainty about the balance of music standards across the conservatoire and how these will be maintained by focusing on inclusion.

Students have indicated a need for:

- more time;
- greater availability of inclusive spaces;
- greater communication between faculties;
- need for an inclusive academic teaching style;
- fair judgement for examinations and compositions, e.g. no internal judges.

Everyone, including teachers and administrative staff, agrees on the need to find ways to communicate with students with BES and create strategies for each of them.

Key findings from the interviews highlighted the prevalent types of SEN, reported challenges such as lack of information on students' needs, systemic issues, insufficient training for diverse learning styles, inadequate teaching resources, and the need for better technology access. Challenges also included the part-time nature of most teaching staff, which impacts community and practice implementation, and a general lack of resources for creating conducive learning environments.

Reported needs varied among stakeholders, with directors emphasizing the need to align specific requirements with evaluation methods and the cost of additional support, while students highlighted the need for more time, inclusive spaces, and improved communication across faculties. The consensus across all interviews underscored the importance of effective communication with SEN students and the development of tailored strategies to support their education.

These interviews revealed critical insights into the skills required to foster inclusive environments, the importance of dedicated staff and tutors for SEN students, and the need for education and teacher training that incorporates music lesson methodologies and class organization conducive to inclusion. Additionally, it pointed out the gap between inclusion policies/legislation and actual practice, underscoring the significance of partnerships and support from associations, families, and colleagues in advancing inclusive education in higher music education institutions.

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