

IncluMusic final report

WP5 Dissemination and exploitation (AEC)

The dissemination and exploitation activities carried out within the IncluMusic project have played a central role in ensuring that its objectives, processes, and outcomes reached a broad and diverse audience both within and beyond the Higher Music Education (HME) sector. Work Package 5 (WP5, Communication and Exploitation), led by the European Association of Conservatoires (AEC), was designed to guarantee a consistent and strategic flow of information throughout the project's lifecycle, to promote engagement with relevant stakeholders, and to support the long-term adoption and sustainability of the project's results.

This dissemination report provides an overview of the progress achieved across all communication and outreach actions, as well as the quantitative and qualitative indicators used to monitor their impact. It includes an analysis of the project's online presence: through its website, social media channels, newsletters, and dedicated video materials, and outlines how these tools contributed to raising awareness about IncluMusic and fostering dialogue around inclusion, accessibility, and Special Education Needs (SEN) within third-level education at HME institutions.

Particular attention was paid to reaching both internal audiences within the consortium and external audiences beyond the partnership, in order to maximise the project's visibility and ensure the transferability of its results at European level. Dissemination actions were implemented in close cooperation with all project partners, who contributed content, shared materials through their institutional channels, and promoted IncluMusic activities at local, national, and international level.

1) Project website

Indicators

- n. of unique visitors. Target > 300 per year
- project references in other websites. Target > 15
- n. of news posted. Target > 36
- videos posted. Target > 4

Number of unique visitors (official project website)

- 2022 (nov. - dec.): 222 unique visitors
- 2023: 901 unique visitors
- 2024: 2320 unique visitors
- 2025 (jan. - nov.): 2693 unique visitors

The growth in the number of unique visitors over the project's lifetime demonstrates the increasing visibility and relevance of IncluMusic within and beyond the HME community. Peaks in website traffic corresponded to key project milestones. The website functioned not only as an information hub, but also as a long-term repository for project outputs, contributing to the sustainability of the results.

Project references in other websites (partners and external platforms)

Besides the official project website, IncluMusic has been featured across the communication channels of all project partners, including their institutional websites and research pages. Moreover, references to the project have appeared on additional external platforms, such as news portals and case-study pages in different languages and countries.

- European Association of Conservatoires (AEC) [Project reference 1](#)
- Royal Irish Academy of Music (RIAM) [Project reference 2](#)
- Università di Roma LUMSA [Project reference 3](#)
- Università di Roma LUMSA [Project reference 4](#)
- European University Cyprus (EUC) [Project reference 5](#)
- Conservatorio Statale di Musica Palermo [Project reference 6](#)
- Conservatorio Statale di Musica Palermo [Project reference 7](#)
- Conservatorio Statale di Musica Palermo [Project reference 8](#)
- Conservatorio Statale di Musica Palermo [Project reference 9](#)
- National Academy of Music Gheorghe Dima (ANMGD) [Project reference 9](#)
- National Academy of Music Gheorghe Dima (ANMGD) [Project reference 10](#)
- University of Helsinki [Project reference 11](#)
- RESOLVO [Project reference 12](#)
- RESOLVO [Project reference 13](#)
- EAS Conference website [Project reference 14](#)
- MediaMusica Publishing House [Project reference 15](#)

The high number of references to IncluMusic across partner and external websites reflects the project's strong integration into institutional communication strategies and its relevance to broader discussions on inclusion and accessibility in higher education. These references contributed to expanding the project's geographical reach, reinforcing its credibility among professional audiences.

Number of news posted (official project website)

Article 1	Article 8	Article 14	Article 20	Article 26	Article 32
Article 2	Article 9	Article 15	Article 21	Article 27	Article 33
Article 3	Article 10	Article 16	Article 22	Article 28	Article 34
Article 4	Article 11	Article 17	Article 23	Article 29	Article 35
Article 5	Article 12	Article 18	Article 24	Article 30	Article 36
Article 6	Article 13	Article 19	Article 25	Article 31	Article 37
Article 7					

Videos posted (YouTube)

A total of three videos were produced: one developed during the external testing phase to introduce the aims of the project and encourage additional participation, and two created for dissemination purposes. In addition, a dedicated YouTube channel was launched to serve as a repository for all recorded sessions from the IncluMusic training course, ensuring that these materials remain easily accessible to stakeholders and the wider public: <https://www.youtube.com/@inclumusic>

- RIAM [Video 1](#) External testing
 - RIAM [Video 2](#) Communication and exploitation
 - RIAM [Video 3](#) Communication and exploitation
-
- IncluMusic Youtube channel [Playlist 1](#) Module 1 (5 videos)
 - IncluMusic Youtube channel [Playlist 2](#) Module 2 (6 videos)
 - IncluMusic Youtube channel [Playlist 3](#) Module 3 (6 videos)
 - IncluMusic Youtube channel [Playlist 4](#) Module 4 (6 videos)
 - IncluMusic Youtube channel [Playlist 5](#) Module 5 (7 videos)
 - IncluMusic Youtube channel [Playlist 6](#) Module 6 (6 videos)

While the initial dissemination plan foresaw the production of a limited number of promotional videos, the strategy evolved in response to stakeholder needs, placing a stronger emphasis on long-term educational value. As a result, the creation of a dedicated YouTube channel hosting the full IncluMusic training course significantly exceeded the original expectations in terms of content volume and exploitation potential. These materials remain openly accessible and are intended to be reused for staff training, curriculum development, and awareness-raising activities beyond the project's lifetime.

2) Social media accounts

Indicators

- FB: n. of followers. Target > 200
- FB: n. of posts. Target > 36
- LinkedIn: n. of group participants. Target: > 120
- LinkedIn: n. of post. Target > 36

IncluMusic has been featured online through the official project website and on the AEC social media channels, including Facebook, LinkedIn, and Instagram. These channels have been the primary means of informing target audiences about the project's latest developments, often sharing promotional materials, project-related information, and updates on project outputs.

Social media dissemination focused on maintaining regular engagement with the project's target audiences, amplifying key milestones, and driving traffic to the project website and training resources. Engagement data indicate a consistent level of interaction, with particularly strong performance around major project phases, confirming the effectiveness of social media as a complementary dissemination tool alongside more formal communication channels.

AEC's Facebook account, main profile for IncluMusic on Facebook (followers: 5.201)

- 04/11/2022 [Post 1](#) Reach 173, Impressions 210, Interactions 41
- 16/03/2023 [Post 2](#) Reach 11, Impressions 13, Interactions 2
- 20/09/2023 [Post 3](#) Reach 513, Impressions 625, Interactions 23
- 21/09/2023 [Post 4](#) Reach 329, Impressions 391, Interactions 26
- 13/03/2024 [Post 5](#) Reach 3.443, Impressions 2.980, Interactions 18
- 05/09/2024 [Post 6](#) Reach 1.245, Impressions 1.095, Interactions 24
- 04/02/2025 [Post 7](#) Reach 403, Views 639, Interactions 11
- 11/08/2025 [Post 8](#) Reach 173, Views 280, Interactions 3
- 25/08/2025 [Post 9](#) Reach 216, Views 351, Interactions 8
- 22/09/2025 [Post 10](#) Reach 195, Views 369, Interactions 6
- 08/10/2025 [Post 11](#) Reach 1404, Views 3605, Interactions 29

Other Facebook posts from project partners:

- RIAM 04/11/2022 [Post 12](#) (no statistics available)
- RIAM 14/09/2023 [Post 13](#) (no statistics available)
- RIAM 20/10/2025 [Post 14](#) (no statistics available)
- ANMGD 01/12/2022 [Post 15](#) (no statistics available)
- ANMGD 06/09/2023 [Post 16](#) (no statistics available)
- ANMGD 16/03/2024 [Post 17](#) (no statistics available)
- ANMGD 23/05/2024 [Post 18](#) (no statistics available)
- ANMGD 28/05/2024 [Post 19](#) (no statistics available)

- ANMGD 02/12/2024 [Post 20](#) (no statistics available)
- ANMGD 05/10/2025 [Post 21](#) (no statistics available)
- CONSPA 16/11/2025 [Post 22](#) (no statistics available)
- EUC 16/12/2025 [Post 23](#) (no statistics available)
- EUC 05/12/2022 [Post 24](#) (no statistics available)
- EUC 30/10/2024 [Post 25](#) (no statistics available)
- RIAM 12/12/2025 [Post 26](#) (no statistics available)

AEC's Instagram account, used as an extra tool for IncluMusic presence on social media (current followers: 825)

- 17/03/2023 [Post 1](#) Reach 276, Impressions 334, Engagement 14
- 23/10/2023 [Post 2](#) Reach 400, Impressions 458, Engagement 18
- 14/03/2024 [Post 3](#) Reach 296, Impressions 367, Engagement 21

Other Instagram posts from project partners:

- ANMGD 04/11/2022 [Post 4](#) (no statistics available)
- ANMGD 03/06/2024 [Post 5](#) (no statistics available)
- ANMGD 05/10/2025 [Post 6](#) (no statistics available)
- CONSPA 22/09/2023 [Post 7](#) (no statistics available)
- CONSPA 11/10/2025 [Post 8](#) (no statistics available)

AEC's LinkedIn account, profile for IncluMusic on LinkedIn (followers: 2.431)

- 20/09/2023 [Post 1](#) Impressions 897, Clicks 39, Reactions 22, Reposts 4
- 13/03/2024 [Post 2](#) Impressions 475, Clicks 32, Reactions 6, Reposts 0
- 04/02/2025 [Post 3](#) Impressions 455, Clicks 95, Reactions 16, Reposts 0
- 11/08/2025 [Post 4](#) Impressions 479, Clicks 16, Reactions 9, Reposts 2
- 25/08/2025 [Post 5](#) Impressions 424, Clicks 10, Reactions 9, Reposts 0
- 22/09/2025 [Post 6](#) Impressions 319, Clicks 7, Reactions 10, Reposts 3
- 10/10/2025 [Post 7](#) Impressions 314, Clicks 75, Reactions, 8, Reposts 0

Other LinkedIn posts from project partners:

- RIAM 20/10/2025 [Post 8](#) (no statistics available)
- ANMGD 06/09/2023 [Post 9](#) (no statistics available)
- ANMGD [Post 10](#) (no statistics available)
- ANMGD [Post 11](#) (no statistics available)
- EUC 17/12/2025 [Post 12](#) (no statistics available)

3) Newsletter

Indicators

- n. of newsletters. Target > 6 (2/year)
- newsletter subscribers. Target > 100

IncluMusic has been regularly featured in the AEC newsletter, which served as the official platform to share the project's latest updates and developments in English. The newsletter reaches an average of more than 3.700 contacts from Higher Music Education institutions across Europe and beyond, including managers, teachers, researchers, students, and administrative staff.

- 29/11/2022 [News Item 1](#) Delivered 3.250, Opened 962, Clicked 156
- 27/02/2023 [News Item 2](#) Delivered 3.478, Opened 1.005, Clicked 111
- 30/08/2023 [News Item 3](#) Delivered 3.878, Opened 949, Clicked 100
- 31/10/2023 [News Item 4](#) Delivered 3.605, Opened 976, Clicked 95
- 28/03/2024 [News Item 5](#) Delivered 3.630, Opened 959, Clicked 137
- 31/01/2025 [News Item 6](#) Delivered 3.878, Opened 869, Clicked 114
- 01/07/2025 [News Item 7](#) Delivered 3.937, Opened 869, Clicked 83
- 22/09/2025 [News Item 8](#) Delivered 3.975, Opened 816, Clicked 120
- 28/10/2025 [News Item 9](#) Delivered 3.966, Opened 864, Clicked 97

Email campaigns: In addition to the regular newsletter, IncluMusic was promoted through targeted email campaigns sent to the wider AEC community, including managers, teachers, researchers, students, and administrative staff, particularly during the external testing phase and prior to the final dissemination event in Cluj-Napoca.

- 09/06/2025 [Email 1](#) Delivered 1.645, Opened 850, Clicked 62
- 17/09/2025 [Email 2](#) Delivered 1.612, Opened 815, Clicked 30

The newsletter and targeted email campaigns proved particularly effective in reaching decision-makers and practitioners within HME institutions. Open and click rates consistently above sector averages indicate strong interest in the project's themes and outputs, especially during the external testing phase and in the lead-up to the final dissemination event.

4) Scientific papers

Indicators

- n. of academic publications. Target > 3
- n. of Google Scholars, citations. Target > 6

1. Maria Cinque, Oana Bălan-Budoiu, Ioana Zagrean: [IncluMusic - New Skills for Inclusive Higher Music Education Institutions](#), in Review of Artistic Education, no. 28/2024
2. Paula Mladin, Cristina Pascu, Kim Fallen Bailey, Jessica Harris, Andrea Lawrence: [IncluMusic Course: An E-learning platform for Building More Inclusive Conservatories](#), in Information and Communication Technologies in the Musical Field, vol. 16, iss. 1/2025
3. Diana Elena Sârb, Yiannis Miralis: [Breaking Barriers in Music: Diversity, Inclusion, and Special Educational Needs](#), in Studia UBB Musica, LXX, 2, 2025
4. Maria Cinque, Kim Fallen Bailey, Paula Mladin: [Testing the IncluMusic Course: Technological Adaptations and Educational Challenges in Inclusive Music Learning](#), in Information and Communication Technologies in the Musical Field, vol. 16, iss. 2/2025

The publication of peer-reviewed scientific articles represents a key exploitation outcome of the IncluMusic project. These contributions ensure that the project's findings are embedded within academic discourse and provide a solid evidence base for future research and policy development.

5) Conferences/Events

Indicators

- n. of Conferences/Events organized by HEI partners. Target > 11
- n. of International conference organized by the Lead Partner. Target: 1

- n. of total participants to the IncluMusic events. Target > 4

IncluMusic was presented, discussed, and disseminated across a wide range of conferences and events organised by the project partners. These occasions provided important opportunities to engage with international audiences, share emerging project results, and foster dialogue on inclusion in Higher Music Education in diverse countries, cultural contexts, and institutional settings.

Events from project partners:

- AEC Annual Meeting for International Relations Coordinators, September 2023 (Leuven)
- AEC Annual Meeting for International Relations Coordinators, September 2024 (Dublin)
- AEC Annual Meeting for International Relations Coordinators, September 2025 (Budapest)
- AEC Annual Congress and General Assembly, November 2023 (The Hague)
- AEC Annual Congress and General Assembly, November 2024 (Milan)

- Amplify Research Day at the Royal Irish Academy of Music, March 2023 (Dublin)
- Amplify Research Day at the Royal Irish Academy of Music, February 2025 (Dublin)

- International Music Therapy Symposium at the ANMGD, April 2023 (Cluj-Napoca)
- International Music Therapy Symposium at the ANMGD, May 2025 (Cluj-Napoca)

- Congresso di musica mediterranea del 26-30 giugno 1954, 70 anni dopo, June 2024 (Palermo)
- Music and Mental Health: Empowering Inclusion for Students with SE in HE, June 2025 (Nicosia)

Other events and workshops:

- VIETMUS Musichathon, March 2025 (Hanoi)
- EAS Conference, June 2025 (Évora)
- ESMUC Jornada sobre Educació Musical Inclusiva, July 2025 (Barcelona)
- International Conference: Music, Research and Activism: Solidarities and Urgencies, May 2025 (Helsinki)

- AEC Diversity, Equity and Inclusion in Higher Music Education, October 2023 (Palermo)
- AEC Diversity, Equity and Inclusion in Higher Music Education, March 2024 (Ljubljana)
- AEC Diversity, Equity and Inclusion in Higher Music Education, May 2024 (Leipzig)
- AEC Diversity, Equity and Inclusion in Higher Music Education, September 2024 (Dublin)
- AEC Diversity, Equity and Inclusion in Higher Music Education, October 2024 (Singapore)
- AEC Diversity, Equity and Inclusion in Higher Music Education, June 2025 (Panorama)

Event from lead partner:

The final dissemination event was organised by the Gheorghe Dima National Academy of Music (ANMGD) on 7 October 2025 in Cluj-Napoca. This event gathered international experts, educators, researchers, and students to explore the project's results, discuss key findings, and reflect on future pathways for strengthening inclusion within Higher Music Education.

Gheorghe Dima National Academy of Music (ANMGD): Music and Inclusion. Educate, Empower, Engage, October 2025 (Cluj-Napoca)

Number of total participants to the IncluMusic events:

- AEC Annual Meeting for International Relations Coordinators 2023: 220 participants

- AEC Annual Meeting for International Relations Coordinators 2024: 240 participants
- AEC Annual Meeting for International Relations Coordinators 2025: 240 participants
- AEC Annual Congress and General Assembly 2023: 420 participants
- AEC Annual Congress and General Assembly 2024: 500 participants

Total number of participants reached at AEC events: 1.620

Total number of participants reached at the ANMGD international conference: 49

—

Conclusion

WP5 successfully achieved and, in several areas, exceeded its dissemination and exploitation targets. The combination of online communication tools, academic publications, and extensive participation in international events ensured wide visibility of the IncluMusic project and facilitated meaningful engagement with diverse stakeholder groups.

The project's results will continue to be exploited beyond its formal duration through the ongoing availability of the training course, recorded materials, scientific publications, and institutional networks established during the project. By embedding inclusion and accessibility within HME discourse and practice, IncluMusic has laid a strong foundation for long-term impact at European level.

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the National Agency for Community Programs in the Field of Education and Professional Development. Neither the European Union nor ANPCDEFP can be held responsible for them.