

## Impulse paper MUSIC INCLUSIVE Austria

### INCLUSION MATTERS - a social education mission - INCLUSION FOR THE FUTURE

*Music* in the text stands for all related forms of expression such as vocal and instrumental music making, dancing, Rhythmics/music and movement, Elementares Musizieren/elemental music making, performance formats, music education, Community Music, Community Dance and all music related arts.

## FUNDAMENTALS

This impulse paper<sup>1</sup> represents the guiding idea of an inclusive society<sup>2</sup> as it has to be implemented in all areas of life since 2008 with the ratification of the UN Convention on the Rights of Persons with Disabilities<sup>3</sup>.

For the realisation of all the above-mentioned musical activities, this concretely means initiating inclusive processes in relation to basic musical rights<sup>4</sup>.

That means: All people have the right,

- to express themselves freely musically and to develop musical expression and abilities and to learn skills<sup>5</sup>,
- "*Learning to make music, making music yourself, listening, understanding and experiencing music together*"<sup>6</sup> and creating,
- to participate actively in the public musical life of society.

Likewise, all music creators have the right,

- to develop as artists accordingly,
- to communicate in all media by providing them with adequate facilities,
- to appropriate recognition and remuneration for their work<sup>7</sup>.

Inclusion is indivisible! Inclusive music culture connects people from the perspective of social diversity, it "*has a community-building effect that transcends generations and cultures. As a sign of human diversity, talents and disabilities are viewed in a non-judgemental way*"<sup>8</sup> and recognised in their full breadth.

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<sup>1</sup> Based on the Potsdam Declaration: Association of German Music Schools 2014

<sup>2</sup> European Commission 2020, p. 1

<sup>3</sup> Federal Ministry of Social Affairs, Health, Care and Consumer Protection 2016b

<sup>4</sup> Bauer 2017, p. 6

<sup>5</sup> cf. European Music Council 2020, p. 5

<sup>6</sup> Association of German Music Schools 2014, p. 1

<sup>7</sup> cf. European Music Council 2020, p. 5

<sup>8</sup> Association of German Music Schools 2014, p. 1

Therefore, this requires an individually designed approach for the musical educational mission, in relation to people with disabilities, people with migration experiences, people with high talents, children, young people, adults, senior citizens as well as other target groups with their respective specific conditions.

The Austrian music culture has the public mandate in the educational institutions to provide inclusive offers to all people, increasingly also networked with other public, but also private non-profit institutions as educational partners.<sup>9</sup> *"To this end, the Index for Inclusion<sup>10</sup> [...] should be a guideline for action. In doing so, local and situational starting points are to be taken into account."*<sup>11</sup> This requires the initiation and steering of a continuous process that enables people with disabilities to realise their creative and artistic potential for themselves and in the musical life of society.<sup>12</sup> This results in a concrete mandate for action for the people and institutions involved and commissioned with music.

## IMPLEMENTATION

*"The political [...] development towards an inclusive society is significantly influenced by the effects of a simultaneous change [in society and its systems]". [...] "Every single [...] institution (both education and events) has the task to check whether it reaches all people who want to actively make music [or participate in musical life]." [...] "This means for the [...] respective institution as a learning system the necessity as well as the willingness to constantly reflect and review its own [...] state of development. "*<sup>13</sup>

Specifically, this means,

- to recognise and use diversity and heterogeneity as opportunities for a coexistence that can be shaped as equals,
- respect for the individuality of all,
- the goal is the far-reaching self-determination of each individual,
- the full participation of all people in the musical life of society through non-discriminatory provision and reasonable arrangements,
- ensuring external (e.g. building, structural, organisational) and internal (e.g. pedagogical, cultural) accessibility.<sup>14</sup>

and further

- the promotion of an inclusive process in public and private music schools, kindergartens, schools, clubs, leisure facilities as well as training and further education institutions such as music universities, teacher training universities and colleges, conservatoires, adult education centres, etc.

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<sup>9</sup> cf. Association of German Music Schools 2014, p. 1f

<sup>10</sup> Booth & Ainscow 2019

<sup>11</sup> Association of German Music Schools 2014, p. 1

<sup>12</sup> cf. Federal Ministry of Social Affairs, Health, Care and Consumer Protection 2016b, p. 25

<sup>13</sup> Association of German Music Schools 2014, p. 2

<sup>14</sup> cf. Association of German Music Schools 2014, p. 1

## OBJECTIVES

In inclusive musical education formats with effectiveness for all people

- individual support and differentiation of the offers are the goal,
- individual strategies are to be developed jointly by teachers and learners in order to overcome or circumvent barriers,
- curiosity and participation are desired and the fundamental ability of all to learn and develop is recognised,
- self-activity, independence and self-responsibility are both the way and the goal,
- opportunities are found to show and confirm one's own skills, abilities and knowledge ("empowerment"),
- furthering, supporting and accompanying with the aim of finding individual meaning are essential,
- pressure concerning performance and time in the learning process is to be avoided,
- teachers and adequate role models show "how it's done" - and that "ability is fun",
- are all willing to share their skills and able to take others with them,
- experiences lead to learning and results that motivate new learning,
- the human being, the music and the joint artistic creation are central,
- individuals can experience that the actions of others are also for their own good,
- parents, friends and relatives as well as all other interested persons are included,
- the further development of structures that are relevant for processes and the system also requires an adjustment in the administration of the respective organisations,
- the necessary resources must be made available to make the necessary adjustments in terms of organisation, personnel and administration and to ensure a structure that is designed for sustainability,
- it is important that the development of inclusive formats (strategies, approaches, methods) in the field of music education as well as in the field of music cultures in society as a whole is accompanied scientifically and presented transparently in order to ensure situation-appropriate further developments as well as awareness-raising.<sup>15</sup>

## CONCLUSION - MUSIC IS A CULTURAL ASSET FOR ALL PEOPLE

In music practice, the focus is on musical activity and aesthetic experience for all. With and through music, not only music-related but also communicative, social and intercultural competences are acquired.<sup>16</sup> Music thus offers a special opportunity to experience and live inclusion and make it visible.

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<sup>15</sup> cf. Association of German Music Schools 2014, p. 2

<sup>16</sup> Arbeitsgemeinschaft Musikerziehung Österreich 2013, p. 6ff

"Learning is an [...] [interactive] process. Therefore, a basic idea of inclusion is individualised [...] [learning], which benefits all people. At the same time, the shared learning called for in inclusion is an essential building block for social development characterised by humanity."<sup>17</sup> A humane view of the world and of humanity as well as a culture of togetherness and appreciation of individuality and diversity are prerequisites for an inclusive music culture.<sup>18</sup>

Music for ALL facilitates processes for the development of identity, personality and creativity for the whole of society.<sup>19</sup>

## SOURCES

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<sup>17</sup> Association of German Music Schools 2014, p. 2

<sup>18</sup> cf. Association of German Music Schools 2014, p. 2

<sup>19</sup> cf. European Music Council 2020, p. 5

**This impulse paper was written by the following persons:**

Irmgard BANKL  
Erik ESTERBAUER  
Christoph FALSCHLUNGER  
Karl GARNITSCHNIG  
Beate HENNENBERG  
Herta HIRMKE-TOTH  
Angelika HOLZER  
Petra LINECKER  
Helga NEIRA ZUGASTY  
Shirley SALMON

Graz, Linz, Salzburg & Vienna

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