

# IncluMusic Training Manual



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# Purpose of the Manual

The purpose of this manual is to provide higher music education institutions (HMEIs) with a practical blueprint for designing and implementing inclusive, self-paced professional development courses that empower teachers, tutors, and administrative staff to better support students with special educational needs (SEN) and neuro-divergence in music education. Developed through the IncluMusic project, this manual documents our methods, decision-making processes, and the lessons learned in creating a freely accessible e-learning programme available in English, Greek, Italian, and Romanian. At its heart, IncluMusic seeks to break down the barriers that have historically limited access to music studies for students with SEN, while equipping educators with the knowledge, tools, and confidence to embed inclusion and diversity into everyday teaching practices. By sharing our structure, strategies, and feedback, we aim to inspire other HMEIs to not only adopt inclusive methodologies, but to build vibrant communities of practice that reward excellence in learning, teaching, and skills development—ensuring that music education becomes a space where all learners can thrive.

[www.inclumusic.eu](http://www.inclumusic.eu)



# Part I: Foundations

## 1. Introduction

### 1.1 Background of the IncluMusic project

IncluMusic, co-funded by the European Union (KA220-HED, Increasing skills for building more inclusive conservatories, 2022-2025), was developed in response to growing awareness of inclusive music education across all educational levels, from primary and secondary schools to Higher Music Education (HME). Its main focus was to foster the inclusion of students with Special Education Needs (SEN) and those from disadvantaged backgrounds in third-level music education, including music conservatoires, and university music programmes.

Although HME institutions in many European countries had accepted students with SEN, support for inclusive practices had often been limited. Curricular adaptations, teacher training, and specialised support services had frequently been insufficient, making it difficult for these students to participate fully. Inclusive music education had therefore aimed to integrate students with and without disabilities in the same educational environment in a conscious and pedagogically guided way, ensuring learning opportunities for all. This principle formed the foundation of the IncluMusic project.

The project aimed to promote inclusion in HME by providing innovative training for teachers, tutors, and administrative staff. A central component was the creation of a new professional role, the Academic Tutor, responsible for monitoring social inclusion practices and acting as a bridge between students with disabilities and HME staff. The project also developed new approaches for training students with SEN and built a wider community of HME institutions committed to social inclusion. All these efforts were consolidated into an [online training course](#) hosted on Moodle.

### 1.2 Partners Involved

The IncluMusic partnership is highly strategic and relevant due to the complementary expertise, geographic diversity, and institutional prestige of its members. CONSPA (Palermo, Italy) and RIAM (Dublin, Ireland) bring deep experience in HME, international networks, and a focus on supporting students with fewer opportunities. ANMGD (Cluj-Napoca, Romania) contributes extensive expertise in digital and distance learning, music research, and the organisation of high-profile festivals and competitions. EUC (Nicosia, Cyprus) provides knowledge in inclusive education, research, and curriculum development, underpinned by strong links to international funding.

Università LUMSA (Rome, Italy) adds specialist skills in teacher training, special education, and inclusive pedagogical practices, while RESOLVO (Florence, Italy) strengthens project management and coordination capacity. Finally, AEC (Brussels, Belgium) ensures broad European reach and effective dissemination, connecting nearly 320 institutions across 58 countries. Together, the partnership spans Southern, Eastern, and Western Europe, uniting complementary strengths that position IncluMusic to deliver high-quality, sustainable, and widely adoptable outcomes.

## 1.3 Need for inclusive practices

Teaching and learning in music takes place in diverse ways and contexts. European policies and frameworks on inclusive education have emphasised the responsibility of institutions and society as a whole to remove societal barriers and ensure that students with SEN, whether physical, neuro-divergent, or from disadvantaged backgrounds, could participate fully. Despite this growing awareness, significant barriers persisted in HME institutions, where these challenges were particularly pronounced.

Inclusive education requires that all students feel they belong to the group. Staff need practical tools, strategies, and guidance to support students with SEN while actively involving all learners in the classroom. Full inclusion would enable students with SEN to express themselves and develop their abilities. At the same time, it would enrich the learning environment for all students, fostering diversity, creativity, critical thinking, and human values that contribute to cultural and social development, an aim fully aligned with the European Union's vision of inclusive and equitable education.

## 1.4 Scope of the manual

This manual has been developed to serve two main purposes. Firstly, it explains the pedagogical methodology behind the online training course hosted on Moodle, and provides detailed guidance for delivering the training effectively. Secondly, it serves as a resource for other institutions that wish to organise similar programmes. Drawing on the experiences and lessons learned from IncluMusic, the manual offers comprehensive information on course design, organisation, and implementation. It includes guidance on teaching strategies, sample course materials, and practical tips to **support teaching and administrative staff in adapting the course to their own institutional contexts**.

By combining pedagogical guidance, practical tools, and organisational advice, this manual aims to strengthen the capacity of HME institutions across Europe to provide equitable and inclusive music education. It seeks to ensure that all students, regardless of their abilities or backgrounds, can participate fully, develop their musical potential, and benefit from a rich, collaborative, and socially inclusive learning environment. Furthermore, it encourages the wider adoption of inclusive practices across European institutions, contributing to a more accessible and sustainable future for HME.

# 2. Understanding the Target Groups

Our target groups are as follows:

- Teachers and Tutors in HEMIs
- Administrative staff

The IncluMusic project specifically targets teachers, tutors, and administrative staff within Higher Music Education Institutions (HMEIs), as these groups hold the most direct and consistent responsibility for supporting students with special educational needs (SEN) and neuro-divergence. Students experiencing challenges such as ASD, ADHD, SLD (dyslexia), DCD, BESD (behavioural, emotional and social disorders), mental health conditions, or sensory impairments (deafness and blindness) frequently rely on these staff members not only for academic instruction but also for guidance, adaptation of learning environments, and ongoing support.

## 2. Understanding the Target Groups

In light of recent European legislative changes promoting inclusive education at all levels, there is a growing demand for enhanced training and resources to ensure that higher education practices evolve to meet these expectations. However, while HMEIs welcome students with SEN into their programmes, they often lack the institutional support, curricular adaptations, and professional development opportunities necessary to fully implement inclusive policies. By equipping teachers, tutors, and administrative staff with innovative pedagogical strategies and practical tools, IncluMusic seeks to foster environments where inclusion is not only an aspiration but an everyday practice, ensuring that all students can access, participate, and succeed in music education.



# Part II: Course Development Process

This section of the report focuses on the methodological and practical process adopted by the IncluMusic project for the development of the training course. The main objective is to provide an innovative model to increase access, participation, and completion rates for students with fewer opportunities in music studies. The process described here is the result of an in-depth analysis of the state of the art, co-designed sessions, and focus groups with experts and stakeholders, in order to ensure the relevance, effectiveness, and sustainability of the training program. A step-by-step structured approach is outlined, with each phase having specific objectives and well-defined methodologies, culminating in the creation of a comprehensive training curriculum and guiding principles for inclusion in higher music education.

- Teachers and Tutors
- Administrative staff
- Students

## 3. Step-by-Step Blueprint

The development process for the IncluMusic project's training course was conceived as a step-by-step 'blueprint', ensuring a systematic and iterative approach. This model aims to build a robust and relevant curriculum capable of addressing the identified needs of teachers, administrative staff, and academic tutors specialising in special educational needs (SEN) within the context of higher music education.

### Step 1: Research and Benchmarking

The first fundamental step in course development was dedicated to in-depth research and benchmarking. This phase allowed for the construction of a solid knowledge base, identifying existing practices and gaps in inclusive music education across Europe.

#### **Identify existing models of inclusive music education in Europe**

To fully understand the current landscape and best practices, the IncluMusic Consortium conducted a detailed state-of-the-art study (desk research) between December 2022 and March 2023. The objective was to identify the different modes of inclusion for students with SEN in Higher Music Education Institutions (HMEIs) in Europe and the training practices already adopted in these institutions.

This research revealed a scarcity of specialised support and poor practical implementation of inclusive policies for these students in most EU countries. However, several relevant models and initiatives were identified, providing valuable insights for the IncluMusic course design. Among these, the following examples stand out:

- **Finland: Special Education in the Arts - Sibelius Academy (University of Arts)**

This compulsory course for music teaching students focuses on performance disability through written reflections and practical workshops led by musicians with disabilities. The approach emphasises disrupting normative discourses and re-conceptualising competence in music teacher education, promoting critical reflection and analysis through student diaries.

- **Germany: Master in Inclusive Music Education / Community Music - Katholische Universität Eichstätt-Ingolstadt**

This Master's degree, the first of its kind in Europe, is based on the concept of 'community music' to train professionals capable of recognising and valuing diversity. The program aims to develop academic knowledge, practical skills, and pedagogical abilities to work with heterogeneous groups in inclusive settings, emphasising social justice, participation, and cultural democracy

- **Ireland: Master in Community Music - University of Limerick - Irish World Academy of Music**

An intensive one-year postgraduate program that provides the necessary skills to function successfully as a community musician. The course is aimed at musicians who wish to broaden or develop skills needed to facilitate the expressive work of others and work effectively with a wide range of people in diverse contexts, gaining practical experience and developing projects from conception to final performance.

- **Italy: Master in Academic Tutor specialised in Inclusive Music Teaching - LUMSA, Rome**

This Masters course aims to train professionals capable of supporting children with special educational needs in completing their studies at conservatories and other higher music education institutions. The program offers a comprehensive theoretical, practical, and experiential pathway, providing specific skills and competencies to create and implement inclusive music teaching pathways. Modules cover topics such as Disability Studies, Pathophysiology of Instrumental and Vocal Performance in Disability, Special Pedagogy and Inclusive Music Education, Special Music Methodologies and Assistive Technologies, Music Therapy, and Legal Foundations.

- **Italy: Additional courses for teachers to teach music to students with SEN - 'Giuseppe Verdi' Conservatory of Music, Milan**

In collaboration with the Catholic University of Milan, the Conservatory offers additional training for music teachers, focusing on national disability and integration laws, and strategies to support students with special needs. Topics include the teacher-student relationship, managing youth emotions, embracing plurality, and differentiating teaching.

- **Italy: Conservatory of Music A. Casella - L'Aquila**

A two-year course that trains musicians and educators/psychologists (with musical competences) in the application of music therapy as a form of intervention in medical, educational, and daily life contexts. The training program provides: knowledge in the areas of pedagogy, medical psychology, anthropology, methodology, musical and music therapy techniques; interdisciplinary skills, through experiences, training and research activities that involve diverse forms of interaction between the fields of knowledge that characterise the disciplines oriented towards music therapy practices. At the time of the research only Conservatory of Music A. Casella was contacted. However, since then, several Conservatories have implemented Master degrees in Music Therapy. There are now 10 Conservatories, which offer this training programme. Among them, Conservatory A. Scarlatti (Palermo), which is a partner of the project.

- **United Kingdom: Music and Special Educational Needs - Liverpool Hope University**

This joint degree program integrates music with special educational needs education, benefiting from the work of the Centre for Culture and Disability Studies. The course explores historical, social, and cultural factors shaping our understanding of disability, academic theories, and models, with a strong focus on practical application and interaction with support organisations and self-help groups.

- **Spain: Centre for Diversity, Equity, and Inclusion - Berklee Valencia**

This centre provides strategic vision and leadership for Berklee's diversity and inclusion initiatives. It promotes a more diverse, inclusive, and equitable community through educational programs, social initiatives, community connection spaces, and the implementation of policies and processes.

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These examples, while varied in approach and scope, provided a valuable framework of the directions inclusive music education is taking in Europe and formed the basis for defining the IncluMusic course design principles.

## Create a peer-reviewed database of best practices

Parallel to identifying existing models, the research and benchmarking activity led to the creation of a database of 'good practices' in inclusive music education. A total of nine good training practices were identified within conservatories and higher music education institutions. This database, resulting from a review process, serves as a fundamental resource for elaborating design principles and for course development, providing concrete and verified examples of effective approaches.

The identification of these good practices was integrated with a **detailed training needs analysis**, which involved a wide range of stakeholders: conservatory students (including those with SEN), teachers, administrative staff, institutional directors, and representatives of disability associations. This analysis, conducted through in-depth interviews, allowed for understanding which competencies are necessary to build inclusive higher education systems and provided direct feedback on perceived challenges and opportunities in the field.

## Identify training needs through interviews with stakeholders

To conduct a detailed training needs analysis, each partner interviewed the following stakeholders:

- 8 conservatory students from their own country.
- 2 conservatory students from other countries.
- 4 conservatory 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 SEN).



## The results were collected and summarised taking into account 14 key points:

1. **The most prevalent type of SEN in higher music education institutions:** Understanding the specific types of special educational needs most frequently encountered.
2. **Reported challenges:** Identifying common obstacles faced by students, teachers, and administrative staff.
3. **The opportunities/resources offered:** Exploring existing support systems and positive initiatives.
4. **The different perspectives:** Gathering insights from various roles within the HMEI ecosystem.
5. **Conservatoire students (including students with SEN and fewer opportunities):** Direct feedback from students on their experiences and needs.
6. **Conservatoire teachers:** Teachers' perspectives on their challenges and requirements for effective inclusive teaching.
7. **Conservatoire directors and administrative staff:** Views from leadership and support staff on systemic issues and resource allocation.
8. **Associations:** Insights from external organisations advocating for and supporting individuals with disabilities.
9. **Skills needed to build inclusive higher education systems:** Identifying the core competencies required for all stakeholders.
10. **Presence of tutors and other dedicated staff for students with SEN:** Assessing the availability and effectiveness of specialised support roles.
11. **Education and teacher training:** Evaluating current training provisions and identifying gaps.
12. **Music Lesson Methodologies / Class Organisation:** Examining teaching approaches and classroom management in an inclusive context.
13. **Inclusion: policies/legislation versus practice:** Analysing the alignment, or lack thereof, between official policies and their implementation in practice.
14. **Partnership and support from associations, families and colleagues:** Understanding the role of collaboration networks.

## Among the reported challenges, several key themes emerged:

- **Lack of information on students' needs/diagnoses:** A significant barrier was the insufficient knowledge or access to diagnoses for students' specific needs.
- **Systemic challenges to the exploration of the student's diagnosis and needs:** This extended to the health service, indicating broader systemic issues.
- **Lack of training to support adaptation to a variety of learning styles:** Teachers often felt unprepared to modify their teaching for diverse learners.
- **Lack of additional teaching hours allocated for preparation and differentiation:** Insufficient time for teachers to prepare adapted materials or provide additional instruction.
- **Lack of provisions for evaluation and training on evaluation:** Difficulties in assessing students with SEN fairly and effectively, and a lack of training on inclusive assessment methods.
- **Lack of a database for appropriate materials and lack of funding for appropriate materials:** A clear need for accessible resources and financial support to acquire them.
- **Lack of consideration for creating an environment in which students can thrive:** The physical and social environment often did not adequately support student well-being and success.
- **Lack of access to technology:** Technological barriers hindered access and participation for students with disabilities.

- **Part-time teaching staff:** It was noted that most teaching staff are part-time, which negatively impacts the sense of community and communication among staff members, affecting the time spent reviewing and implementing inclusive practices.
- **Involvement of the full range of skills and good practices within the workforce:** A need to better leverage existing expertise within institutions.
- **Varying perspectives:** The vision for inclusion sometimes differed among stakeholders. For example, directors highlighted:
  - Alignment of specific requirements with current evaluation methods.
  - Cost of additional tutoring hours.
  - Lack of in-house experience.
  - Uncertainty about maintaining music standards while focusing on inclusion.
- **Student needs:** Students expressed a need for:
  - More time.
  - Greater availability of inclusive spaces.
  - Greater communication between faculties.
  - A more inclusive academic teaching style.
  - Fair judgment for examinations and compositions (e.g., no internal judges).

Crucially, everyone, including teachers and administrative staff, agreed on the need to find ways to communicate effectively with students with SEN and create tailored strategies for each of them. This highlights a universal recognition of the challenges and a shared desire for practical solutions, which the IncluMusic project aims to address.

## **Step 2: Collaborative Analysis and Curriculum Design**

After the research and benchmarking phase, the project moved to collaborative analysis and curriculum design, a crucial phase for translating acquired knowledge into a coherent and practicable educational framework.

### **Identify core components and categorise**

Through the two co-design sessions (April 19 and May 23, 2023) and subsequent focus groups, the design principles and potential course content to be developed in WP3 were defined. The design principles were understood as guidelines that inform the development and implementation of the project to promote inclusion in HMEIs.

The ‘From the basket to the pyramid’ methodology was used for the first co-design session, which allows moving from a divergence phase (production of ideas) to a convergence phase (selection and ranking of 9 main ideas).

The final list of design principles was structured across different levels, reflecting a comprehensive and multifaceted design philosophy:

## LEVEL 0: FUNDAMENTALS

- **General educational philosophy:** Refers to the guiding principles and general beliefs that inform the approach to teaching and learning in higher music education institutions. It encompasses the core values and goals that shape the educational experience. In the context of promoting inclusion, the overall educational philosophy should emphasize equity, diversity, and accessibility for all students.

## LEVEL 1: GENERAL PRINCIPLES

- **Empathy:** This principle emphasises the importance of understanding and relating to the experiences, perspectives, and needs of individual learners. It involves developing a deep sense of empathy for students from diverse backgrounds, including those with different abilities, and considering their unique circumstances in the teaching and learning process.
- **Flexibility and creativity:** This principle supports adaptability and innovation in teaching methods and strategies. Recognising that students have different learning styles, abilities, and preferences, teachers should use flexible and creative approaches to meet different needs. This may involve the use of various teaching techniques, materials, and technologies to enhance engagement and foster inclusiveness.
- **Inclusion of student voice:** This principle emphasises the active involvement and participation of students in shaping their learning experiences. It encourages students to have a voice in the curriculum, pedagogical methods, and assessment practices. Inclusive HMEIs create opportunities for students to express their opinions, ideas, and concerns, ensuring that their perspectives are valued and considered in decision-making processes.

## LEVEL 2: METHODOLOGICAL PRINCIPLES

- **Theoretical and pedagogical knowledge and training:** This principle emphasises the importance of instructors possessing a sound theoretical and pedagogical knowledge base in music education. Instructors should be equipped with an understanding of inclusive teaching practices, theories of diversity and inclusion, and pedagogical approaches that support diverse learners. Instructors should be provided with ongoing professional development and training to improve their competence in inclusive teaching.
- **Creative approach:** This principle encourages teachers to foster creativity and innovation in their teaching methods. By incorporating diverse teaching techniques, such as improvisation, composition, collaborative projects, and interdisciplinary approaches, teachers can create a dynamic and inclusive learning environment that meets the diverse needs and interests of students.
- **Customised teaching strategies:** This principle supports the need to adapt teaching strategies to meet students' individual needs, strengths, and interests. Teachers must strive to understand each student's learning style, preferences, and abilities and adapt their teaching methods accordingly. Personalised teaching strategies promote a supportive and inclusive learning environment that recognises and values individual differences.

- **Inclusive evaluation approaches:** This principle highlights the need for inclusive assessment practices that take into account different forms of expression and evaluation. Teachers need to design assessments that accommodate different learning styles, abilities, and cultural contexts. This may involve incorporating alternative assessment methods, such as performance-based assessments, portfolios, peer assessments, and self-reflection, to provide a comprehensive and inclusive assessment of student learning

### LEVEL 3: SPECIFIC PRINCIPLES

- **Dedicated staff:** This principle emphasises the importance of having dedicated staff members who are familiar with and trained in inclusive practices. These staff members may include learning support specialists, disability service coordinators, or inclusive education consultants who collaborate with teachers and provide support in creating an inclusive learning environment.
- **Technology:** This principle recognises the potential of technology to enhance inclusiveness in higher education institutions. By using appropriate technologies, such as assistive devices, adaptive tools, digital learning platforms, and multimedia resources, teachers can facilitate access, participation, and engagement of students with different needs.
- **Designing an appropriate evaluation for SEN:** This principle focuses on designing appropriate assessment methods for students with special educational needs (SEN). Teachers must consider the specific learning profiles and abilities of students with SEN and develop assessment approaches that are fair, equitable, and meaningful to them. This may involve providing alternative accommodations, modifications, or assessments to ensure their participation and success.
- **Adapting learning and teaching environments:** This principle emphasises the importance of creating physically and culturally accessible learning and teaching environments. Instructors must consider the layout of classrooms, rehearsal spaces, and performance venues to ensure they are inclusive and suitable for different abilities. Additionally, instructors must promote a culture of respect, inclusion, and acceptance, fostering a sense of belonging for all students within the learning community.

**These principles form the pillars upon which the course curriculum has been built, including module titles, content lists, expected learning outcomes, teaching methods, and training duration.**

#### Establish a review panel

To ensure the quality, relevance, and validation of the course design principles and content, an informal review panel was established through a series of focus groups. These focus groups, conducted at national and international levels, involved experts in inclusive and music education, teachers, students (including those with SEN), administrative staff, and association representatives.

Four national focus groups were conducted with a total of 40 participants across four different countries. Subsequently, an international focus group was held during the AEC conference in Leuven (Belgium), in September 2023, to finalise the list of principles. This approach allowed for the collection of diverse feedback and collectively validated the proposed design principles and content.

Each focus group was conducted in pairs (a leader and a co-leader) and structured in three phases:

- **Introductory phase:** Presentation of the project and collection of participants' socio-demographic information.
- **Central phase:** Work on the Design Principles (DP) through specific questions and the use of three metaphors:
  - **The mirror metaphor:** Reflection on personal (direct or indirect) successful experiences in music inclusion.
  - **The microscope metaphor:** Detailed examination of the elements in the Design Principles list to identify strengths and areas for improvement.
  - **The binoculars metaphor:** Projection into the future of inclusive education in HMEIs and identification of indispensable design principles.
- **Closing phase:** Thanks and proposal for future collaborations.

The analysis of the focus group results confirmed the validity of the proposed principles, with the addition of some issues that will be integrated into the course development phase.

## Step 3: Module Development

Building on the design principles and collaborative analysis, Step 3 focused on defining and creating the six main modules that comprise the course curriculum. This phase translated the project's inclusive philosophy into concrete educational content.

### Define and create six core modules

The IncluMusic project developed a provisional framework for the course, based on the partners' previous experience in training activities. This framework is structured into six main modules, which were then detailed in terms of content, learning outcomes, and pedagogical methodologies. These six core modules reflect a holistic understanding of inclusion in music education, covering both theoretical and practical aspects, and aiming to develop specific competencies in participants.

Although the detailed structure and exact content were finalised at the end of WP2 (December 2023), the file analysis already provides a clear indication of the central themes of each module, as exemplified by the Master in Academic Tutor specialising in Inclusive Music Didactics from LUMSA (Rome), which inspired the module structure:

#### **Module 1 - Disability Studies:**

This module focuses on the historical, psychological, and social understanding of disability and neurodiversity. It includes topics such as the psychology of disabilities, neurodevelopmental disorders (e.g., autism, Tourette's), cognitive, motor, and sensory disabilities (hearing and visual impairments), and the application of specific music workshops for these conditions. The objective is to provide a solid theoretical foundation on disability as a social and personal construct.

**Module 2 - Pathophysiology of instrumental and vocal performance in disability: analysis and strategies:**

This module delves into the physiological aspects related to musical performance in individuals with disabilities. It covers the functional anatomy of the voice and pneumophonic apparatus, the physiology of the audio-vocal circuit, and the locomotor system, providing detailed analyses and strategies to address the specific challenges that students with disabilities may encounter in instrumental and vocal performance.

**Module 3 - Special Pedagogy and Inclusive Music Education:**

This module is at the heart of the course regarding practical application. It covers didactics and psycho-pedagogy of learning, didactics and psychology of music, anthropology of music, and neuroscience applied to music. Music pedagogy and SEN, including learning disorders, and the relevant legal framework are examined. The objective is to provide teachers with specific pedagogical tools for creating inclusive music learning environments.

**Module 4 - Special Music Methodologies and Assistive Technology Workshops:**

This module explores recognised teaching methodologies (such as Orff, Dalcroze, Gordon, Kodály) applied to the context of inclusion. Particular emphasis is given to assistive technologies and augmentative and alternative communication (AAC), demonstrating how these can facilitate access and participation for students with SEN in music education. Practical workshops allow for the direct application of these methodologies and tools.

**Module 5 - Music Therapy:**

This module introduces the fundamentals and methodology of music therapy, its design, and evaluation. It examines the applications of music therapy in childhood and adolescence, and in relation to SEN. The module aims to provide an understanding of how music can be used as a therapeutic and well-being support tool.

**Module 6 - Legal Foundations:**

This final module covers the legal and regulatory framework related to inclusion and disability, with a focus on case studies, including specific ones on visual impairment and neuro-divergence. It also offers a perspective on future legislative developments and their implications for music education institutions. The objective is to provide a clear understanding of the rights and duties of SEN students, and the regulations that teachers and administrative staff must adhere to promote inclusion.

These modules were defined with the aim of reducing barriers, defining new approaches for training students with SEN in HMEIs, and creating new professional roles (specialised tutors) to promote and monitor inclusion practices.

## → Step 4: Resource Creation

After defining the modules, Step 4 focused on creating the educational resources necessary for course implementation. This phase was crucial for translating theoretical content into practical and accessible materials.

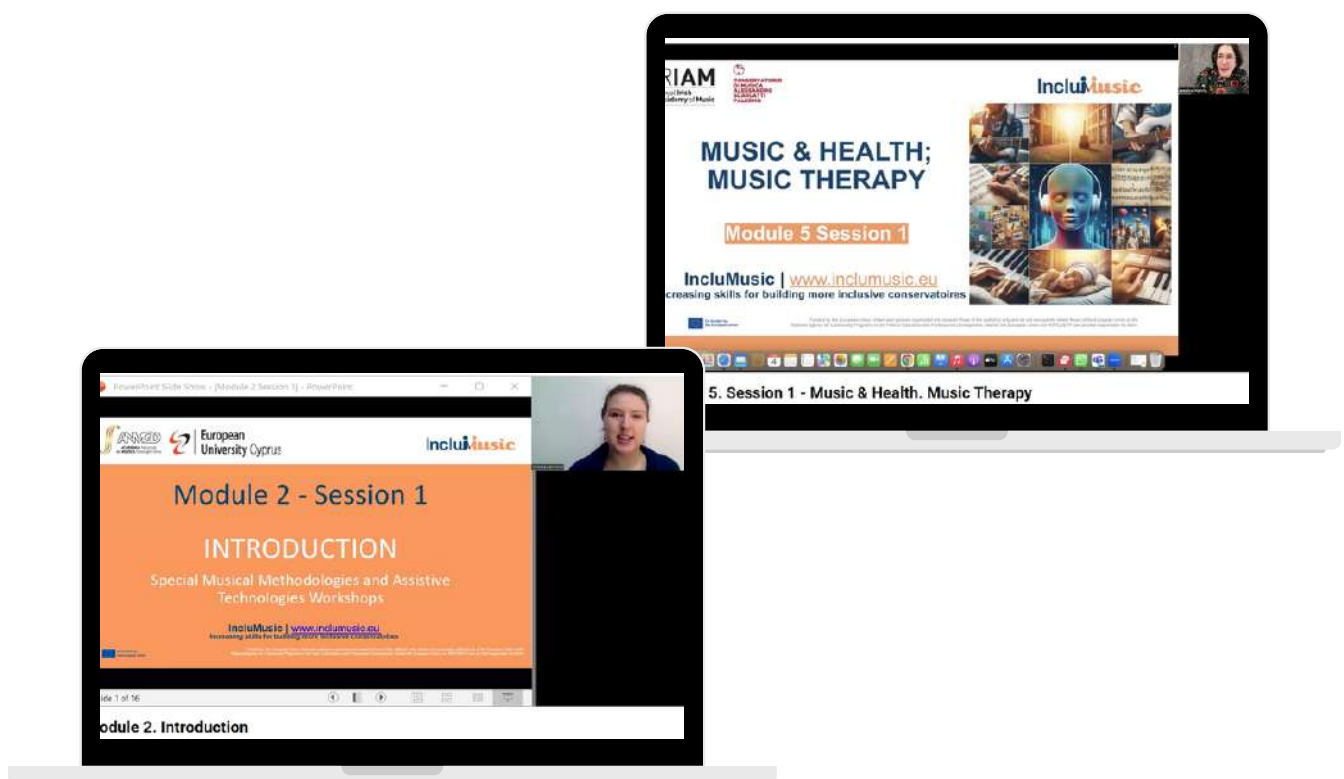
### Develop presentations, videos, and assistive tools

This phase was managed by the European University Cyprus, which created an action plan for the creation of training materials and tools.

Given the nature of the course and the focus on inclusion, it is reasonable to infer that resource creation concentrated on:

- **Presentations:** Development of clear, visually accessible, and comprehensive slides to support each module's lessons. These presentations incorporated UDL (Universal design for learning) principles, with readable text, relevant images, and an intuitive layout.
- **Videos:** Production of video content that can supplement lectures, demonstrate practical techniques (e.g., use of assistive technologies, application of special music methodologies), or present testimonials and case studies. Videos could also be used to illustrate complex concepts or to make learning more engaging.
- **Self-assessment resources:** Tools to allow participants to monitor their progress and reflect on their learning.

The creation of these resources was fundamental to ensuring that the courses are not only theoretically sound but also practically applicable and easily replicable, maximising the impact of the IncluMusic project.



## Step 5: Peer Review and Interaction

The final step of the blueprint, peer review and iteration, is essential for ensuring the continuous quality and effectiveness of the training course. This iterative approach allows for the refinement of content and methodologies based on qualified feedback from various testing phases.

### Review each module and refine based on feedback

The validation of the course design principles and content has been an iterative cycle, progressing through several distinct testing and refinement stages. This comprehensive approach ensures that the training materials are robust, relevant, and adaptable to diverse contexts

Review and iteration activities include:

#### Internal Testing:

Following the initial design, the project moved into an internal testing phase. This involved:

- **Delivery of Partnership Pilot Courses:** Project members themselves participated in pilot training sessions. These sessions served as a 'pre-pilot' and 'train-the-trainers' event, allowing trainers to learn from each other before replicating the full course at an organisational level.
- **Internal Courses at Conservatory Level:** The HMEIs replicated the courses internally, involving their own HEI trainers (at least 16 participants) and administrative staff (at least 8 participants).
- **Evaluation and Revision:** Participants provided feedback through evaluation questionnaires, assessing the quality and effectiveness of the training. The partners then analysed these results, identifying suggestions for review and corrective measures. The authors of the training materials revised them based on this feedback, delivering final versions which were then uploaded to the project's e-learning platform by EUC. This internal validation process was crucial for validating the training scheme with learners and teachers aware of the project's scope and purpose.

#### External Testing:

The project then extended its validation to an external audience, involving HMEIs outside the partnership.

- **Piloting with External Conservatories:** Training courses were delivered to at least 40 teachers and 16 administrative staff from other HMEIs. This external validation was considered vital for ensuring the sustainability and adaptability of the courses to different social and cultural contexts.
- **Further Evaluation and Refinement:** Similar to the internal testing, learners from external institutions completed evaluation questionnaires. The partners analysed this feedback, and the authors of the training materials implemented further improvements. The finalized and validated versions of the training materials were then released in an open format, freely accessible in four languages (English, Italian, Romanian, and Greek).

This multi-layered, iterative process, moving from initial design and focus group validation to internal and then external piloting and refinement, ensures that the IncluMusic training course is continuously improved. It reflects real needs and best practices in the sector, guaranteeing that the final product is pertinent, effective, and capable of promoting significant change in higher music education institutions by providing rigorously tested and validated resources.

# Part III: Platform and Delivery

## 4. Technical Setup

The organisation of the IncluMusic course combined a common digital structure with flexible implementation choices by each partner. **Moodle** was adopted as the central platform because it is open-source, widely used in higher education, and compatible with diverse learning materials. It allowed the six modules to be presented in a uniform way while ensuring accessibility, self-paced learning, and the integration of interactive elements such as quizzes.

**YouTube** was selected to host the recorded lectures, since it ensures smooth video delivery, automatic captioning, and the possibility of adding multilingual subtitles. This decision was particularly relevant for the project's international dimension, as materials were made available in **English, Italian, Romanian, and Greek**, facilitating access for learners across different contexts.

Slides and recorded lectures formed the backbone of each module, while quizzes and interactive tasks were introduced to consolidate learning and allow participants to monitor their progress. In some cases, partners' integrated additional elements, such as audio guides or extended assessments, when these aligned with the learning objectives of their module (see the Table 1 in the next page).

In Module 4 audio recordings were also incorporated. These were included because the activities involve guided mindfulness practices, which are best experienced through listening. In this way, participants will be able to follow and apply the instructions more easily by listening to them since the process invites them to surrender to the sound and relax.

In Module 5, alongside the use of PowerPoint presentations and YouTube videos consistent with the other modules, we also incorporated audio excerpts of music directly linked to the tasks assigned to participants. These tasks were designed as a form of self-assessment, encouraging teachers to reflect on mood, perception, and the ways in which music can be experienced differently by each individual. The inclusion of audio content was therefore intentional, highlighting the diversity of musical perception and underscoring the value of style, taste, and personal interpretation in music education.

**Table 1 - Module Structure: Core and Partner-Specific Resources**

<b>Module</b>	<b>Core Resources (common to all)</b>	<b>Additional Resources (partner-specific)</b>
<b>1 – Disabilities Studies and Special Pedagogies and Inclusive Music Teaching</b>	Slides (Moodle), recorded lecture (YouTube), quizzes	—
<b>2 – Special Music Methodologies and Assistive Technologies</b>	Slides (Moodle), recorded lecture (YouTube), quizzes	—
<b>3 – Legal and Ethical Principles of Inclusion: Strategies for Effective Implementation</b>	Slides (Moodle), recorded lecture (YouTube), quizzes	—
<b>4 – Mindfulness and Inclusive Music Teaching</b>	Slides (Moodle), recorded lecture (YouTube), quizzes	Audio guides, supplementary activities
<b>5 – Music Therapy, Music and Health</b>	Slides (Moodle), recorded lecture (YouTube), quizzes	Audio demonstrations, extended quizzes
<b>6 – Inclusive Music Education and Community Music</b>	Slides (Moodle), recorded lecture (YouTube), quizzes	—

*Note: While all six modules followed the common structure (slides, recorded lectures, quizzes), some partners added audio guides, extended quizzes, or supplementary activities to better match their pedagogical aims.*

In this way, the choice of tools responded to two main needs: guaranteeing a consistent and inclusive learning experience across the consortium while also allowing pedagogical flexibility. This ensures that each module reflects the expertise and priorities of the responsible partner. The following sections illustrate how this model can guide other institutions in adapting the course to their own contexts.

### Key Lessons for Transferability

**Ensure multilingual accessibility from the start:** Plan for translations or subtitles early in the design process to reach a wider learner base and support inclusivity across contexts.

**Combine standardisation with partner autonomy:** Define a shared delivery framework for consistency, but allow each partner (or faculty) to integrate resources that reflect their expertise and learners’ needs.

**Embed formative assessment into each module:** Use quizzes and interactive tasks not only to check knowledge but also to encourage reflection and self-monitoring of learning progress.

## 4.1 Choice of an LMS

Moodle was chosen because it is an open source e-Learning platform with a very large supportive community. It also fulfils all the requirements for developing and delivering the courses of the project. The only feature that was difficult to implement in the Moodle installation was the delivery of video so that was done through YouTube and links were used in the activities to show the videos in the Moodle site.

### Benefits of Moodle as the host for our e-learning course:

- **Easy access for everyone** - Moodle works on computers, tablets, and phones, so teachers and students can log in anywhere, and at any time.
- **Self-paced learning** - Learners can move through the course at their own speed, revisiting materials whenever they need.
- **Simple course structure** - Content can be organised into clear sections or modules, making it easy to follow.
- **Interactive tools** - Quizzes, forums, and assignments help make learning engaging and not just 'reading and watching'.
- **Supports different materials** - videos, readings, audio, and even interactive activities can be uploaded to one place.
- **Language friendly** - Moodle supports many languages, which is ideal for international learners.
- **Community building** - Discussion boards and messaging features encourage peer learning and support.
- **Open-source and reliable** - Moodle is widely used across the world, with a strong support community and ongoing updates.

## 4.2 Organise modules with videos, quizzes, materials

Each course created activities that contained a YouTube link for viewing the course material, as well as links to other material that were needed for each module including PowerPoint presentations. In addition, quizzes were developed to enhance student engagement and ensure that the material was understood.

[www.elearn.inclumusic.eu](http://www.elearn.inclumusic.eu) 

# 5. Accessibility and inclusivity measures

## 5.1 Captioned videos, all text, transcripts

The decision to deliver the IncluMusic training course on Moodle was closely tied to the project's commitment to accessibility and inclusivity. Moodle was selected because it is an open source and widely used platform across Europe, making it both sustainable and adaptable to different institutional contexts. Its flexibility allowed partners to integrate a wide range of multimedia resources and assessment tools, while ensuring compatibility with assistive technologies. In addition, it enables the course to be easily transferred or replicated by other institutions wishing to adopt the same model.

To support accessibility, all training sessions contained in the modules were accompanied by video recordings of the facilitators presenting the content of the PowerPoint slides. Videos were uploaded to YouTube, where automatic captions are available to support accessibility. Learners can control captions, adjust playback speed, and navigate videos using keyboard commands. While full transcripts were not manually produced for all sessions, the combination of slides and video captions allows learners **to follow the content in both visual and textual formats.**

Images and diagrams included in the course were presented alongside descriptive text in the slides. Where possible, alternative descriptions were provided to support screen reader users. Documents were supplied in accessible formats, such as editable PowerPoint files, to allow learners to engage with the content in multiple ways. By combining Moodle with video recordings, automatic captions, and accessible supporting materials, IncluMusic supports participation for learners with diverse needs, including sensory impairments, neuro-divergence, or varying levels of digital experience.

## 5.2 User-friendly design

The visual design of course materials was standardised to support clarity and accessibility. A single PowerPoint template and cover format were used throughout the course. The project and EU logos, together with the required disclaimer, appeared only on the cover slide, meeting EU visibility requirements, while avoiding visual clutter on content slides.

British English was used consistently to maintain uniformity across outputs and translations. In line with the social model of disability, commonly used in the UK and Europe, person-first phrasing (e.g. people with disabilities) was avoided in favour of clear, identity-first language (e.g. disabled students), unless community preferences suggested otherwise. This helped avoid medicalised terminology and **kept attention on removing barriers within learning environments.**

Typographic choices were made to promote readability and accessibility. Arial, a widely available sans-serif font optimised for screen use, was chosen. Text size never fell below 12 pt, line spacing was set at a minimum of 1.5, and paragraphs were left-aligned rather than justified. These choices support readers with dyslexia or reduced vision, improve legibility on screens and projectors, and prevent visual 'rivers' that can occur in justified text. A standard text colour (#054570) was applied to maintain strong contrast against light backgrounds and reinforce the project's visual identity.

All images and audio included in the course followed rights-safe practices to allow open reuse by partners or future adopters. Licence-free or rights-cleared visuals were used, and video examples were self-recorded. These measures prevent copyright issues and allow partners to adapt, translate, and repurpose materials without technical or legal barriers.

# Part IV: Testing and Feedback

## 6. Internal testing

### Pilot the course and gather feedback

After the training courses have been successfully designed and set up, a first round of internal testing should be conducted by piloting the training courses with staff members of the same organisation who were not directly or mainly involved in the development of the training courses.

Internal testing is an important aspect in the overall process as it gathers feedback from potential actual users and experts in the relevant field. It can help to identify and fix problems in an early phase and before the training courses are published and reach targeted users. Detecting and addressing issues internally saves time, safeguards reputation, and reduces the risk of rework or user dissatisfaction later.

The main reasons for conducting internal testing are:

#### 1. Ensuring content accuracy

Internal testers can spot factual errors, unclear explanations or descriptions, bad quality of training materials, etc, hence ensuring that the learning objectives align with the course material.

#### 2. Checking flow and structure

Internal testers can examine if the sequence of topics and courses makes sense and if transitions between sections flow or are confusing, hence ensuring even training course flow and structure.

#### 3. Validating engagement

Internal testers can validate whether materials, exercises, or quizzes keep learners engaged, checking that the lengths, quality and difficulty of the content is properly designed.

#### 4. Identifying technical or delivery issues

Internal testers can check all training materials (videos, slides, quizzes, and links) immediately, confirming whether all is working properly.

## 5. Improving learner experience

Internal testers can provide feedback on the learner experience such as clarity, tone, pacing, and accessibility, ensuring high quality training courses for the users.

## 6. Refining assessments

Internal testers can show if quiz questions are fair, aligned with objectives, and unambiguous, preventing actual learners from being assessed on material that was not properly covered.

Internal testing or piloting of training courses can be conducted using various methods. Questionnaire results inform the review and revision of training materials, which should then be updated accordingly and used as the basis for external testing.

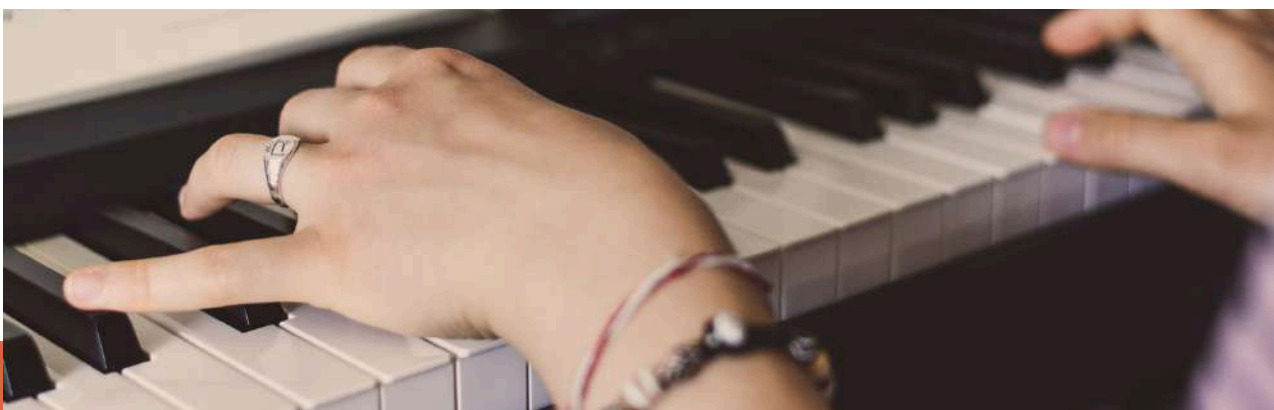
IncluMusic opted for evaluation questionnaires designed to assess the quality and effectiveness of the training courses shared directly with internal testers. The basic form of the evaluation questionnaire is the same for all 3 training groups (teachers, administrative staff and tutors). Each evaluation questionnaire has been adapted to the respective module that has been reviewed.

Results are gathered within a predefined timeframe. Data from the evaluation questionnaires is processed, structured and analysed and then used by the developers of the training courses to implement proposed corrections, improvements and adjustments.

Below is the example of the IncluMusic evaluation questionnaire. The IncluMusic evaluation questionnaires contain the following elements:

- Introduction to the evaluation questionnaire
- Privacy policy and consent
- General information about the internal tester (training group and affiliation)
- Evaluation sheet on the satisfaction of the course
- Evaluation sheet on the motivation to attend the course
- Open questions
- Project disclaimer

These elements, as well as the overall form and layout, the content evaluation questions and the tools for gathering the feedback can be adapted



# 7. External testing

## 7.1 Outreach and dissemination

The project has placed strong emphasis on dissemination, aiming to ensure that its outputs, methodologies, and insights are effectively communicated to diverse stakeholders within and outside HME institutions. Dissemination activities have occurred across international, national, and local levels through conferences, professional networks, and institutional events involving managers, tutors, and academic as well as administrative staff.

A strong international dimension was achieved through contributions at four major AEC events. For example, at the [AEC Annual Meeting for International Relations Coordinators 2024](#) in Dublin, IncluMusic hosted a session entitled “Enhancing Accessibility for Students with Special Education Needs (SEN): The Example of the Erasmus+ Programme and IncluMusic.” Organised in collaboration with the Austrian Erasmus+ Higher Education Agency, the session explored barriers faced by SEN students during Erasmus+ mobility, including wheelchair accessibility, neuro-divergent needs, and adaptations for students with visual or hearing impairments.

Further visibility was achieved at the [AEC Annual Congress and General Assembly 2024](#) in Milan, where IncluMusic featured in the session “Fostering the Inclusion of Students with Special Education Needs in Higher Music Education: The Case of IncluMusic and the CM Special Needs Working Group.” Co-organised with Conservatorio di Milano, the session highlighted the progress of the project, and offered interactive activities such as music therapy and mindfulness exercises. It also underscored the importance of safe spaces, open dialogue, and the removal of implicit bias.

Dissemination also took place through a structured series of national and international conferences organised by project partners. Beyond the consortium itself, IncluMusic was also represented at external conferences, including the *Congresso di musica mediterranea del 26-30 giugno 1954. 70 anni dopo tra ricerca e internazionalizzazione* in Palermo, the *VIETMUS Musichathon* in Hanoi, the *EAS Conference* in Évora, and the *Jornada sobre Educació Musical Inclusiva* in Barcelona. These activities extended the project’s reach to new geographical regions and professional communities, **reinforcing its international relevance.**

Through this wide-ranging programme of dissemination, IncluMusic established itself as a European reference point for inclusive practice in HME. By combining targeted sessions, large-scale international conferences, and engagement with peer networks, the project ensured that its results are both **widely shared and practically applicable across diverse institutional and cultural contexts.**

## 7.2 Form of the evaluation questionnaire for feedback collection

See Appendix on page 56.

# Part V: Finalisation and implementation

## 8. Final Revisions

Following our in-person meeting in Brussels, the partners reconvened within their module groups to carefully review and refine the structure of the course. Each group, led by experts in their respective fields, discussed in depth which content should be included in their modules and what titles would most accurately reflect the learning outcomes. While the initial titles and content suggestions had been developed by LUMSA University, drawing on the feedback gathered from partners and institutions during Work Package 2, the Brussels discussions highlighted areas where further adjustments were needed. As a result, several modules were revised, both in title and in content, to ensure they represented the priorities and expertise of the academic leaders responsible for them. These changes reflect the collective commitment of the partners to maintain academic rigor while ensuring that each module is grounded in specialist knowledge and aligned with the overarching goals of the IncluMusic project.

**Examples of changes which were made are in the following modules:**

### Module 1

Module 1 was revised to prevent overlap with other modules. While the original version covered diagnostic classifications and specific impairments, and specific conditions (cognitive, motor, sensory disabilities, neurodiversity), these topics are now addressed in other dedicated modules. The revised Module 1, “**Disability Studies, Special Pedagogy and Inclusive Music Teaching**”, instead provides a broader theoretical and historical framework, serving as a foundation for the more specific contents developed in the subsequent modules.

### Module 2

It was revised in terms of title and content: the new version is as follows:

**Module 2 - Special Music Methodologies and Assistive Technology Workshops:** This module explores recognised teaching methodologies (such as Orff, Dalcroze, Gordon, Kodály) applied to the context of inclusion. Particular emphasis is given to assistive technologies and augmentative and alternative communication (AAC), demonstrating how these can facilitate access and participation for students with SEN in music education. Practical workshops allow for the direct application of these methodologies and tools.

### Module 3

The title of Module 3 has been changed to “**Legal and Ethical Principles of Inclusion: strategies for effective implementation**” in order to focus clearly on the legal and ethical principles that may be implemented for efficient inclusion in HME. Moreover, the perspective has been broadened to laws and regulations recognised worldwide and at European level. This provides useful tools for inclusion such as Individualised Education Plans (IEPs) and the principles of Universal Design for Learning (UDL). Also, a special session has been focused on developing skills for effective collaboration with colleagues, families and support personnel in meeting the diverse needs of students with special needs to build inclusive communities.

### Module 4

In Module 4 the title has been changed to “**Mindfulness skills and knowledge / benefits of using mindfulness in their music teaching**”.

This module introduces the fundamentals and methodologies of mindfulness, with a focus on its application in music education. The aim is to create an inclusive learning environment that integrates individuals with and without disabilities in a pedagogically guided and conscious way, ensuring meaningful learning opportunities for all. The module also explores how mindfulness can serve as a therapeutic and wellbeing tool to support stress reduction, ease fear, and manage negative emotions or thoughts. Students will learn how mindfulness practices can enhance music performance, as well as everyday activities, by fostering greater focus, self-awareness, productivity, and emotional balance.

The module was revised to provide a comprehensive exploration of mindfulness practices, with particular attention to their application in inclusive educational environments that support both individuals with and without disabilities. Following internal testing, several content-related changes were made to the module. The audio practice was fixed and the Romanian translation (previously incorrect in the videos) was also corrected. The overall audio quality was improved.

### Module 5:

In Module 5, the title was changed to ‘**Music Therapy, Music and Health**’ to more accurately reflect the scope of the content. The module was expanded to provide a comprehensive exploration of Special Educational Needs (SEN), with particular attention to a range of neuro-diversities and evidence-based, practical strategies that teachers can apply in their work with students. In addition, a dedicated session was introduced to address specific neuro-divergences, sensory impairments, and mental health, ensuring that the module offers both theoretical insight and practical guidance for inclusive music education.

### **Module 6**

The title of Module 6 was changed to '**Inclusive MuEd and Community Music**' to more accurately reflect the scope of the content. The module was modified to provide a comprehensive examination of issues pertaining to Community Music (CM) and showcase how CM activities are, by nature, inclusive, collaborative, welcoming and hospitable. The module focuses on issues of social justice in music education; the importance of active participation and collaboration through and in music; the significance of contextualisation and cultural democracy in music learning; and performance and the ways in which music can be a vehicle for preserving cultural heritage and promoting cultural understanding. Moreover, the module also provides an examination of implicit and explicit prejudice through music and an examination of the concept of cultural humility. Considerable effort was devoted to ensuring that the module delivered thorough theoretical coverage of the relevant topics, complemented by practical recommendations to enhance inclusivity in music education.

### **Internal feedback and changes made:**

Following the internal testing phase of Work Package 3, the course content was revised to incorporate the feedback received. These adjustments were made to enhance clarity, relevance, and practical applicability, ensuring that the modules more effectively meet the needs of both staff and students. The changes included:

#### **Module 1:**

Based on the feedback, several videos were re-recorded using an avatar generated with HeyGen, an AI-powered platform that creates realistic digital presenters capable of delivering scripted content in a clear, consistent, and engaging manner. HeyGen allows users to build custom avatars with natural lip-sync, expressive gestures, and multilingual voice options, ensuring high-quality instructional materials without the need for traditional studio recording. Unfortunately, these updated videos were not uploaded in time for the external testing phase, but they will be fully integrated into the final version of the course. Additional refinements were also made to improve the flow and coherence of the module, ensuring that the revised video materials align with the pedagogical intentions and enhance learner engagement.

#### **Module 2:**

Based on feedback, the session was restructured to align more closely with the broader focus of Module 2 on music methodologies. Subcategories of AT were clarified beyond augmentative and alternative communication (AAC), and more concrete examples were added to illustrate practical applications across varied learner needs. Additional guidance was also provided to highlight how educators and administrators can assess, access, and support the integration of AT into classrooms and institutional practice.

**Module 3:**

In Module 3 the feedback received from testers was taken into careful consideration. Some participants requested a reduction in the amount of text and some changes to the images, so this was done to improve the quality of the module

**Module 4:**

Following the internal testing phase of Work Package 3, the course content was revised to incorporate the feedback received. We made several content-related changes to the module. The audio practice was fixed and the Romanian translation (previously incorrect in the videos) was also corrected. The overall audio quality was improved.

**Module 5:**

In Module 5, we carefully considered the feedback received which indicated that the quiz questions were too simplistic in relation to the material covered. Participants expressed a preference for more challenging assessments that tested their understanding, rather than relying primarily on true-or-false formats. In response, we revised the quiz design to include more demanding questions that remain closely aligned with the content studied, thereby ensuring a more meaningful and rigorous assessment experience.

**Module 6:**

After the internal testing in WP3 we took into consideration the feedback that was provided from colleagues and administrators. Necessary changes, additions and corrections were made and the quizzes were translated in the 4 languages and checked.



## External feedback and changes made:

**Module 1** was widely appreciated for its clear structure, strong theoretical foundation, and effective integration of Disability Studies with music education, particularly its focus on the social vs. medical models of disability, rights, activism, cultural narratives on autism, and the impact of implicit and explicit bias on teaching and learning. Participants valued the rich bibliography, the testimonies of people with disabilities, the inclusion of music throughout, and the practical strategies for inclusive practice. At the same time, some learners reported challenges related to language accessibility, since all materials were in English and subtitles were not always accurate, making certain parts difficult to follow.

Others felt that a few sections were too theoretical or text-heavy, or wished for more concrete examples and clearer links to classroom practice. Suggestions for improvement included providing multilingual support (Italian and Spanish captions, transcripts, or dubbed versions), simplifying dense slides, enhancing audio and visual quality, and creating more dynamic video lectures. Many participants also recommended integrating practical demonstrations, case studies, conceptual maps, additional multimedia materials, and accessible slide formats.

Overall, while these suggestions highlight areas for refinement, a significant number of participants emphasized that the module was engaging, well-structured, and highly valuable—confirming the strength and relevance of the training and offering constructive directions for its future enhancement.

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**Module 2** was highly appreciated for its good organisation of content and for the video materials provided, explained and auditory. Participants particularly appreciated the introduction of specific methods of music education: Carl Orff, Zoltán Kodály, Émile Jaques-Dalcroze and Edwin Gordon. They also noted a consistent bibliography, relevant to the information provided, both on teaching methodologies and on assistive technologies.

At the same time, some students encountered difficulties related to linguistic accessibility, and expressed the desire for translation of the video materials, both visually (as subtitles) and auditory, to facilitate their efficient reading. Others considered it beneficial to use visual aids (concept maps, diagrams, visual summaries) to support understanding through different learning styles. Some participants also recommended the integration of concrete practical activities through which the presented educational methods can be applied, as well as several short video materials, with the summary of the presented ideas.

Overall, although these suggestions indicate some aspects that can be optimized, many participants emphasised that the proposed material conveys complex ideas in a simple and effective manner, without losing depth, and the quality of the information and the clear way of presentation transform it into a useful and enjoyable resource to go through.

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**Module 3:** The external feedback was positive in relation to the items of the questionnaire, so no changes were made.

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**Module 4:** Based on the external feedback report and the satisfaction level of the testers, we have decided that no changes are necessary for this module.

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**Module 5:** Following a comprehensive review of the external evaluation findings, and in light of the high levels of satisfaction reported for this module, it has been decided that no substantial revisions are required at this stage. While some evaluators suggested incorporating recorded music therapy sessions, this is not considered appropriate, as music therapy is a specialised clinical intervention. Filmed sessions would raise ethical and confidentiality issues and, if simulated, would fail to accurately represent the therapeutic environment and outcomes for participants. Suggestions to include ready-made lesson plans or classroom activities were also carefully considered; however, Module 5 is intended primarily as a conceptual and contextual introduction to music therapy and its relevance within inclusive education. Activities at third level are highly diverse in focus and level, making a standardised resource unlikely to meet the needs of all learners or teaching contexts.

Although some participants observed that the module contains a high volume of slides, this structure is intentional. Content is distributed across multiple shorter slides specifically to avoid dense text layouts and support accessibility for all users. Taking into account the positive reception of the content, the pedagogical purpose of the module, and the ethical and practical constraints noted above, it has been agreed that retaining the existing structure and materials is the most appropriate approach.

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**Module 6:** Based on the external feedback and the satisfaction level of the testers, we have decided that no changes are necessary for this module. Module 6 was well received by the vast majority of the participants. For all lessons of the module the response was overwhelmingly positive to very positive. They commented on the clarity and quality of the content, the attention given to all types of students and the focus given to inclusivity and community. Another positive comment focused on the emphasis on good communication skills and learning to express opinions in a polite and cordial way. At the same time, though, there was a comment about the PowerPoint presentation files being too large to download and that slides (presentations) should be shorter and somewhat more active and engaging, instead of being filled with text. A few participants also commented about the need to include more but shorter and more practical video examples, showing how these concepts can be applied in real life classroom situations.

Another recommendation was to include additional resources like lesson plans and sample activities that can be easily downloaded by participants and to add short reflective questions or mini activities that further engage participants. Overall, despite these constructive suggestions, the overall response was very positive. As one participant indicated, "I liked the way the module addresses community music as a tool for inclusion and personal growth."

# 9. Deployment and Maintenance

## 9.1 Long-Term sustainability

The IncluMusic project was structured to ensure that partners and other stakeholders possess the capacity to utilise its key outcomes, namely, the methodology for defining and effectively addressing specific special needs within teaching and administrative frameworks, the IncluMusic curricula for Higher Music Education Institutions, and the E-learning platform, even after the conclusion of the funding period.

The AEC has formulated a comprehensive follow-up plan that outlines strategic measures to ensure the long-term sustainability of the project's outcomes across partner countries and other EU member states. Furthermore, it seeks to foster continued international collaboration through an open invitation to participate in the **AEC Special Education Needs (SEN) Working Group for 2025-2028**. This group is mandated to advance inclusion and cultural participation within Higher Music Education, with a particular focus on addressing the needs of students with Special Educational Needs and mitigating structural inequities within the sector. Its planned activities include the organisation of experiential workshops, modelled on those successfully conducted in Leuven and Dublin during the IncluMusic project, contributions to international conferences, and the establishment of a sustainable network of inclusive institutions. The dissemination and ongoing implementation of the IncluMusic training course will remain integral to these efforts.

For the sustainability purpose of the project, European University Cyprus will continue to keep the platform active for at least 5 years after the end of the project. The platform will remain fully available and operative for all the stakeholders that want to adopt it (including forums and training materials). Equally, the IncluMusic partners commit to maintain and keep the following: IncluMusic self-paced course; IncluMusic course; the Training Manual on training contents; and handbook to ensure that other Higher Music Education organisations can replicate the course. Owing to the continued significance of the project's subject matter, the partners have committed to holding regular meetings—at minimum every six months for three years after the project's conclusion—to evaluate the ongoing relevance of the training materials and to establish an action plan for their revision where necessary.



## 9.2 Include support resources

The following sections provide comprehensive bibliographies of all books, articles, audio-visual materials, and musical examples consulted in the development of this course. These resources are organised by module and further subdivided by session to support deeper study, reference, and continued professional learning.

### Module 1: Disability studies, special pedagogy and inclusive music teaching

1. Snyder, S. L., Brueggemann, B. J., & Garland-Thomson, R. (Eds.). (2002). *Disability Studies: Enabling the Humanities*. Modern Language Association of America
2. Davis, L. J. (Ed.). (2017). *The Disability Studies Reader* (5th ed.). Routledge
3. Oliver, M. (1996). *Understanding Disability: From Theory to Practice*. Macmillan
4. Shakespeare, T. (2014). *Disability Rights and Wrongs Revisited* (2nd ed.). Routledge
5. Society for Disability Studies. (n.d.). Retrieved February 14, 2024, from <https://disstudies.org>
6. *Journal of Disability Policy Studies*. (n.d.). SAGE Publications. Retrieved February 14, 2024, from <https://journals.sagepub.com/home/dps>
7. Scotch, R. K. (2001). *From Good Will to Civil Rights: Transforming Federal Disability Policy* (2nd ed.). Temple University Press
8. Longmore, P. K. *Telethons – Spectacle, Disability, and the Business of Charity*
9. Pfeiffer, D. *Disability Studies Quarterly* (2002)
10. The Union of the Physically Impaired Against Segregation (UPIAS). (1976). *Fundamental Principles of Disability*
11. Oliver, M. (1990). *Politics Of Disablement*. Red Globe Press London
12. Barnes, C., Barton, L., Oliver, M. (2002). *Disability Studies Today*. Polity & Blackwell Publishers
13. Goodley, D. (2010). *Disability Studies – An Interdisciplinary Introduction*. SAGE Publications
14. Shakespeare, T. (2006). *Disability Rights and Wrongs*. Routledge
15. Goffman, E. (2022). *Stigma – Notes on the Management of Spoiled Identity*. Penguin Classics
16. Murphy, R. F. (2001). *The Body Silent*. W. W. Norton & Company
17. Grinker, R. R. (2008). *Unstrange Minds: Remapping the World of Autism*. Basic Books
18. Eyal, G. (2010). *The Autism Matrix*. Polity
19. Berube, M. (1998). *Life As We Know It: A Father, a Family, and an Exceptional Child*.
20. Wright, D. (2011). *Downs: The history of a disability (Biographies of Disease)*. OUP Oxford
21. Nadesan, M. H. (2005). *Constructing Autism: Unravelling the 'Truth' and Understanding the Social*. Routledge
22. McDonagh, P. (2008). *Idiocy: A Cultural History*. Liverpool University Press
23. Hacking, I. (2008). *Plasmare le persone. Corso al Collège del France (2004-2005)*. Quattroventi
24. Bogda, R. (1990). *Freak Show: Presenting Human Oddities for Amusement and Profit*. University of Chicago Press
25. Garland-Thomson, R. (2017). *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature*. Columbia University Press
26. Garland-Thomson, R. (Ed.). (1996). *Freakery: Cultural Spectacles of the Extraordinary Body*.

27. Fiedler, L. A. (1993). *Freaks: Myths and Images of the Secret Self*. Anchor
28. Stiker, H. J. (2013). *Corps infirmes et sociétés (3e éd.) Essais d'anthropologie historique: Essais d'anthropologie historique*. DUNOD
29. Tremain, S. L. (Ed.). (2005). *Foucault and the Government of Disability (Corporealities: Discourses Of Disability)*. University of Michigan Press
30. Davis, L. J. (1995). *Enforcing Normalcy: Disability, Deafness, and the Body*. Verso Books
31. Ladd, P. (2003). *Understanding Deaf Culture: In Search of Deafhood*. Multilingual Matters
32. Trent, J. W. (1996). *Inventing the Feeble Mind - A History of Mental Retardation in the United States*. University of California Press
33. Rapley, M. (2004). *The Social Construction of Intellectual Disability*. Cambridge University Press
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## **Module 2: Special Musical Methodologies and Assistive Technologies Workshops**

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14. Example of a Disability Assessment Form <https://umanitoba.ca/sites/default/files/2021-10/um-disability-assessment-form.pdf>
15. Institute for Matching Person & Technology, Inc.  
<https://sites.google.com/view/matchingpersontechnology/home>
16. National Autism Resources. PECS The Picture Exchange Communication System  
<https://nationalautismresources.com/the-picture-exchange-communication-system-pecs/>

## Video sources and informative materials

### Session 1: Carl Orff Music System:

1. Primary Music Lesson: Rhythmically Speaking – The Rhythm Game <https://www.youtube.com/watch?v=g7Wjl9x4N3U>
2. Primary Music Lesson: Rhythmically Speaking – The Rhythm Game <https://www.youtube.com/watch?v=g7Wjl9x4N3U>
3. Alunelul – Orff Rhythm music and dance <https://www.youtube.com/watch?v=gim1CiqEwYs>
4. Exercises with body percussion (movement, acting, chanting) [https://www.youtube.com/watch?v=pf\\_xLrhjji](https://www.youtube.com/watch?v=pf_xLrhjji)
5. Sing, Sing, Sing – Ensemble Orff <https://www.youtube.com/watch?v=SpLiR8ATC7M>
6. Orff Level I, Belmont "Take Five" <https://www.youtube.com/watch?v=cWRGafkyvqk>

### Session 2: Jaques Dalcroze Music System:

7. Metodología Jaques-Dalcroze

<https://www.youtube.com/watch?v=R3IKAYnNtPg>

8. Dalcroze Eurhythmics with Lisa Parker

[https://www.youtube.com/watch?v=wEyyeoc\\_t-U](https://www.youtube.com/watch?v=wEyyeoc_t-U)

9. Dalcroze Eurhythmics Skipping Game with Greg Ristow [https://www.youtube.com/watch?v=UWif5Xss\\_Ec](https://www.youtube.com/watch?v=UWif5Xss_Ec)

10. Dalcroze Eurhythmics at Winchester Community Music School <https://www.youtube.com/watch?v=7au6fl1oCzk>

11. The Longy Dalcroze Summer Program <https://www.youtube.com/watch?v=cULTkrWwvNQ>

### Session 3: Zoltán Kodály Music System:

12. Documentary on the Kodály method

[www.youtube.com/watch?v=z8nGJl-mbuw](http://www.youtube.com/watch?v=z8nGJl-mbuw)

<https://www.allianceamm.org/videos/kod%C3%A1ly-newlin-13/>

13. Historical influences on the Kodály method

[www.youtube.com/watch?v=26hVmuQw-TQ](http://www.youtube.com/watch?v=26hVmuQw-TQ)

14. Safeguarding the folk tradition through Kodály method [www.youtube.com/watch?v=PxWRPs2ns9Y](http://www.youtube.com/watch?v=PxWRPs2ns9Y)

15. Overview of the characteristics of the Kodály method [www.youtube.com/watch?v=5xPilvdo5jg](http://www.youtube.com/watch?v=5xPilvdo5jg)

16. Elementary Music Teaching. Class warm up [www.youtube.com/watch?v=A1J94jkbwCY](http://www.youtube.com/watch?v=A1J94jkbwCY)

17. Musical literacy through the Kodály method in elementary school [www.youtube.com/watch?v=BymslfWBwb0](http://www.youtube.com/watch?v=BymslfWBwb0)

18. University MuEd students engaged in music making through the Kodály method [www.youtube.com/watch?v=q0dzENWRNDc](http://www.youtube.com/watch?v=q0dzENWRNDc)

19. Teaching a new melody according to Kodály concept [www.youtube.com/watch?v=CYpJ8s7PgUw](http://www.youtube.com/watch?v=CYpJ8s7PgUw)

20. The Kodály philosophy [www.youtube.com/watch?v=jTc0y3LH60M](http://www.youtube.com/watch?v=jTc0y3LH60M)

21. The Kodály approach <https://www.allianceamm.org/videos/kod%C3%A1ly-mathias-03/>

### Session 4: Edwin Gordon's Music Learning Theory:

22. Introduction to Music Learning Theory [www.youtube.com/watch?v=2vl3tSFC0HY](http://www.youtube.com/watch?v=2vl3tSFC0HY)

23. Basic elements of the Music Learning Theory [www.youtube.com/watch?v=2t1X91olmts](http://www.youtube.com/watch?v=2t1X91olmts)

24. Practical application of pattern instruction

<https://youtu.be/Ef2s-f8cJeM?list=PLSMqCvFJI4lNDS04HCL1o5UEJU8zjlkQZ>

25. Workshop by Wendy Valerio on Gordon's Music Learning Theory

<https://www.allianceamm.org/videos/gordon-valerio-03/>

26. Gordon's principle of sound-before-symbol <https://www.youtube.com/watch?v=EWbbVWrGNs4>

27. Practical applications of Gordon's Music Learning Theory [www.youtube.com/watch?v=QUaqEkmJ1Ys&t=271s](http://www.youtube.com/watch?v=QUaqEkmJ1Ys&t=271s)

28. Video on Gordon, presented by David Marshall <https://www.allianceamm.org/videos/gordon-marshall-13/>

29. Music Learning Theory Practical Applications, Part 1 [www.youtube.com/watch?v=QUaqEkmJ1Ys&t=271s](https://www.youtube.com/watch?v=QUaqEkmJ1Ys&t=271s)
30. Music Learning Theory Practical Applications, Part 2 [www.youtube.com/watch?v=2P8X0MZFCw](https://www.youtube.com/watch?v=2P8X0MZFCw)
31. Music Learning Theory Practical Applications, Part 3 [www.youtube.com/watch?v=GTgXqg9rjzo](https://www.youtube.com/watch?v=GTgXqg9rjzo)
32. Music Learning Theory Practical Applications, Part 4 [www.youtube.com/watch?v=cl1fq6rtehQ](https://www.youtube.com/watch?v=cl1fq6rtehQ)
33. Music Learning Theory Practical Applications, Part 5 [www.youtube.com/watch?v=3Y73BAYWYeY](https://www.youtube.com/watch?v=3Y73BAYWYeY)
34. Music Learning Theory Practical Applications, Part 6 [www.youtube.com/watch?v=zeLyAtNO2Lc](https://www.youtube.com/watch?v=zeLyAtNO2Lc)

### **Session 5: Adaptive/Assistive Technologies/Software and Tools for Augmentative/Alternative Learning**

35. Transforming Higher Education: AI as an Assistive Technology for Inclusive Learning  
<https://www.youtube.com/watch?v=QMV3uzz7Slg>

### **Module 3: Legal and Ethical Principles of Inclusion: Strategies for Effective Implementation**

1. EU strategy 2010-2020 <https://ec.europa.eu/social/main.jsp?catId=89&furtherNews=yes&newsId=9835&langId=en>
2. EU strategy 2021-2030 <https://ec.europa.eu/social/main.jsp?catId=1484&langId=it>
3. Organisation United Nations <https://www.un.org/development/desa/disabilities/convention-on-the-rights-of-Persons-with-disabilities.html>
4. World Health Organisation <https://www.who.int/news-room/fact-sheets/detail/disability-and-health>  
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21. Bakken, J.P., Obiakor, F.E. and Rotatori, A.F. (Ed.) *Behavioral Disorders: Identification, Assessment, and Instruction of Students with EBD* (*Advances in Special Education*, Vol. 22), Emerald Group Publishing Limited, Leeds, p. i. [https://doi.org/10.1108/S0270-4013\(2012\)0000022014](https://doi.org/10.1108/S0270-4013(2012)0000022014)
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## Video sources and informative materials

Session 2: Laws and Regulations governing Inclusive Education

1. <https://study.com/academy/lesson/what-is-an-iep-definition-examples-objectives.html>
2. Inclusive Europe website <https://www.inclusion-europe.eu/self-advocacy/>
3. European Agency for Special Needs and Inclusive Education <https://www.european-agency.org/>

Session 4: Differentiated Instruction and Universal Design for Learning

4. Social Stories <https://carolgraysocialstories.com/social-stories/what-is-it/>

## Module 4: Mindfulness and Inclusive Music Teaching

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2. Czajkowski, A-M. L., Greasley, A. E. & Allis, M. (2020): A mixed methods study investigating the effects of 8-week mindfulness courses on music students at a leading conservatoire, *Musica Scientiae*, Volume 26, Issue 2 <https://doi.org/10.1177/1029864920941570>
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18. Batson, C. D. (2009). These things called empathy: Eight related but distinct phenomena. In J. Decety & W. J. Ickes (Eds.), *Social neuroscience series: The social neuroscience of empathy* (pp. 3-16). MIT Press. <https://doi.org/10.7551/mitpress/9780262012973.003.0002>
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## Video sources and informative materials

### Session 1: Introduction to Mindfulness

1. Definition of Mindfulness <https://eu-lti.bbcollab.com/recording/24dd9a1088f14e4485a2afaa35e0a811>
2. More about Mindfulness <https://youtu.be/B6qP15QiguE>
3. What is mindfulness and how to practice in your every day life <https://www.youtube.com/watch?v=7-1Y6IbAxdM>
4. Why mindfulness is necessary to be applied in music teaching for university students <https://www.youtube.com/watch?v=hW9B8SSjmas>
5. Benefits of mindfulness for teachers <https://www.youtube.com/watch?v=Rjc57hXNcwl>

### Session 2: Mindfulness & Music: Improve Self-Awareness, Self-Esteem, and Create Balance in Life.

#### How to Awake our Senses and our Ability to Pay Attention

6. How to connect with our body <https://youtu.be/DA1NGOTbrZ8>
7. Practice of Body Scan <https://youtu.be/BKFKAsUKp0Y>
8. Guided meditation practice with Jon Kabat-Zinn <https://www.youtube.com/watch?v=7WnZisfYMsE>
9. Develop your mindfulness <https://youtu.be/3uJOfQ0NAp8>

**Session 3: Mindful listening and awareness of sound: The importance of mindful listening in music for teacher and student**

- 10. Mindful listening <https://youtu.be/9tDVNrBf3-g>
- 11. Practice mindfulness listening <https://www.youtube.com/watch?v=EkBM5EfFyME>
- 12. The importance of mindful listening for teachers and students [https://youtu.be/KOaD\\_ywDQsk](https://youtu.be/KOaD_ywDQsk)

**Session 4: Stress theory, stress and anxiety management; how mindfulness can help to deal with stress and anxiety for better life, performances and relationships**

- 13. Stress test <http://isma.org.uk/wp-content/uploads/2013/08/Stress-Questionnaire.pdf>
- 14. The importance of mindfulness in stress management <https://youtu.be/UuvOwQg22LI>
- 15. The importance of conscious breathing [https://www.youtube.com/watch?v=05IUStly\\_wc](https://www.youtube.com/watch?v=05IUStly_wc)
- 16. Practice by Jon Kabat-Zinn <https://www.youtube.com/watch?v=MUxwA1TDMnY>
- 17. Formal and informal mindfulness practice <https://youtu.be/HstqN8FLPbU>

**Session 5: Empathy and Understanding: Developing Self-Awareness and Empathy as Teachers. Effective Communication and Active Listening. Adaptation and Personalisation of Teaching: How to Adapt the Teaching Method to Meet the Specific Needs of Students with Disabilities**

- 18. What is Empathy? <https://www.bing.com/videos/riverview/relatedvideo?q=Empathy%20and%20understanding:%20developing%20self-awareness%20and%20empathy%20as%20teachers.%20Effective%20communication%20and%20active%20listening.%20&mid=BDBA67E920890E59D399BDBA67E920890E59D399&ajaxhist=0>
- 19. Empathy in the Classroom <https://www.bing.com/videos/riverview/relatedvideo?q=Empathy+in+the+teaching+process+&mid=5409CF006D3988A4BC565409CF006D3988A4BC56&FORM=VRDGAR>
- 20. What is active listening? <https://www.bing.com/videos/riverview/relatedvideo?q=Effective%20communication%20and%20active%20listening%20in%20classroom%20with%20students%20&mid=67E7D207E658940B7A0467E7D207E658940B7A04&ajaxhist=0>
- 21. Empathic relationships <https://www.youtube.com/watch?v=diCdMVI8Y-4>
- 22. How to work on our emotions [https://www.youtube.com/watch?v=07a\\_q7m6ZOI](https://www.youtube.com/watch?v=07a_q7m6ZOI)
- 23. How to stay present when there are uncomfortable emotions <https://www.youtube.com/watch?v=t5Ka2RS0UC4>
- 24. Improving communication skills & relationships [https://www.youtube.com/watch?v=j\\_OeQxoJJ9o](https://www.youtube.com/watch?v=j_OeQxoJJ9o)

**Session 6: Mindfulness in the Creative process: How to Foster Creativity in Music**

- 25. Mindfulness and creativity <https://youtu.be/kHOa-jpmbrY>

## Module 5: Music Therapy, Music and Health

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## Video sources and informative materials

### Session 1: Music and Health

1. <https://www.tandfonline.com/doi/pdf/10.1080/08098130009477985>

### Session 2: What is Music Therapy?

2. [www.mindmusic.ie](http://www.mindmusic.ie)
3. EMTC <https://emtc-eu.com/>
4. Professional Music Therapy Associations Cyprus <http://www.cymta.org/>
5. Professional Music Therapy Associations Italy <https://www.aim-musicoterapia.it/association/>  
<http://musicoterapia.it/>
6. Professional Music Therapy Associations Ireland <http://www.iacat.ie/>
7. Professional Music Therapy Associations Romania <http://www.muzicoterapie.com/>

### Session 3: Music Therapy Experiences with Students with Additional Needs

8. Music Therapy and Autism <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC6956617/>
9. Music and Social Interaction <https://www.sciencedirect.com/science/article/pii/S1877042815041191>
10. Music Therapy sessions from Nordoff Robbins [https://youtu.be/\\_CuAjiU7RBg?si=0R2avcftAX47ZSe3](https://youtu.be/_CuAjiU7RBg?si=0R2avcftAX47ZSe3)
11. Ted Talks: what is Dyslexia <https://youtu.be/zafiGBrFkRM?feature=shared>
12. Dyslexia – In tune but out of time <https://www.bps.org.uk/psychologist/dyslexia-tune-out-time>
13. Dyslexia as a superpower with Keira Knightley and Orlando Bloom <https://youtu.be/gtFKNPrJhJ4?feature=shared> [https://youtu.be/-\\_ij\\_ZyDwVI?feature=shared](https://youtu.be/-_ij_ZyDwVI?feature=shared)
14. <https://asiam.ie/>

15. <https://www.bamt.org/resources/bamt-information-leaflets>
16. <https://www.matd.org.uk/>
17. Feeling Sound with Evelyn Glennie <https://www.youtube.com/watch?v=Gl2a6w6sTAs>
18. How to Truly Listen by Evelyn Glennie <https://www.youtube.com/watch?v=IU3V6zNER4g>
19. <https://www.sciencedirect.com/science/article/pii/S0960982214000621>
20. What is ADHD [https://youtu.be/vQRh\\_VMA7Vc?si=7kmlQpmpKydIRaC9](https://youtu.be/vQRh_VMA7Vc?si=7kmlQpmpKydIRaC9)
21. Neuroscience: ADHD <https://youtu.be/w8JnDhp83gA?feature=shared>  
Failing at normal <https://youtu.be/JiwZQNYlGQI?feature=shared>
22. [www.cdc.gov](http://www.cdc.gov)  
<https://search.cdc.gov/search/?query=ADHD&dpage=1>
23. <https://adhdireland.ie/general-information/what-is-adhd/>
24. <https://psychcentral.com/adhd/adhd-music>
25. Lancet Study (2017) [https://www.thelancet.com/journals/lanpsy/article/PIIS2215-0366\(17\)30049-4/fulltext](https://www.thelancet.com/journals/lanpsy/article/PIIS2215-0366(17)30049-4/fulltext)
26. <https://www.sciencedaily.com/releases/2014/06/140618100536.htm>
27. <https://www.frontiersin.org/articles/10.3389/fpsyg.2017.02044/full>
28. What is Dyspraxia? <https://youtu.be/ahXRdWjBEjc?si=OqqqxfPkOy69zIA>
29. Understanding Dyspraxia <https://youtu.be/6a5zF6GKJxY?si=iyealve0A7v4PdUE>
30. <https://www.bbc.com/news/av/health-40588629>
31. Special Education Resources: How to Use Music to Help a Child Develop Motor Skills  
<https://youtu.be/xiVTrFbxnyo?si=pem2MhR7DuddfbMY>
32. <https://online.ucpress.edu/mp/article-abstract/27/4/271/62454/Music-Supported-Training-is-More-Efficient-than>

#### **Session 4: Music Therapy Experiences with Students with Sensory Impairments**

33. <https://braillemusiceditor.com/>
34. [www.rnib.org.uk](http://www.rnib.org.uk)
35. <https://www.matd.org.uk/>

#### **Session 5: Music Therapy and Mental Health**

36. <https://youtu.be/HRE624795zU>
37. <https://www.pnas.org/content/116/9/3793>
38. <https://youtu.be/KVX8j5s53Os>
39. Music and Mood <https://youtu.be/2WJhax7Jmxs>
40. Music and Mood [https://youtu.be/Xsp3\\_aPMTw](https://youtu.be/Xsp3_aPMTw)
41. Music and Mood <https://youtu.be/VZRgiuAXRAs>
42. Early Music Interactions by Colwyn Trevarthen [https://youtu.be/HLL\\_tB60hqM](https://youtu.be/HLL_tB60hqM)
43. Report on Music Therapy and Depression  
<https://www.cochranelibrary.com/cdsr/doi/10.1002/14651858.CD004517.pub3/full>
44. Navigating Brilliance and Madness <https://youtu.be/-7Tep6m9wRI>

## Module 6: Inclusive MuEd and Community Music

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4. DeLorenzo, C.L., (2016). *Giving Voice to Democracy in Music Education*. Routledge
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26. Fan, S. and Kashima, E. (2021). You are always one of us: the role of implicit theories of ethnicity in host country national s' view of co-ethnic expatriates. *Asian Journal of Social Psychology*, 25(2), 302-318
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41. Culcasi, I., Cinque, M., Manasia, L., & Ianoş, G. (2023). e-Service-Learning for more digital and inclusive EU Higher Education systems: a new e-SL Design Framework. *RIDAS. Revista Iberoamericana de Aprendizaje-Servicio*, (16), 159-182.
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## Video sources and informative materials

### Introduction

1. Hospitality in Community Music <https://www.youtube.com/watch?v=H9EVR7GCaxI>
2. Hospitable Approaches to Community Music scholarship [https://www.youtube.com/watch?v=WL\\_Odu9Xvy8](https://www.youtube.com/watch?v=WL_Odu9Xvy8)
3. The community musicians' doing-knowing <https://www.youtube.com/watch?v=vZmVegilUHE>
4. Social Impact of Community Music <https://www.youtube.com/watch?v=-Lf6WX32vk8>
5. The many ways of community music [https://euccc-my.sharepoint.com/personal/y\\_miralis\\_euc\\_ac\\_cy/Documents/Documents/MuEd/Articles/Community%20music/Veblen,%20The%20many%20ways%20of%20community%20music.pdf](https://euccc-my.sharepoint.com/personal/y_miralis_euc_ac_cy/Documents/Documents/MuEd/Articles/Community%20music/Veblen,%20The%20many%20ways%20of%20community%20music.pdf)

### Session 2: Participation and Collaboration

6. Body percussion warm up <https://www.youtube.com/watch?v=zsXOehynKJ8>
7. Drum call <https://www.youtube.com/watch?v=AZSZcniI22qE>
8. Ted Talk about drum circles <https://www.youtube.com/watch?v=SLeRkoHynQQ>
9. Do you speak djembe <https://www.youtube.com/watch?v=5uB9xzYL1DU>
10. Djembe drumming as healing for trauma [https://www.youtube.com/watch?v=TyH0joQf7\\_A](https://www.youtube.com/watch?v=TyH0joQf7_A)
11. Facilitating drum circles <https://www.youtube.com/watch?v=8tUcHWIU5FY>
12. Rhythm, the pulse of life <https://www.youtube.com/watch?v=-F6czP42Lhw>
13. Making music together [https://www.youtube.com/watch?v=iR\\_ejKpFhxM](https://www.youtube.com/watch?v=iR_ejKpFhxM)
14. Pass the sound [www.passthesound.com](http://www.passthesound.com)  
<https://www.youtube.com/@PasstheSound>
15. Vocal improvisation game <https://www.youtube.com/watch?v=dZePVD0N1so>
16. Rumble ball <https://www.youtube.com/watch?v=3mTHL2Ro9Nw>
17. Conducted improvisation <https://www.youtube.com/watch?v=dGdZhEGLVRs>
18. Guided improvisation <https://www.youtube.com/watch?v=4bwfxqJYyc>
19. Sound painting <https://www.youtube.com/watch?v=6TYrYvXF0sI>
20. Sound painting with children's choir <https://www.youtube.com/watch?v=aeFPutGDMtU>

**Session 3: Contextualisation and Cultural Democracy**

21. Culturally responsive teaching [www.understood.org/en/articles/what-is-culturally-responsive-teaching](http://www.understood.org/en/articles/what-is-culturally-responsive-teaching)

**Session 5: Service-learning as a practical tool for promoting inclusivity**

22. Examples and case studies of service-learning initiatives in music education

[https://www.uniservitate.org/featured\\_item/development-of-community-music-projects/](https://www.uniservitate.org/featured_item/development-of-community-music-projects/)

[https://youtu.be/JN776FlaFdA?si=ZXujle-K\\_FcxMibY](https://youtu.be/JN776FlaFdA?si=ZXujle-K_FcxMibY)



# Part VI: Training other institutions

## 10. How to Use This Manual

This course and accompanying manual have been designed to serve as flexible resources for higher music education institutions across Europe. They may be used in their entirety as a structured professional development programme, or selectively, with specific modules or sections integrated into existing training initiatives, workshops, or continuing professional development (CPD) activities. Institutions may also adopt a blended approach, embedding parts of the course into lectures, seminars, or training sessions while offering other components as supplementary, self-directed study outside the classroom.

The IncluMusic course is freely available for a period of five years through EU and Erasmus+ funding, ensuring broad accessibility and impact. Beyond its practical use, the course provides a valuable resource for those seeking to deepen their understanding of inclusivity and diversity within higher music education. Importantly, this work does not present inclusion as an “add-on” to existing practice, but as an integral and celebrated dimension of educational excellence.

Participants and institutions engaging with the course will benefit from multi-sensory approaches to learning, ranging from mindfulness and strategies for managing professional stress, to legal frameworks for grants and planning for students with special educational needs. The modules also explore therapeutic interventions in classroom contexts, the history of disability rights and equality legislation, and pedagogical strategies for integrating diverse musical practices and learning styles.

Developed by experts in educational pedagogy, music education, therapy, and mental health, the course offers insights, research, and practical applications that strengthen inclusive teaching practices and support staff development at all levels.

This manual documents the process by which the course was conceived, developed, and implemented as an online, self-paced programme hosted on the Moodle platform. It provides a clear blueprint for institutions wishing to replicate or adapt the model, ensuring that inclusivity and diversity are embedded within the future of music education across Europe.

# 11. Templates and appendices

## 11.1 Interviews

The detailed training need analysis interviews that were carried during the process of designing principles for the course to build inclusive higher education systems for teachers, administrative staff and tutors specialised in Special Education Needs (Work Package 2) proved successful for understanding which competencies are needed to build inclusive Higher Education Systems. The questions, addressing Higher Music Education teachers, administrative staff, directors, students, and voluntary associations, are listed below:

### A. Interviews for Teachers

1. Institution Name (+ city, country)
2. What do you teach (indicate the instrument or the discipline)?
3. Please indicate the number of students you normally teach per year?
4. How many students with SEN (Special educational needs) are there in your classes (per year)?
5. What are the challenges of teaching to students with SEN?
6. What are the opportunities?
7. Has your institution any special resources dedicated to students with special educational needs?
  - Yes
  - No
8. If yes, what kind of resources?
9. Has your institution staff dedicated to helping students with SEN?
  - Yes
  - No
10. If yes, please provide contact details
11. Did you get any specific training to teach students with SEN? From your institution or during the initial training
12. What are, in your opinion, the competencies needed to teach students with SEN?
13. What are the benefits guaranteed by law to students with SEN?
14. Do you get support from your colleagues? If yes, what kind?
15. Do you get support from the families of students with SEN? If yes, what kind?

## 11.1 Interviews

### B. Interviews for representatives of administrative staff/tutors

1. Institution Name (+ city, country)
2. How many students with SEN (Special educational needs) are there in the institution?
3. What are the most frequent kinds of SEN present in your institution?
4. What are the policies and practices for inclusion of students with SEN in your institution?
  - a. Please describe procedures and indications that your institution provides for students with SEN
5. What are the organisational challenges of having students with SEN?
6. Has your institution any special resources dedicated to students with SEN (Special educational needs)?
  - Yes
  - No
7. If yes, what kind of resources?
8. What is your role within the institution?
9. In your job (as a member of the administrative staff or as a tutor) how do you promote the inclusion of students with SEN?
  - a. Please describe your tasks related to inclusion
10. Has your institution further staff dedicated to helping students with SEN?
  - a. If yes, please provide contact details
11. In your opinion, are the policies and practices of your institutions inclusive? Motivate your answer.

## 11.1 Interviews

### C. Interviews for directors

1. Institution Name (+ city, country)
2. What is the total number of students in your institution?
3. How many students with SEN (Special educational needs) are there in institution?  
(You may also indicate the percentage of students with SEN on the general student population)
4. What are the most frequent kinds of SEN present in your institution?
  - *For example: Learning disorders and/or learning difficulties, cognitive disabilities, motor/physical disabilities, sensory disabilities (visual or auditory impairments), social-emotional and behavioural (for example ADHD), communication and interaction disabilities (for ex. Autism, Asperger, speech and language difficulties), medical conditions and syndromes (for ex., Epilepsy, Diabetes, Down syndrome etc.)*
5. What are the organisational challenges of having students with SEN?
6. How is the process of enrolment of students with SEN?
7. How many students are there normally in each classroom?
  - a. Please specify if there are differences among theoretical classes (for ex. History of music) and practical classes (instrumental practices)
  - b. How does this affect inclusion of students with SEN?
8. Has your institution a special office for students with SEN?
9. Has your institution a special database for students with SEN?
10. Has your institution any special resources dedicated to students with SEN (Special educational needs)?
  - Yes
  - No
11. If yes, what kind of resources?
12. Has your institution staff dedicated to helping students with SEN?
  - If yes, please provide contact details
13. Has your institutions tutors devoted to students with SEN?
  - If yes, please provide contact details
14. Does your institution provide training for the teachers?
  - If yes, how many hours per year?
  - Please describe structure and contents of this training
15. Has your institution partnerships with associations and/or universities to provide this training?
  - If yes, describe the kind of partnership and relationship you have with other organisations
16. In your opinion, are the policies and practices of your institutions inclusive? Motivate your answer.

## 11.1 Interviews

### D. Interviews for students

1. Institution in which you study (+ city, country)
2. What do you study (indicate the instrument or the discipline)?
3. How many students with SEN (Special educational needs) are there in your class?
4. Please rate the following sentences

#### Cultures

1. Everyone is made to feel welcome at my Conservatory / HMEI.  
Definitely agree - Agree to some extent - Disagree

2. Students help each other.  
Definitely agree - Agree to some extent - Disagree

3. Staff work well with each other.  
Definitely agree - Agree to some extent - Disagree

4. Staff and students treat one another with respect.  
Definitely agree - Agree to some extent - Disagree

5. Parents feel involved (?).  
Definitely agree - Agree to some extent - Disagree

6. Staff and governors work well together.  
Definitely agree - Agree to some extent - Disagree

7. Teachers do not favour one group of students over another.  
Definitely agree - Agree to some extent - Disagree

8. Teachers try to help all students to do their best.  
Definitely agree - Agree to some extent - Disagree

9. Teachers think all students are equally important.  
Definitely agree - Agree to some extent - Disagree

#### Policies

10. The Institution makes it easy for students with impairments to come and study music.  
Definitely agree - Agree to some extent - Disagree

11. When you first join this Music institution you are helped to feel settled.  
Definitely agree - Agree to some extent - Disagree

## 11.1 Interviews

### D. Interviews for students - continuation

12. Teachers like teaching all their classes.

Definitely agree - Agree to some extent - Disagree

13. The teachers work hard to make the institution a good place to come to.

Definitely agree - Agree to some extent - Disagree

Practices

14. Teachers try to make the lessons easy to understand for everyone.

Definitely agree - Agree to some extent - Disagree

15. Students are taught to appreciate people who have different backgrounds to their own.

Definitely agree - Agree to some extent - Disagree

16. Students generally know what will be taught next in lessons.

Definitely agree - Agree to some extent - Disagree

17. In lessons teachers expect students to help each other.

Definitely agree - Agree to some extent - Disagree

18. Teachers help everyone who has difficulties with lessons.

Definitely agree - Agree to some extent - Disagree

19. Teaching assistants work with anyone who needs help.

Definitely agree - Agree to some extent - Disagree

20. Homework helps with learning and is properly explained.

Definitely agree - Agree to some extent - Disagree

21. There are activities arranged outside of lessons which interest everyone.

Definitely agree - Agree to some extent - Disagree

5. What three changes would you like to see at your institution?

## 11.1 Interviews

### E. Interviews for associations

Please note that you can choose among

- Associations of people with disabilities (for example, Blind people's association)

OR

- Associations operating in music related fields that work with people with SEN

1. Association Name (+ city, country)

2. What is your role within the Association?

3. What are the most frequent kinds of SEN present in your institution?

- For example: Learning disorders and/or learning difficulties, cognitive disabilities, motor/physical disabilities, sensory disabilities (visual or auditory impairments), social-emotional and behavioural (for example ADHD), communication and interaction disabilities (for ex. Autism, Asperger, speech and language difficulties), medical conditions and syndromes (for ex., Epilepsy, Diabetes, Down syndrome etc.)

4. Has your institution any special resources dedicated to students with SEN (Special educational needs)?

- Yes
- No

5. If yes, what kind of resources?

6. Has your institution staff dedicated to helping students with SEN?

- a. If yes, please provide contact details

7. Has your institution tutors devoted to students with SEN?

- a. If yes, please provide contact details

8. What are your expectations, in terms of inclusion, of students with SEN in Conservatories and other Higher Music Education Institutes?

9. What, if any, are the main obstacles you have encountered?

10. What, on the other hand, are the ones you most fear encountering?

11. Which practices/techniques/resources have surprised you most in a positive way?

12. If you could choose, what should be the minimum conditions necessary for a student with SEN to feel welcome and comfortable in these institutions?

13. Which requirements do you consider necessary for an institution, in particular for Higher Music Education Institutions, to be really inclusive?

14. What should be changed as soon as possible from a bureaucratic-legislative point of view?

15. What are, in your opinion, the "gaps" between theory and practices?

## 11.2 Introduction to the evaluation questionnaire

The internal evaluation of the IncluMusic course for teachers and administrative staff (Work Package 3) was made through some evaluation questionnaires, later upgraded as google form questionnaires (Work Package 4).

This questionnaire is a part of the European project “INCLUMUSIC: Increasing skills for building more inclusive conservatories” (Project Number: 2022-1-RO01-KA220-HED-000089402) supported by National Agency for Community Programs in the Field of Education and Professional Training in the framework of “KA220 – Cooperation Partnerships for Higher Education Field” projects.

This questionnaire is aimed at collecting feedback and information on the quality of the Modules “TITLE”.

### Privacy policy and consent

You understand that your answers to this form will be confidential and will be used exclusively in the context of the INCLUMUSIC project.

To help protect your confidentiality, the questionnaire will not contain information that will personally identify you (such as name, email address, etc.).

The results of this study will be used for research purposes only and to improve the course training materials.

You understand that the submission of your completed questionnaire constitutes your informed consent to act as a participant in this research.

### Questionnaire on Module X - TITLE

You are a \*:

- Teacher
- Administrative staff
- Tutor

Please indicate your organisation \*:

- ANMGD - Academia Națională de Muzica Gheorghe Dima - Romania
- EUC - European University Cyprus - Cyprus
- ConsPa - Conservatorio Musica di Stato Alessandro Scarlatti - Italy
- RIAM - Royal Irish Academy Of Music - Ireland
- Other (please specify \_\_\_\_\_)

### Satisfaction of the course

1. Think about the Module you just attended (“TITLE”) . For each statement below, please, indicate the number that best describes your opinion \*:

1 = Strongly disagree 2 = Disagree 3 = Neither agree nor disagree 4 = Agree 5 = Strongly agree

	1	2	3	4	5
1.1. The Module objectives are clear					X
1.2. There was a good level of interaction				X	
1.3. The Video lectures/training materials are clear				X	
1.4. The contents are useful for my career			X		
1.5 The course’s e-learning platform is user-friendly				X	
1.6 I was able to attend the module in English without issues				X	
1.7 I am motivated to continue to follow the IncluMusic course			X		
1.8 According to the modules completed, I can recommend the course to others				X	

### Motivation to attend the course

Think about the Module you attended ("TITLE"). For each statement below, please, indicate the number that best describes your opinion \*:

1 = Totally unsatisfied 2 = Unsatisfied 3 = Partially satisfied 4 = Satisfied 5 = Totally satisfied

	1	2	3	4	5
2.1. How do you rate your level of motivation in the Module?					X
2.2. How do you rate your level of engagement in the Module?				X	
2.3. Overall, how much are you satisfied with how this training was carried out?				X	
2.4. Overall, how much are you satisfied with the value you get from the Module?				X	

**Open questions**

a) What did you like the most about the Module (you can also refer to the specific topics)? \*

b) What did you like the least about the Module (you can also refer to the specific topics)?

c) Do you have any suggestions for improving the INCLUMUSIC training materials for Module X - TITLE (video lectures, slides, additional materials)? \*



# IncluMusic

# IncluMusic Training Manual

IncluMusic (Increasing skills for building more inclusive conservatories) is a three-year Erasmus+ Cooperation Partnership project aimed at fostering the inclusion of students with Special Education Needs (SEN) and disadvantaged backgrounds in Higher Music Education institutions (HMEIs). The project also provides training for music teachers in innovative pedagogies in order to increase access, participation and completion rates of music students with fewer opportunities.



[www.inclumusic.eu](http://www.inclumusic.eu)



[@inclumusic](https://www.youtube.com/@inclumusic)



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