

Inclusion matters - a socio-educational mission ¹

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1. STARTING POINT

Inclusion matters - the starting point is that ALL people live in this world.

Diversity and inclusion mean that no person is like another and ALL belong to society.

In inclusive understanding, the diversity of people is seen as something positive. Or as Robert Wagner says: No one has to be "included" - everyone belongs. "Everyone is different and thus diversity is normal. Everyone is part of the whole. " (Wagner 2018, p. 1)

In this spirit, Georg Feuser demanded:

"No matter what a child is like, it has the right to learn everything important about the world because it lives in this world." (Feuser 1998, p. 19)

"All people have the right to access the world, each in their own way, and all receive the necessary human and material support to do so" (Feuser 2001 in: ODL Inclusive Basic Paper).

Andreas Hinz emphasises that inclusion "is **not primarily a pedagogical** orientation, but a global, overall societal development perspective with the vision of an inclusive society that is to be realised more and more in all areas - including education". (Hinz in: Eberhart et. al 2017)

Inclusion always has a visionary component and can never be seen as fully achievable. Inclusion is oriented towards universal human rights and the civil rights movement and opposes all forms of discrimination and marginalisation.

There is a tendency in educational circles to associate 'inclusion' only with disability and special support needs. However, it is important to see the challenges of inclusion in the context of all forms of discrimination and segregation (Hinz in: Eberhart et. al 2017).

2. MILESTONES

There are some significant milestones that have prepared and influenced the path:

a) The Salamanca Statement²

The UNESCO World Conference "Education for Special Needs: Access and Quality" was held in Salamanca, Spain in June 1994 with over 300 representatives from 92 governments and 25 international organisations. The published '**Salamanca Statement**' was a landmark

¹ Lecture given at the INDI Day. Day of Inclusion & Diversity. University Mozarteum Salzburg 6.4.2022

² <https://www.european-agency.org/sites/default/files/salamanca-statement-and-framework.pdf>

decision committing to education for ALL. It recognises the need and urgency to educate children, youth and adults with disabilities within mainstream education. The declaration "thus paved the way for the joint education of pupils (...) with and without disabilities worldwide" and "affirms the right of every human being to education" (<https://www.european-agency.org/sites/default/files/salamanca-statement-and-framework.pdf>).

b) Another milestone was the **Index for Inclusion**, which was first published in 2000.³ The current German edition was published in 2019.⁴

The Index has become a standard work for many educational institutions that want to set out on the path of establishing and expanding **inclusive structures**. Schools as well as many non-school educational institutions work with the guide in order to recognise **attitudes, barriers, potentials and efforts** and to further develop and improve their own **cultures, structures and methods** in the sense of inclusion.

In the meantime, there are translations and adaptations in over 50 countries and also adaptations for other educational areas and social fields.

c) The World Health Organisation (WHO)⁵ :

The **International Classification of Functioning, Disability and Health (ICF)⁶** is a WHO classification.

The predecessor document **ICIDH** (*The International Classification of Impairments, Disabilities and Handicaps*) from 1980 is a medical classification of disabilities based on the disease consequence model, a disorder- and deficit-oriented approach.

The **ICF**, on the other hand, follows a resource-oriented biopsychosocial approach and can be applied to any person.

The ICF can be used to describe and classify each person's current functioning (or impairment). The *state of health* and the conditions associated with the state of health are described.

The ICF is considered a classification that is equally applicable in all societies and cultures.

³ Index for Inclusion (Booth/Ainscow, 2000. 4th edition 2016)

⁴ Booth, T., Ainscow, M. (2019): *Index for Inclusion. A guide for school development. German edition: Index für Inklusion. A guide for school development. With online materials. Also transferable to kindergartens, colleges and other educational institutions.*

⁵ <https://www.who.int/>

⁶ <https://www.who.int/standards/classifications/international-classification-of-functioning-disability-and-health>

d) The UN Convention on the Rights of Persons with Disabilities

The **Convention on the Rights of Persons with Disabilities (2006)**⁷, ratified in Austria in 2008, is a United Nations human rights document that seeks to protect the rights and dignity of persons with disabilities. To date, there have been 184 ratifications as well as translations into over 20 languages.

This international treaty guarantees equal opportunities for persons with disabilities and equal participation in society.

"This Convention is based on an understanding of disability that affirms every form of physical, mental, intellectual and sensory impairment as a normal part of human life and, moreover, values it as a source of possible enrichment in the sense of diversity. People with disabilities should naturally live with all others and feel they belong." (<https://kinderschutz-online.de/wp-content/uploads/2019/02/2019-Inklusionsleitfaden.pdf>)

This gives rise to a number of obligations - **in all areas of education**.

In the field of culture, Articles 24 and 30 of the UN Convention on the Rights of Persons with Disabilities are particularly important.
of importance:

Article 24 Education states:

1. States Parties recognize the right of persons with disabilities to education. With a view to realizing this right without discrimination and on the basis of equal opportunity, States Parties shall ensure an inclusive education system at all levels and lifelong learning (...)

Article 30 Participation in cultural life, recreation, leisure and sport states:

1. States Parties recognize the right of persons with disabilities to take part on an equal basis with others in cultural life...
2. States Parties shall take appropriate measures to enable persons with disabilities to have the opportunity to develop and utilize their creative, artistic and intellectual potential, not only for their own benefit, but also for the enrichment of society.

e) The National Action Plan on Disability (NAP)⁸ is the long-term strategy of the federal government in Austria to implement the UN Convention on the Rights of Persons with Disabilities in Austria. In the NAP I, individual cultural areas were partially addressed, but not elaborated with necessary concrete provisions for implementation. In the area of culture, it is mainly about accessibility - music and music education are not mentioned at all.

⁷ https://www.un.org/disabilities/documents/convention/convention_accessible_pdf.pdf

⁸ <https://www.sozialministerium.at/Themen/Soziales/Menschen-mit-Behinderungen/Nationaler-Aktionsplan-Behinderung.html>

In the National Action Plan 2022-2030 (NAP II), music and related art forms are to be explicitly addressed at all levels of education and given equal weight as examples in the Culture paragraph.

The Austrian Disability Council Monitoring Committee⁹ 2021 (process steering group)

The Independent Monitoring Committee was established in 2008 and set up as a monitoring and control mechanism for the implementation of the UN CRPD.

The Monitoring Committee sees the development of an inclusive education system as an essential mandate of the UNCRPD. Development plans are needed for this. Principles such as lifelong learning, education guarantees and the right to inclusive education should be given special consideration.

The Committee envisages 3 pillars as the basis for NAP II:

- Development plans - federal and state
- Sufficient resources
- Qualifications

3. PROMOTION OF EXCELLENCE AND EDUCATION AT GRASSROOTS LEVEL

There are inspiring musical personalities who have developed under special circumstances and conditions - such as Evelyn Glennie, Thomas Quasthoff, Adrian Anantawan, David Paravacini, the British Paraorchestra.

It is about musical education for ALL - on the one hand about promoting excellence, but on the other hand also about broad education, where music should be accessible to all.

The International Music Council (IMC) & European Music Council (EMC)

I find it interesting that the IMC and EMC advocate for access to music for ALL without citing inclusion or diversity.

The International Music Council (IMC)¹⁰, founded by UNESCO in 1949, is the world's largest network of organisations and institutions active in the field of music.

The IMC has formulated five music rights-values, and is committed to their promotion and implementation.

The Five Rights were first proclaimed at the General Assembly of the International Music Council in Tokyo in 2001 and are inspired by the Universal Declaration of Human Rights, the

⁹ <https://www.monitoringausschuss.at/>

¹⁰ <https://www.imc-cim.org/>

Declaration of the Rights of the Child, the PEN Charter and the International Covenant on Economic, Social and Cultural Rights.

The 5 music rights¹¹ :

The right for all children and adults:

1. to express themselves musically in all freedom
2. to learn musical languages and skills
3. to have access to musical involvement through participation, listening, creation and information

The right for all musical artists:

4. to develop their artistry and communicate through all media, with proper facilities at their disposal
5. to obtain just recognition and fair remuneration for their work

The European Music Council (EMC)¹² is a non-profit organisation dedicated to the development and promotion of all genres and types of music in Europe.

In line with the "Five Rights of Music", human and cultural rights are upheld by the EMC by promoting support measures in the areas of music education, music creation, music performance, music participation, music production and music heritage.

A particularly important EMC project in relation to inclusion is SHIFT - Shared Initiatives for Training.

SHIFT¹³ 'Shared Initiatives for Training' provides training opportunities for cultural practitioners to collaborate and create ways to address global challenges. The partners have produced online manuals, guides and excerpts on the following topics: Cultural leadership, Environmental sustainability, Gender and power relations, Inclusion (Handbook, annotated bibliography, Interviews, Articles).

4. DEVELOPMENTS IN MUSIC EDUCATION

Making music with inclusive heterogeneous groups is nothing new! Here I can mention four important people in the German-speaking world - pioneers who have done impressive and inspiring work or who continue to stimulate and accompany the work.

¹¹ <https://www.imc-cim.org/about-imc-separator/five-music-rights.html>

¹² <https://www.emc-imc.org/>

¹³ <https://shift-culture.eu/>

Already in the 1920s, **Mimi Scheiblauer** (rhythmics teacher, student of Emile Jaques Dalcroze) worked with heterogeneous groups. In the impressive DVD documentary about her work she says:

"(...) we have not found anyone who would have been impossible to work with, (...) the ability to shape and form is always there. "

(Reni Mertens and Walter Marti 1966.)

She was firmly convinced that every human being has potential for development.

Here at the Mozarteum, **Wilhelm Keller**¹⁴, humanist, visionary, pedagogue and composer, was a professor at the ORFF Institute from 1963 - 1981. His great impact was evident in his attitude, his teaching, his further training and concepts for making music in heterogeneous groups as well as through numerous publications. His thoughts and their implementation were in many ways ahead of the inclusion movement.

In 1974 he wrote:

"There are no absolutely gifted or handicapped people! There are only individual dispositions to musical production, reproduction or reception ability. " (Keller 1974, p. 2)

And he postulated the right that all people should have access to music:

"Even a disabled person does not live by bread alone: he has the same right to enjoy life as all so-called normal or gifted people. Musical joy is an irreplaceable element of harmonisation, both of personal life and of living together. " (Keller 1996, p. 10)

In 1986, **Robert Wagner** founded the public music school in Fürth, Germany, which was inclusive from the beginning. Wagner is the director there as well as a pioneer and guide of inclusive music making, a teacher, author of various publications, lecturer and, since 2011, chairman of the Federal Specialist Committee on Inclusion in the Association of German Music Schools (VdM). He was the initiator and co-creator of the Potsdam Declaration of the Association of German Music Schools in 2014¹⁵, a declaration that is now valid for all music schools in Germany.

Here in Austria, I would like to mention **Helga Neira Zugasty** in particular, who has played a pioneering role in Austria for decades and initiated igmi¹⁶, the interest group for music and inclusion in Austria.

Trained as a special education teacher and rhythmics teacher, she has, for decades, been tirelessly committed to the right that people with disabilities receive adequate recognition and support in music education. Among many other activities, she initiated various ensembles including the "All Stars Band" at the University of Music and Performing Arts Vienna (mdw). She is a board member of the association "Ich bin ok", which brings together people with disabilities and artists from various fields. She taught for decades at the mdw at

¹⁴ Kallos, Coloman & Widmer, Manuela (2000): Portrait Wilhelm Keller, <https://www.youtube.com/watch?v=WJLdP15hV7I&t=250s>

¹⁵ https://www.musikschulen.de/medien/doks/vdm/potsdamer_erklaerung_inklusionspapier.pdf

¹⁶ igmi Interest Group Music Inclusive Austria: www.igmi.at

the Institute for Music and Movement Pedagogy / Rhythmics, with a focus on: Rhythmics in Inclusive and Special Education and is the author of several books as well as numerous professional articles.

In Austria, there is an increasing number of cooperations, conferences, more inclusive ensembles as well as courses in various training programmes on the topic of inclusive music making. There are also Erasmus projects, e.g. at the mdw and a new course 'Music & Inclusion' at the Anton Bruckner Private University, to name a few.

Developments at the University Mozarteum Salzburg¹⁷ :

Of the many developments at the Mozarteum University, I can only mention a few today.

At the Orff Institute¹⁸ , Department for Elemental Music and Dance Education, where I was a lecturer for a long time, the developments began with Wilhelm Keller. Building on the work of Keller and others, we - the team for 'Music and Dance in Social Work and Integrative Pedagogy' (MTSI) - have been able to further develop ideas, contents, methods and principles since 1988 and to set them down in the curriculum, for example in a specialisation that has been offered for over 20 years. The name and design of the specialisation has of course evolved and is now called 'Music and Dance in Inclusion and Diversity'.

There were and still are courses in fundamentals of inclusion as well as didactics and also specific teaching practice groups for students of elemental music and dance education and, since 2002, an in-service university course in this field. The inclusive band "Die kunterbunten 14-er" was founded by Michel Widmer in 2012, and there have been summer courses and specialist conferences and numerous field reports, articles and publications as well as 2 DVDs¹⁹ .

A special project is SPIEL RAUM MUSIK²⁰ , which was conceived by Stefan Heidweiler, a graduate of the Orff Institute, in 1996 and later developed further by others. This improvisation project for artists with and without support needs has taken place 10 times so far and was held again in Goldegg at the end of April 2022. There are various articles on this and an impressive film by Manuela Schuster about the 2016 project, which can be seen on the Mozarteum channel video platform: <https://vimeo.com/224333195>

New curricular developments reflect the mission and task of inclusion and diversity:

From winter semester 2022 there are new offers:

¹⁷ www.moz.ac.at

¹⁸ www.orffinstitut.at

¹⁹ http://www.moz.ac.at/files/pdf/publikationen/freiraum_booklet_en.pdf

http://www.moz.ac.at/files/pdf/publikationen/jung_geworden_en.pdf

both available from the Mozarteum: materialanforderungen@moz.ac.at

²⁰ [https://www.researchgate.net/publication/313560224_PLAY_SPACE_MUSIC -](https://www.researchgate.net/publication/313560224_PLAY_SPACE_MUSIC_-_An_Improvisation_Workshop_with_Musicians_and_Dancers_with_and_without_Additional_Support_Needs)

[_An_Improvisation_Workshop_with_Musicians_and_Dancers_with_and_without_Additional_Support_Needs](https://www.researchgate.net/publication/313560224_PLAY_SPACE_MUSIC_-_An_Improvisation_Workshop_with_Musicians_and_Dancers_with_and_without_Additional_Support_Needs)

In the Bachelor's programme Elemental Music and Dance Education there is a compulsory course "Fundamentals of Inclusion and Diversity". In the Master's programme Elemental Music and Dance Education there is the module "Community Music and Community Dance". In the IGP (Instrumental- und Gesangspädagogik) Bachelor's programme there is a compulsory course "Inclusive Music Making at Music Schools" and in the Master's programme at the Mozarteum there is a focus (compulsory elective) on inclusion as well as a new IGP Master's (at the Music Education department in Innsbruck) on "Making Music in Diverse Contexts".

5. THE IGMİ'S IMPULSE PAPER

The impulse paper Musik Inklusiv Österreich was produced in 2021 by the IGMİ (www.igmi.at).

igmi is:

an group of interested, competent music educators and musicians who are committed to music and inclusion in Austria. It has been a member of the Austrian Music Council since May 2021.

igmi would like:

to raise awareness of inclusive musical provision both in music schools and in educational institutions and in the musical leisure and performance sectors.

The IGMİ has asked itself the following questions:

Do ALL people in Austria have the right and the opportunity to learn how to make music and to participate equally in the musical life of society?

Does everyone really mean ALL, i.e. also those who need support, other methods, other approaches and frameworks?

Is it left to the attitude of responsible persons whether institutions are open and prepared for inclusive music making?

Does it depend on the commitment of the people with disabilities themselves or their caregivers whether active participation in an ensemble or learning to make music and other arts related to music at all is possible?

To address these questions, the core group of IGMİ 2021 developed a reference document, **the Impulspapier Musik Inklusiv (Impulse paper music inclusive Austria)**²¹, which is based on the Potsdam Declaration of the VdM (Verband deutscher Musikschulen).

²¹https://igmiat.files.wordpress.com/2021/12/impulse-paper-music-inclusive-austria_igmi_dezember-2021-en.pdf Published in German in: Musikziehung Jg. 75, Heft 1, März 2002 AGMÖ <http://www.agmoe.at>

The paper was sent to numerous persons in responsible positions in politics, education and the arts in Austria in January 2022. On the igmi website (www.igmi.at) the original paper in German can be found as well as an English translation and a short version in simple language.

The IGMI sees inclusion as a social educational mandate for the future and particularly emphasises the right to high-quality learning situations that correspond to abilities and needs. It understands "music" to include all related forms of expression such as vocal and instrumental music-making, dancing, rhythmics, elemental music-making, performance formats, music education, community music, community dance.

The impulse paper describes the **basic guiding idea of** inclusive music making, sets out essential **goals and demands** as well as **implementation strategies**. It emphasises that the shared learning called for in inclusion is an essential building block for social development characterised by humanity. It is to be recognised and implemented as a reference document for inclusive music culture in Austria.

The IGMI wants to set impulses, stimulate and support offers for inclusive music making and develop networks for exchange. The IGMI's impulse paper is to be recognised and implemented as a reference basis in the cultural and educational sector.

Finally:

INCLUSION MATTERS: It concerns ALL of us - we are all responsible for it.

Georg Feuser said:

"Inclusion (...) starts in the minds, and it starts in ours!" (Feuser 2015, p. 46)

"Imagine if (...) creating a future for us all" is the title of Sir Ken Robinson's book, now published posthumously. It emphasises: WE must imagine MUCH for the future in order to then be able to implement it.

It is our mission and our task.

For:

Music for ALL enables processes for the development of identity, personality and creativity for the whole of society (European Music Council 2020, p. 5)

Thank you for your attention.

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