

# **Parallel session**

## **Reflection and discussion on Inclusion**

# **Kim Fallen Bailey & Jessica Harris**

Royal Irish Academy of Music, Ireland



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AEC Annual Meeting for International Relations  
Coordinators 2023  
Opening Doors: Adopting a More Inclusive Perspective

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# Bias, Barriers & Access

Music Education in third level



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## ACCESS

The U.N. Charter for the Rights of the Child Article 31:

1. States Parties recognize the right of the child to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and **to participate freely in cultural life and the arts.**
2. States Parties shall respect and promote the right of the child to **participate fully in cultural and artistic life** and shall encourage the **provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.**



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# How can we open the doors to music education?

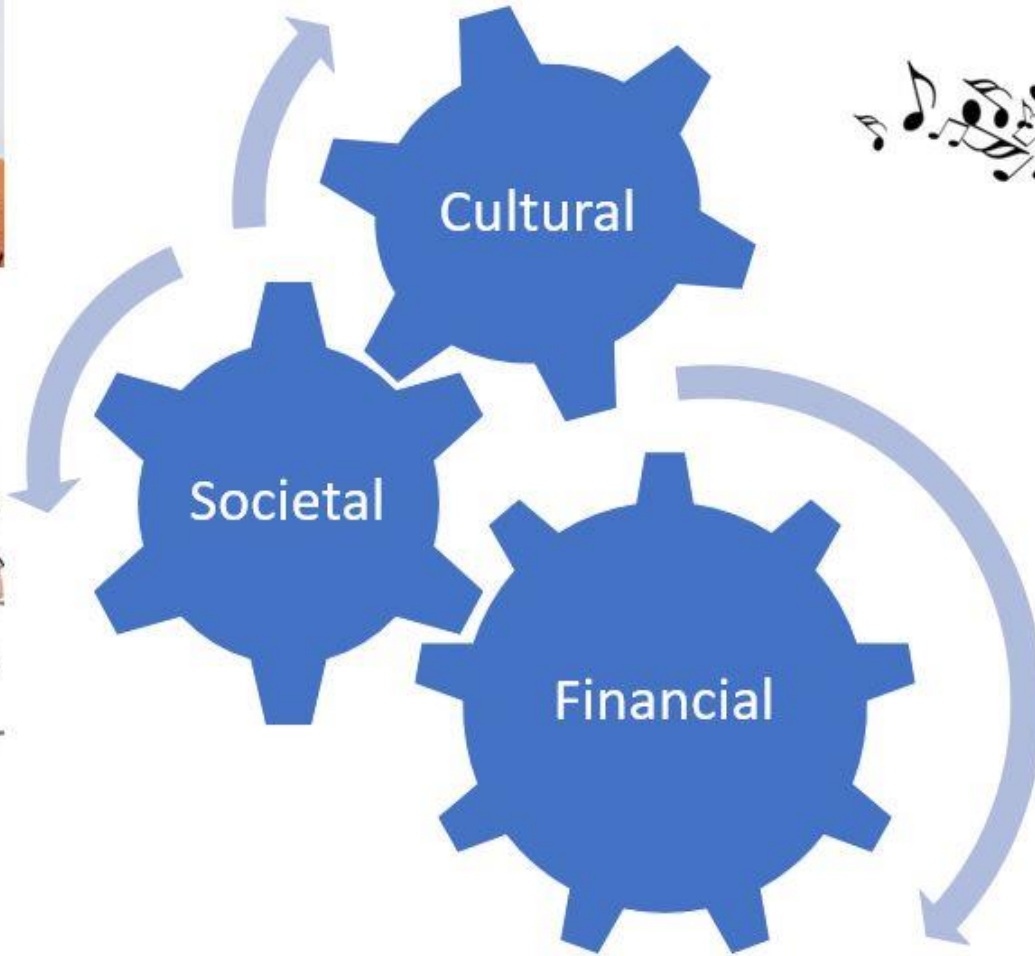
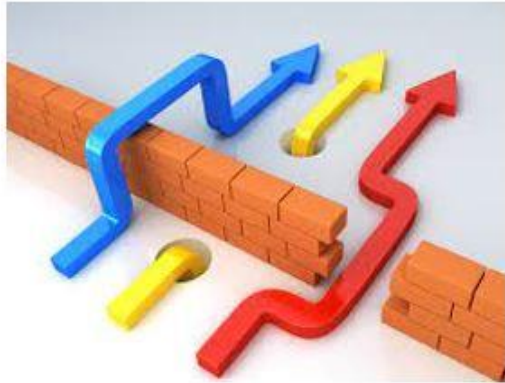


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# What are the Barriers & Bias which prevent access?



# Examples of projects in Ireland



Music Generation Ireland <https://www.musicgeneration.ie/>



CCMA Community Centre Music & Arts <https://stagnescma.ie>



Ballymun Music Project <https://www.tudublin.ie/explore/faculties-and-schools/arts-humanities/conservatoire/about/partners/>



NCH & IAYO Primary String Project 2007-13  
<https://www.iayo.ie/admin/wp-content/uploads/8-Sept-14-PSP-Report.pdf>



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# How do we keep the support into 3rd Level?

## IncluMusic



Our project IncluMusic aims to support students with SEN, AEN and those from disadvantaged backgrounds, gain access to music education at third level.



To sustain and support their studies to complete their degree programme with the help and guidance of trained teachers and staff in European Institutions.



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**Parallel session**  
**Reflection and discussion on Inclusion**

**Oana Balan-Budoiu**

The National Academy of Music in Cluj-Napoca,  
Romania



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# Increasing skills for building more inclusive conservatoires (2022-2025)

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

Erasmus - KA220-HED - Cooperation partnerships in higher education



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# Coordinator

- The National Academy of Music in Cluj-Napoca (RO)

# Partners

- Royal Irish Academy of Music, Dublin (IE)
- AEC, Brussels (BE)
- European University Nicosia (CY)
- Libera Universita Maria Assunta di Roma (IT)
- Conservatorio di Musica di Stato „Alessandro Scarlatti” Palermo (IT)
- Valuedo srl, Florence (IT)



The added value of the consortium is represented by the **affiliated networks:**

- National University of Music Bucharest (RO)
- University of Arad (RO)
- Emanuel University of Oradea (RO)
- University of Arts Targu Mores (RO)
- Trinity College of Dublin (IR)
- University College Cork (IR)
- Dublin Conservatoire (IR)
- Academy of Performing Arts of Prague (CZ)
- Pop Academy Baden-Württemberg (DE)
- Seton Hall University (USA)
- Musikene, School of Music (SP) University of Arts

## Target groups

- HMEI/Music Institute teachers;
- HMEI/Music Institute administrative staff / tutors with specific expertise;
- HMEI directors;
- HMEI students, in particular those with SEN (Special educational needs) and with disadvantaged background;
- Voluntary associations;



## Objectives

- Reinforcing the competencies of HMEI teachers in the field of Special Education;
- Creating a new professional role (Academic tutor);
- Preparing the Academic tutor, with the role of intermediation between students with disabilities and the Academic staff;
- Creating a community of HMEIs adopting social inclusion practices;



## Expected results

- training teachers and administrative staff within HMEIs in the field of inclusiveness, through specific programmes;
- creating a flexible and inclusive environment in HMEI;
- gathering a community of practice around the project topic.
- increasing the number of students with special needs accessing the field of music
  
- creating 2 e-learning courses dedicated to music inclusion for: 1) HMEI teachers and 2) administrative staff/tutors
- openly available on an e-learning platform and IncluMusic website, in English and all partners' languages.



## WP 2 - Design principles for the course to build inclusive higher education systems for HEI teachers (2022-2023)

N. of best practices from EU countries identified and studied [Target: 8]

N. of HMEI students from partner countries interviewed for conducting the need analysis. [target: 40]

N. of HMEI students from non-partner countries interviewed for conducting the need analysis. [target: 10]

N. of HMEI teachers interviewed for conducting the need analysis. [target: 24]

N. of HMEI representatives of administrative staff/tutors interviewed for conducting the need analysis. [target: 8]

N. of HMEI directors interviewed for conducting the need analysis [Target: 4]

N. of voluntary associations interviewed for defining need analysis [Target: 8]

N. of participants in the National focus groups for validating the design principles [Target: 4 National focus gr; 40

participants in 4 countries, including representatives of voluntary associations;]

N. of participants in the international focus groups for validating the design principles [Target: 1

International focus groups; min 8 max 15 participants, including representatives of voluntary associations]



## **WP 3 - Course Design and Internal Testing for building inclusive higher education systems (2023-2024)**

N. of training courses developed [Target: 2]

N. of training course for partners HME teachers delivered [Target: 1]

N. of training course for partners HME administrative staff delivered [Target: 1]

N. of HME teachers internal to the partnership trained [Target: 16]

N. of HME administrative staff internal to the partnership trained [Target: 8]

N. of quizzes for the IncludiMusic course [Target: 40]





## **WP 4 - External Testing and delivery of supporting tools for trainers (2024-2025)**

N. of training course for HME teachers delivered [Target: 4]

N. of training course for partners HME administrative staff delivered [Target: 4]

N. of HME teachers invited to take the course [Target: 200]

N. of HME administrative staff invited to take the course [Target: 80]

N. of HME teachers internal to the partnership trained [Target: 40]

N. of HME administrative staff internal to the partnership trained [Target: 16]

N. of self-paced training course developed [Target: 2]

## **WP 1, WP 5 – Management, administration, dissemination and exploitation**



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Inclu*mi*usic

THANK YOU!



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# Parallel session

## Reflection and discussion on Inclusion

# Katrien Foubert

LUCA School of Arts, Belgium



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# Reflection on Inclusion

## How to value difference in co-creative musical spaces, practices and education

prof. dr. Katrien Foubert  
Research cluster music therapy  
Research unit Music & Drama  
LUCA School of Arts



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# From deficit to diversity

Between individuals with intellectual/developmental disabilities and the neurotypical environment (Bervoets et al 2021)

e.g. dual empathy problem (Milton et al, 2020; Bottema-Beutel et al., 2021)

- >> Embracing creative shared experience  
(possibility expanding, Glaveanu, 2021)
- >> Empowering creative potential
- >> Elucidating creative vulnerability

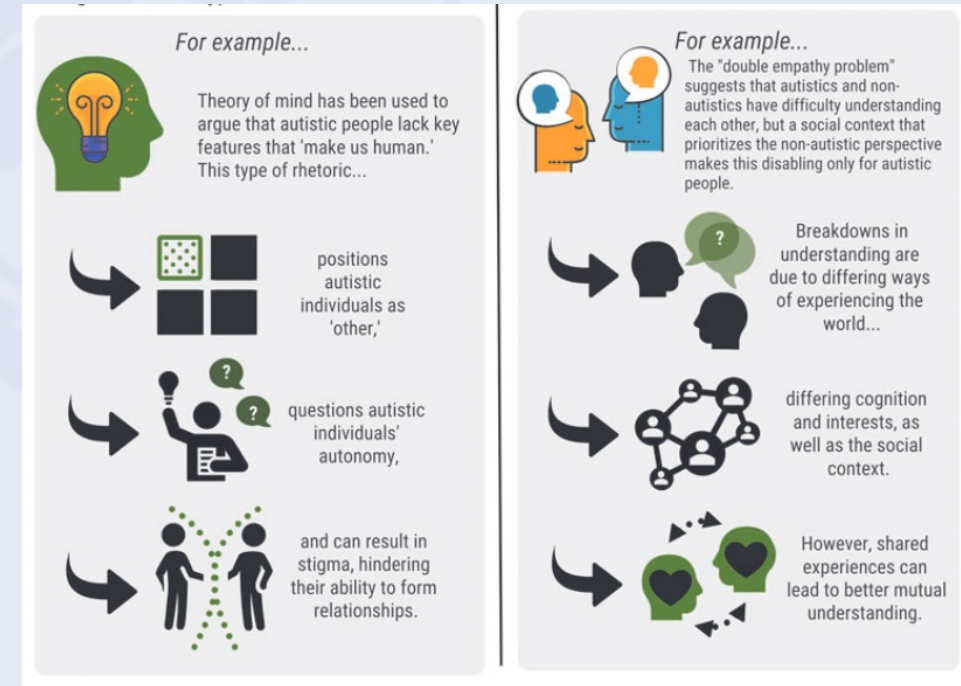


Fig.1 in Bottema-Beutel et al., 2021



Embracing creative experiences

Intellectual disabilities









# Empowering Creative potential

## Composition Plus

De Backer, Sebreghts, & Foubert (2022). Composition Plus. A process-compositional approach in music therapy to empower creative potential. *Journal of urban culture research*.



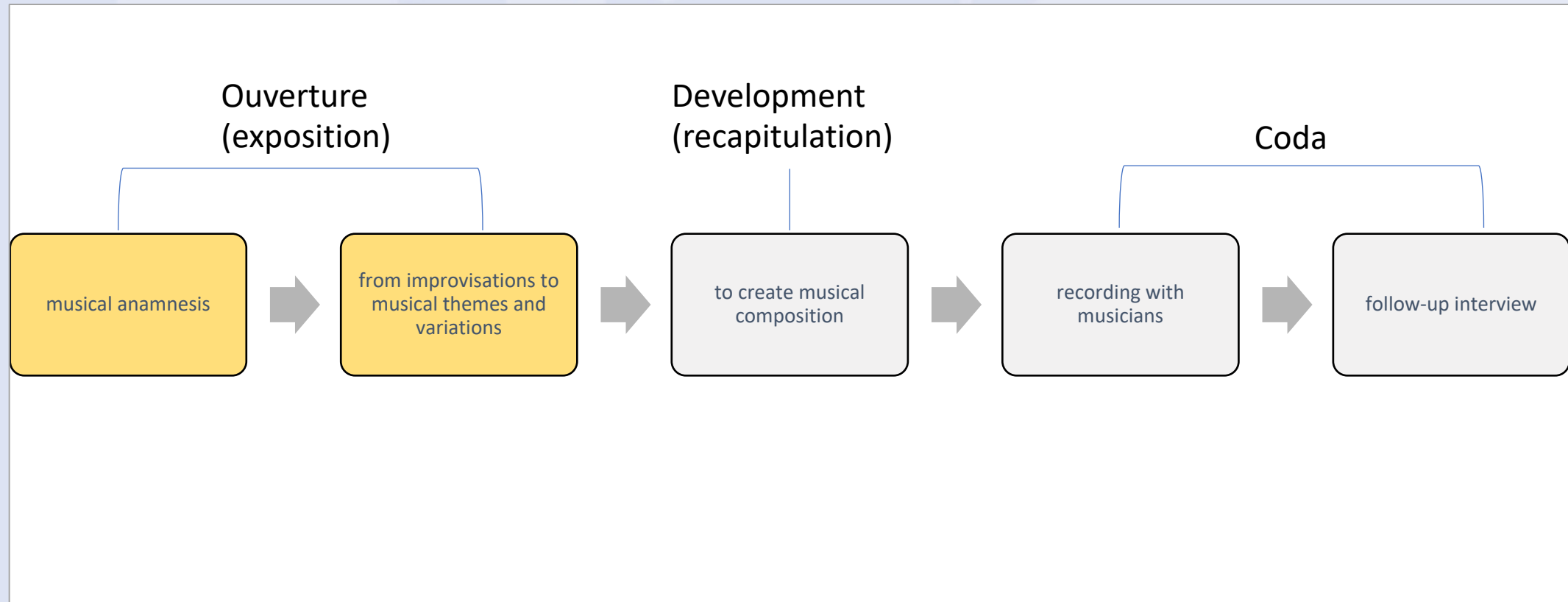
Empowering creative potential

Illustration Composition Plus

Project LUCA School of Arts  
UPC KU Leuven

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# Method Composition+



1

lyri. percussie  
↳ bas + drum

Bassa

no drum double  
mel in return

**DRUMS**

Percussie

Am D G E

E A

Em Bas wdr

8/11

2

Bassa

Ritme sectie

class + ritm clap (tree)

cubasa

cong

Piano (25.30 ±) 17/11

Am - D - G - E/B

sax - ritm eilise

Melodie A (± 30 sec. bas af)

bas - ritm, ritm

B

Drum Ba

→ geen ritm

Conga

→ cap!

Beg. class + sax, dan bas, dan drum, piano ( begeleiding ) + melodie → bal → sax melodie

3

4

28/12

geen mel (concord bylaw - mel)

structure: A (normal), B (normal + sax), A ( B is without )

(6) 1/4 → 1/2 stop → half stop (ritm. gelyk a la mel)

A: including ch!, melodie samen met piano of later!, drum dan of pas bij B!

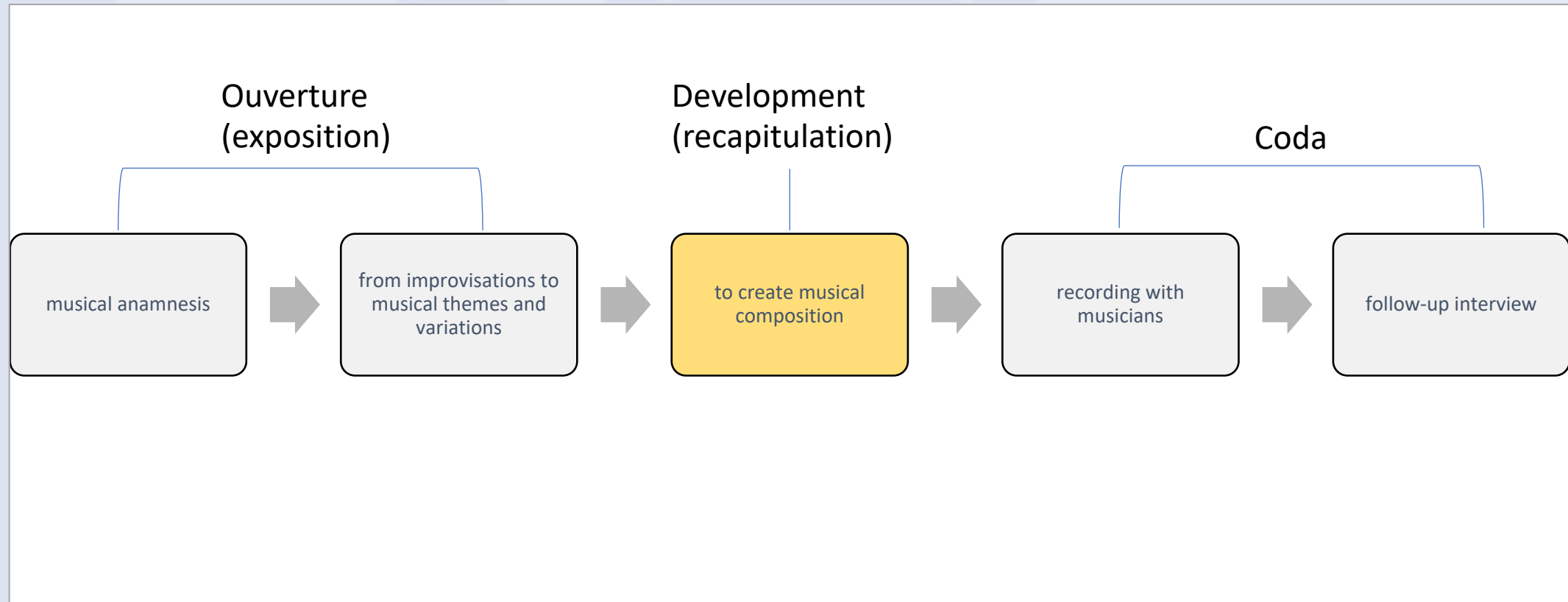
BRASS-SECTIE

2/62 Melodie / repet. (bijhouden): tenor sax trombone

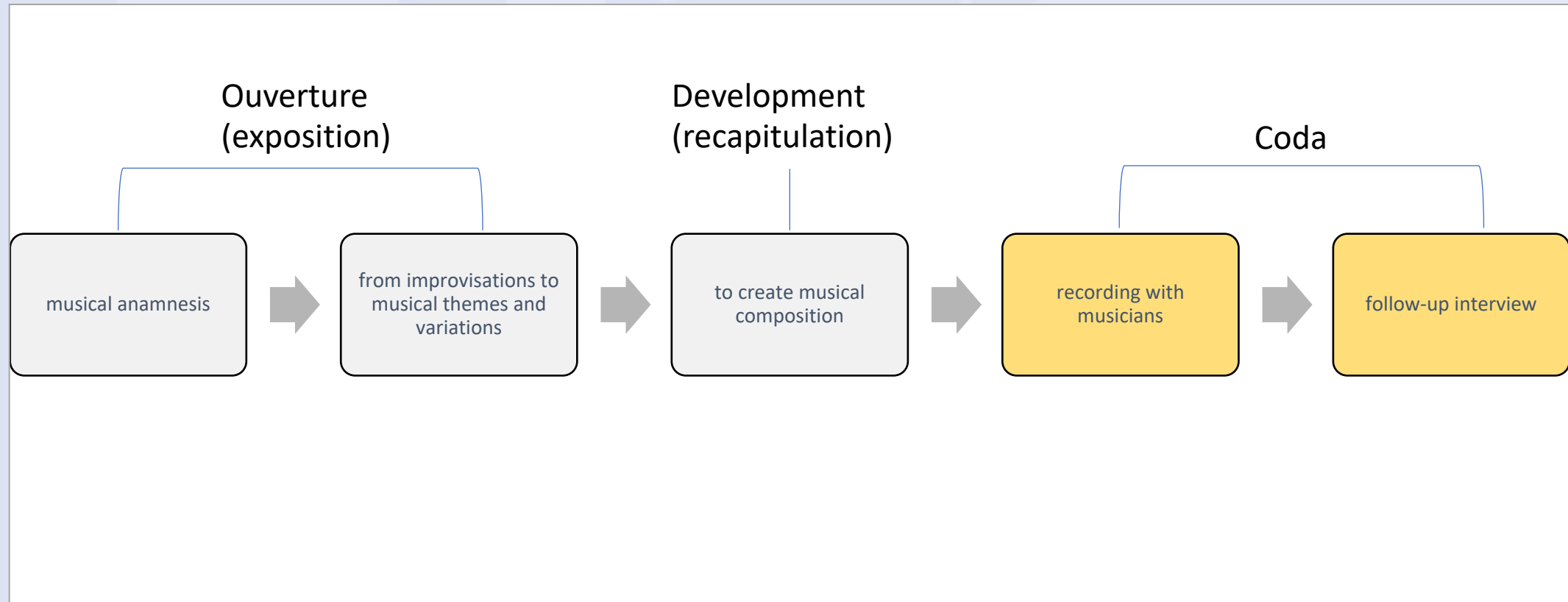
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# Method Composition+



# Method Composition+



# Method composition+

Case Dave (18 sessions)

- Overture (exposition)

- Improvisation  musical theme e.g. bass riff in bossanova style



- Development

- Recapitulation (listening, transcribe, improvisation, variation and elaboration)

- Coda

- Writing up the score and recording the composition
- Follow up interview

16

SAX. [C]

TPT.

TBN.

PNO.

PNO.

BASS

CLV. [C]

Geo.

CAR.

LONGAS

Dr.


Detailed description: This is a page of a musical score for a jazz ensemble. The score is written for ten instruments: Saxophone (SAX.), Trumpet (TPT.), Trombone (TBN.), Piano (PNO.), Bass (BASS), Clarinet (CLV.), Guitar (Geo.), Carillon (CAR.), Longas (LONGAS), and Drums (Dr.). The music is in 4/4 time and the key signature has one sharp (F#). The score is divided into three measures. The Saxophone part has a circled 'C' above the first measure. The Clarinet part has a circled 'C' above the first measure. The Drums part has a circled 'C' above the first measure. The Piano part has a circled 'C' above the first measure. The Bass part has a circled 'C' above the first measure. The Guitar part has a circled 'C' above the first measure. The Carillon part has a circled 'C' above the first measure. The Longas part has a circled 'C' above the first measure. The Drums part has a circled 'C' above the first measure.

# Case Dave: musical outcome



# Method composition+

Case Philippe (12 sessions)

- Overture (exposition)
  - Improvisation  musical theme e.g. waltz on accordion
- Development
  - Recapitulation (listening, transcribe, improvisation, variation and elaboration)
- Coda
  - Writing up the score and recording the composition
  - Follow up interview






# Case Philippe: musical outcome



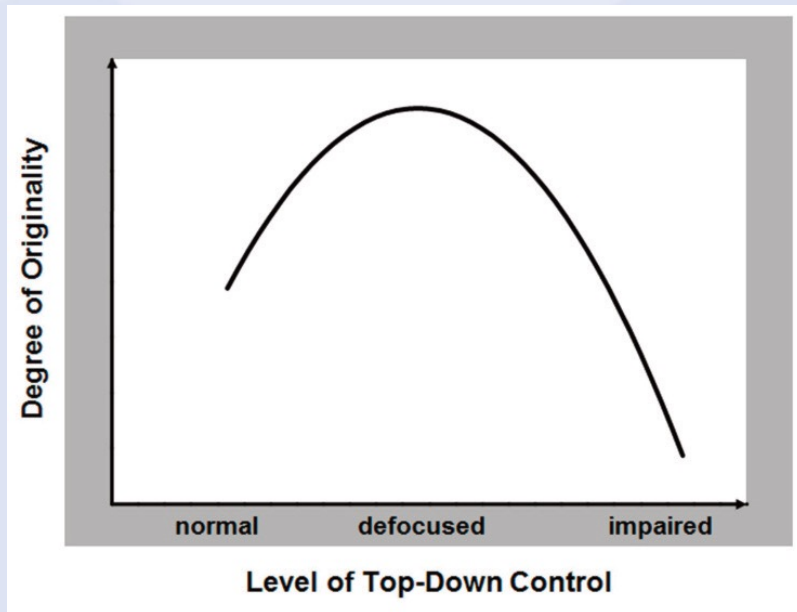
# Music therapeutic outcome

- Facilitation of a therapeutic process
- Improvement of self-esteem
- Decrease of social isolation
- Improvement of creativity
- Improvement of agency and engagement
- Improvement of social well being

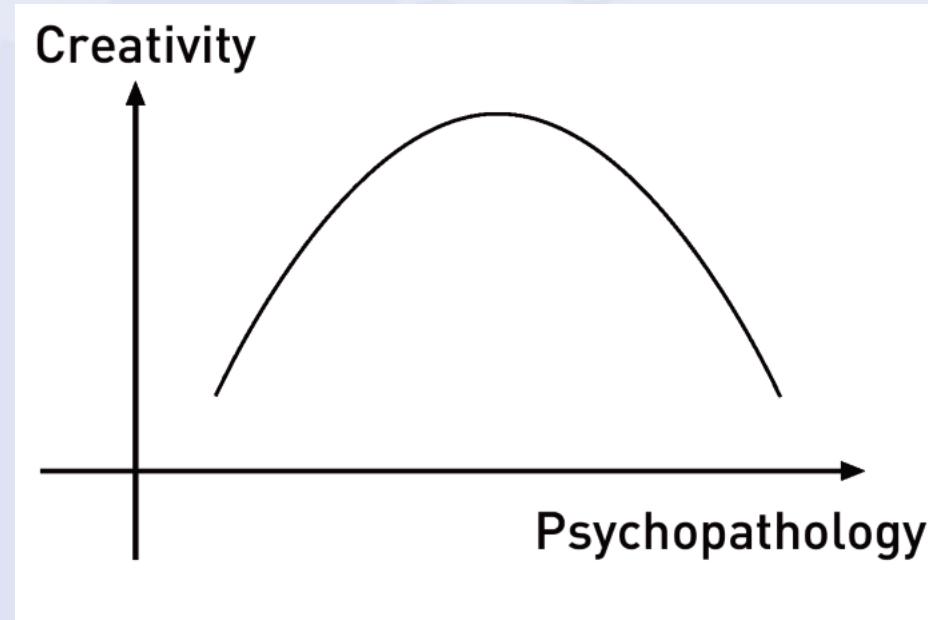


# Elucidating creative vulnerability in musicians

# Creativity and Psychopathology



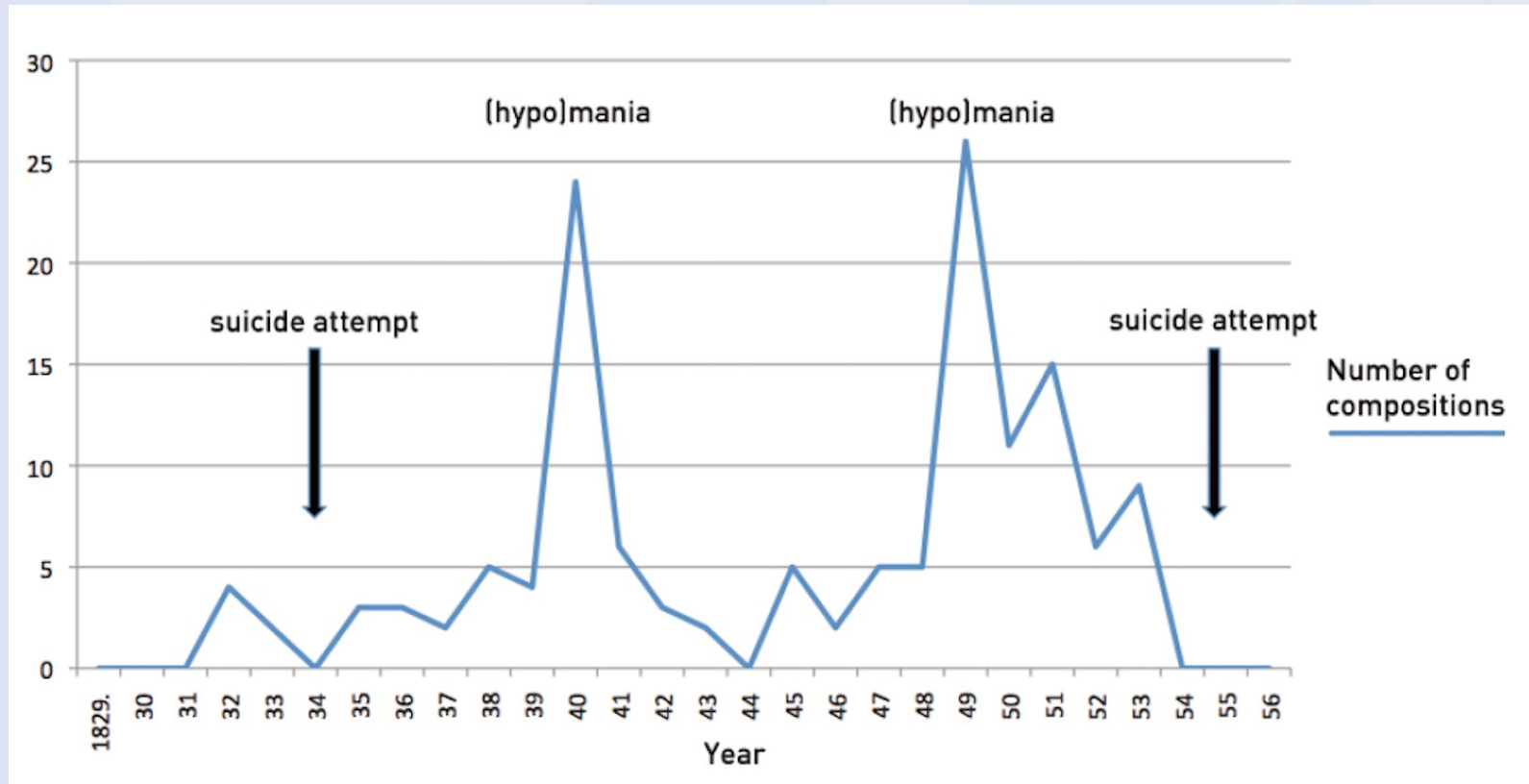
Inverted-U relationship between degree of originality and level of top-down control as proposed by Abraham



Inverted-U relationship between creativity and psychopathology

Abraham 2014; Acar & Sen 2018, Thys et al. 2019, Kaufman & Paul 2014

# Productivity and mood

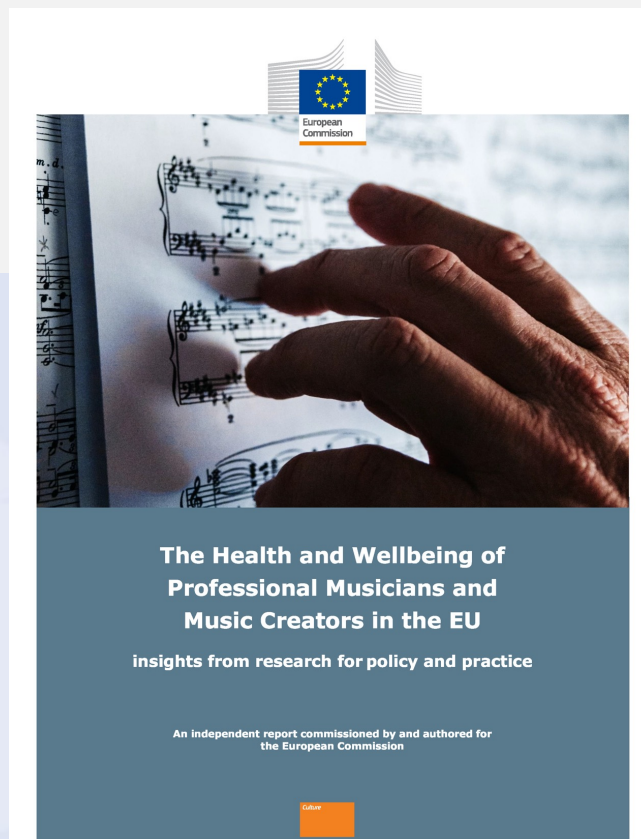


Robert Schumann: productivity and mood (Weisberg 1994)

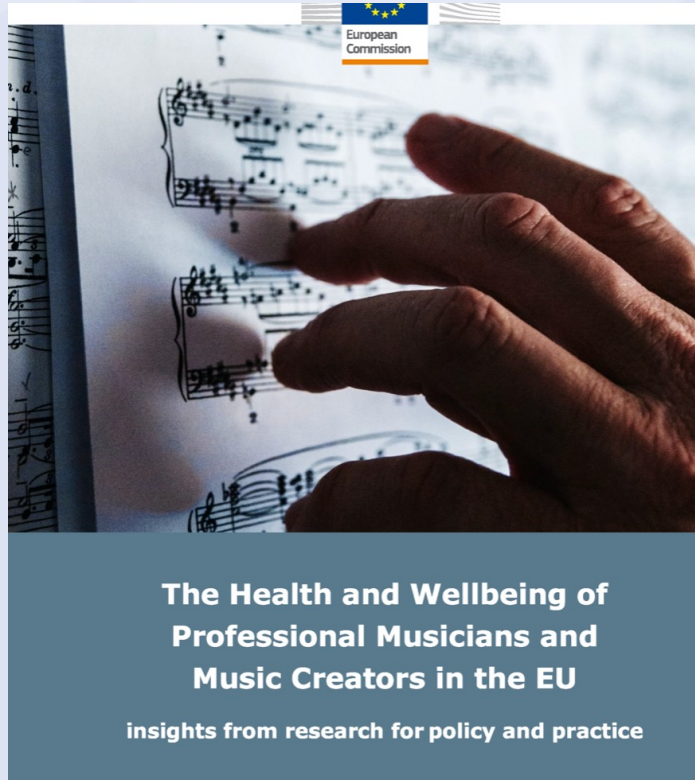


# Recommendations 'The health and wellbeing of professional musicians and music creators in the EU'

*Note prepared by Jos De Backer, Katrien Foubert, Anne Op de Beeck, Thomas De Baets (26/04/2023)*







- Mental risks
- Physical risks
- Personality traits
- Environmental characteristics and quality of work
- 'The school of perfection'
- Combination of jobs to create financial insecurity
- Conclusions and recommendations

Musicians are among the top five most stressful professions. It's a tough existence. You are expected to maintain a high standard night after night. Failure is not an option. You often have to understand in unpleasant working conditions.'

Music acts on affective-embodied levels: the traumatic impact of micro-agressions.

It is difficult for musicians to talk about physical injuries, but it is even more difficult to talk about mental injuries, such as stage fright. These remain taboo subjects. What is needed to survive under great mental pressure and what helps to identify complaints in time?

More information?



Save the date

**16 november  
2023**

Locatie  
**LUCA School of Arts  
Campus Lemmens**

Onderzoeksgroep  
**Muziektherapie**

Onderzoekseenheid  
**Muziek & Drama**

# LIJDEN AAN MUZIEK

MENTALE EN FYSIEKE  
GEZONDHEID BIJ MUZIKANTEN

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