

MUSIC AS A PRINCIPLE OF INCLUSION:

**A COMPARATIVE STUDY BETWEEN ECUADOR AND GERMANY
IN EARLY CHILDHOOD EDUCATION AND CARE**

by

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ABSTRACT

From an interdisciplinary perspective, the different discussions on the role and nature of music in human evolution and development are considered the core of a larger philosophical analysis of arts in education, as well as its impact on contexts of rehabilitation and inclusion in a global framework. This research compared Ecuador and Germany (NRW) in the field of early childhood education and care (ECEC), considering the question of music as a principle of inclusion at three main levels of qualitative analysis: policies, academics and practices. This comparative study considered the visions of policy-makers, scholars, parents and practitioners in the field of ECEC to represent their opinions about the question of music as a principle of inclusion and its relation to nature, evolution, function, development, caregiver-child interaction, rehabilitation, interculturality, inclusion, education for all and professional training. Research participants represented public, as well as, private and NGO's sectors. Regarding the methods, qualitative research consisting on literature review, data analysis from documents, interviews and focus groups from these mentioned three main sources levels were made. Among the main results of the comparative study are, a great interest in discussing professional training issues; cultural and identity values that Ecuadorian participants referred as relevant, whereas German participants remarked the emotional scope features of music. Concluding elements are that an in-depth philosophical analysis of music as a principle of inclusion in ECEC allows educators, families and researchers, amidst other social and political actors to participate in the inclusion shift within the ECEC community, as for caregivers to bond through music-making while impacting on the quality of ECEC services and the development and positive interaction in childcare.

TABLE OF CONTENT

ABSTRACT	i
TABLE OF CONTENT	ii
List of Figures	vi
List of Tables.....	viii
I. Literature review	9
1.1 Music	10
1.1.1 THE NATURE OF ART: Philosophical Perspectives on Art and Other Multidisciplinary Approaches	10
1.1.2. ORIGINS OF MUSIC: Several Theories on Evolutionary Musicology.....	37
1.1.3. BIOMUSICOLOGY: Music and Human Evolution.....	38
1.1.4. MUSIC, SOCIETY AND CULTURE	52
1.1.5. UNIVERSALS IN MUSIC	67
1.1.6. PHILOSOPHICAL PERSPECTIVES ON MUSIC EDUCATION	76
1.1.7. IMPLICATIONS FOR MUSIC THERAPY.....	97
1.2. Inclusion.....	103
1.2.1. SOCIAL JUSTICE AND INCLUSION: Approaching Democracy, Education, International Justice, Conventions and Policies	103
1.2.2. GLOBAL AGENDA ON INCLUSION: Inclusion’s Challenges Today.....	127
1.2.3. INCLUSIVE EDUCATION	133
1.2.4. CROSS-CULTURAL PERSPECTIVES AND OPPORTUNITIES.....	177
1.2.5. INTRODUCING UNIVERSAL DESIGN FOR LEARNING (UDL).....	191

1.2.6. EARLY CHILDHOOD INCLUSION	196
1.3. Early Childhood Education and Care (ECEC).....	205
1.3.1. CONCEPTS AND DEFINITIONS.....	205
1.3.2. SOME ECEC HISTORY	213
1.3.3. CONCEPTUALIZING ECEC	227
1.3.4. IMPORTANCE.....	232
1.3.5. CAREGIVING IN DEVELOPING COUNTRIES.....	239
1.3.6. QUALITY IN ECEC.....	242
1.3.7. ECEC TODAY.....	259
1.3.8. CHALLENGES AND FUTURE AGENDA	267
1.3.9. PROFESIONALIZATION IN ECEC	279
II. Comparative Study	295
2.1. The Context of Ecuador and Germany.....	296
2.1.1. Introduction.....	296
2.1.2. Geography of Ecuador and Germany.....	296
2.1.3. Brief History.....	302
2.1.4. Economic Facts	303
2.1.5. Demographics and Culture.....	308
2.1.6. Politics and Government.....	315
2.1.7. Human Rights.....	316
2.1.8. Religion.....	319
2.1.9. NRW.....	320
2.1.10. Education in Ecuador.....	322
2.1.11. Education in Germany.....	334

2.1.12.	Inclusion in Ecuador	347
2.1.13.	Inclusion in Germany	353
2.1.14.	Music Schools in Ecuador	358
2.1.15.	Music Schools in Germany	361
2.2.	Research Methodology	364
2.2.1.	Introduction	364
2.2.2.	Context of the inquiry	365
2.2.3.	Questions of the inquiry	366
2.3.	Research Strategy and Design	368
2.3.1.	Sampling Design and Selection Process	370
2.3.2.	Methods and Instruments for Data Collection	372
2.3.3.	Data Analysis	376
2.4.	Comparative Study Results.....	383
2.4.1.	Presentation	383
2.4.2.	Music and Inclusion Categories	383
2.4.3.	Study Codelines.....	394
	Germany Focus Groups Transcripts Codelines	395
2.5.	Discussion of the Findings	396
2.5.1.	Overview of the Study.....	396
2.5.2.	Interpretation and Discussion of the Findings.....	398
2.5.3.	Contributions to the Field and Implications to the Practice	416
	Conclusions and Recommendations.....	418
	REFERENCES.....	423

APPENDIX 444

 A1. Interview and Focus Group Guidelines 445

 A2. Grid of Research Participants and Sources Code Index 447

 A3. Category System 448

 A4. Grids Diagram Overview 461

 A5. Focus Groups Transcripts Codelines 470

 A6. Word Count: Comparative Study 473

 A.7 UDL Guidelines Graphic Organizer 474

 A8. Full Transcripts (S1-S18) 475

List of Figures

Figure 1. Historical/cultural influences on services for the developing child based on Bronfenbrenner (1979, as cited in Anning & Edwards, 2006, p. 4).....	228
Figure 2. Role of the teacher and role of the child (Weikart, 2000, as cited in Siraj-Blatchford, 2004, p.139).	244
Figure 3. Pedagogy framing and curriculum classification (Weikart, 2000, as cited in Siraj-Blatchford, 2004, p.139).....	245
Figure 4. Physical Map of Ecuador and Germany (freeworldmaps.net 2019).....	297
Figure 5. Political Map of Ecuador (nationsonline.org, 2018).....	298
Figure 6. Administrative Map of Ecuador (nationsonline.org, 2018).....	299
Figure 7. Political Map of Germany (source: nationsonline.org, 2018).....	300
Figure 8. Administrative Map of Germany (source: nationsonline.org, 2018).....	301
Figure 9. Ethnic self-identification of Ecuadorian’s Population (Census 2010).....	309
Figure 10. Ecuador’s Population Growth (World Population Prospect, 2019).....	312
Figure 11. Germany’s Population Growth (World Population Prospect, 2019)	312
Figure 12. Ecuador Age Breakdown (Encyclopaedia Britannica, 2016)	313
Figure 13. Ecuador Urban and Rural Population (Encyclopaedia Britannica, 2016) ...	313
Figure 14. Religion in Ecuador (Census 2010).	319
Figure 15. Demographic description by State, until December 31st, 2018 (a). (Statistisches Bundesamt Deutschland, Statistical Offices of the German States, 2019).	321

Figure 16. Demographic description by State, until December 31st, 2018 (b). (Statistisches Bundesamt Deutschland, Statistical Offices of the German States, 2019).	321
Figure 17. Net attendance rate in EGB by ethnic self-identification 2006-2017.....	325
Figure 18. Net attendance rate in BGU by ethnic self-identification 2006-2017.....	325
Figure 19. Net attendance rate GBS and BGU by area 2006-2017 (INEVAL 2018, p. 55)	326
Figure 20. Literacy by area in Ecuador 2006-2017 (INEVAL, 2018, p. 35).....	327
Figure 21. Literacy rate in Ecuador from 2007 to 2016 by gender. (World Bank, 2019)	328
Figure 22. Enrolment distribution in the UE in 2011 by level and sector (El Pais, 2014).	333
Figure 23. Education system organization by ages in Germany.	335
Figure 24. Education System structure by levels in Germany.	335
Figure 25. "From school to the world of work" chart (BMBF, 2017).	336
Figure 26. New entrants to different VET sectors between 1995 and 2015. (BMFB 2016, p. 9).....	338
Figure 27. Education Context in Germany (BMBF, 2016, p. 6).....	342
Figure 28. Children with disadvantages in Germany (BMBF, 2016, p. 7)	342
Figure 29. Day care children in Germany between 2006 and 2015 (BMBF, 2016, p. 8)	345
Figure 30. Step-by-step model for the research process (Mayring, 2014, p. 15).....	367
Figure 31. The Data Analysis Spiral (Creswell, 2007, p. 183)	382

List of Tables

Table 1. An overview of music therapeutic care initiatives (Ridder, 2005, p. 71).....	101
Table 2. Comparison of traditional and inclusionary approaches	148
Table 3. A composite view of inclusion (Booth, Nes & Strømstad, 2003, p.169).....	166
Table 4. The planning framework (Booth, Ainscow & Kingston, 2006, p. 9).....	202
Table 5. A way of organizing the index process (Booth, Ainscow & Kingston, 2006, p. 16).....	203
Table 6. Economic traits of Ecuador and Germany.....	303
Table 7. International Monetary Fund economic indicators per country, Ecuador 2018.	308
Table 8. International Monetary Fund economic indicators per country, Germany 2018.	308
Table 9. Population estimates based on interpolation of World Population Prospects data.	311
Table 10. Comparative general information about Ecuador and Germany.....	314
Table 11. Ratification Status for Ecuador (OHCHR. Org, 2019)	317
Table 12. Ratification Status for Germany (OHCHR. Org, 2019).....	318
Table 13. Enrolment distribution by level and sector in Latin America (SITEAL, 2019).	333
Table 14. Research Documents and Subject Examination	371
Table 15. Research participating Institutions Representatives	371
Table 16. Research ECEC Institutions	372
Table 17. Grid of Research Participants and Code Index.....	375

I. Literature review

1.1 Music

1.1.1 THE NATURE OF ART: Philosophical Perspectives on Art and Other Multidisciplinary Approaches

Between the questions of what life is and what is its meaning, there is an important difference, just as there is in asking these questions regarding art. The first difference deals with theorizing about a subject and the second one with defining it. This is how Davies (2007, pp. 30-31) introduces several other fundamental topics in the philosophy of art, the distinctive character of artworks and the elements involved in understanding them as art.

About the nature and definition of art and the evolutionary advantages of making and consuming art, Davies claims that “there is an historical imperative that directs the trajectory of art –making” (p. 9) and proposes essential distinctions for art theorists. Regarding the nature of art, he details the following differences:

Some philosophers of art have argued that art is global in its occurrence and have considered whether it is better thought of as a natural as opposed to a cultural kind. And if we were to seek a source for the claimed universality, it would likely lie in our common biology and shared evolutionary circumstances (...) in arguing for the universality of art, it is not necessary to demonstrate that all arts or artworks have something in common in terms of which they can be defined or that given works always trigger a uniform response. (p. 27)

Townsend and Wicks (as cited in Davies, 2007, p. 27) suggest that eighteenth-century aesthetics described a group of aesthetic properties that include the beautiful and the sublime which were thought of as being objective properties of objects, having therefore the power to produce the response of pleasure and awe in observers. They were also “available to perception and in many cases could be recognized without background information or reflective cognition about the nature or function of the items in which inherit” (p. 27). If this view was correct, according to Davies, aesthetic properties would then have a universal interest independent of cultural variation and could also be recognized and appreciated across cultures. The universal aspect would be displayed as long as art arose out of this natural concern with the aesthetic and this would only require, following Davies’ perspective, that all art at its origin reflected a concern with such properties and that such properties were often present and of interest in works of art (p. 27).

Davies states that what were usually called “aesthetic properties” after controversial claims of their traditional use, have been replaced somehow by what now is called “artistic properties”, challenging also the idea that different times or cultures share a concept of art (p. 28).

He proposes a classification of the several definitions of art or of the work of art. According to him, each definition belongs to one of the following three types; functional, procedural, and historical.

According to the functionalist, something is art if it is made to serve the point or function that is distinctive of art. Usually, this function is

said to be that of producing an aesthetic experience (Beardsley, 1983, Lind, 1992, Anderson, 2000) or of generating aesthetic properties (Zangwill, 1995b). By contrast, the proceduralist maintains that something becomes art as a result of undergoing various social processes, just as someone becomes married as a consequence of undergoing a particular ceremony. The most developed and discussed version of a procedural definition is George Dickie's institutional theory (Dickie, 1974, 1978). Moving now to the third category historical definitions insists that something qualifies as art by standing in an appropriate relation to earlier artworks. The defining relation has been identified as a matter of stylistic continuity or derivation (Carney, 1991, 1994), of being intended for regard in a way appropriate to earlier art (Levinson, 1979, 1989, 1993), and of providing an intelligible continuation in the narrative that makes a coherent history of art's production (Carroll, 1988, 1993a, 1994, 1999: 249-64). (Davies, 2007, p. 37)

Davies considers it worth asking how the debate has progressed towards consensus around this subject in recent decades. Stecker (as cited in Davies, 2007, pp.37-38) points out that it has in several fronts, but despite this progress, it is unlikely that disagreement between philosophers, artists and the public will disappear.

Considering this as a starting point, it will be possible to reveal throughout these pages, how tendencies are displayed among theorists and how consensus matters for further research.

The Cluster Theory of Art

Gaut (as cited in Davies, 2007 p. 39), offers a cluster theory of art where ten criteria for art features: (1) possessing positive aesthetic properties, (2) being expressive of emotion, (3) being intellectually challenging, (4) being formally complex and current, (5) having a capacity to convey complex meanings, (6) exhibiting an individual point of view, (7) being an exercise of creative imagination, (8) being an artifact or performance that is the product of a high degree of skill, (9) belonging to an established artistic form, and (10) being the product of an intention to make a work of art. The satisfaction of any of these criteria or the combination of any of them is sufficient for something being considered art. The main value of the cluster theory, according to Gaut, is the possibility of anti-essentialism within aesthetics.

“Art cannot be defined while demonstrating how artworks come to be grouped together under the concept” (Gaut as cited in Davies, 2007, p. 40). The cluster account is anti-essentialist at heart according to this. But Davies, on the other hand, considers his arguments inappropriate and discards this possibility by saying that it actually points to the opposite, that is to say, to essentialism. Because for him, this theory allows for many different ways in which something could qualify as an art work, and it demonstrates that art cannot be defined while revealing how art works are grouped together under one concept. For Davis, the cluster account constitutes a serious issue for that it provides a reasonable description for what kinds of things can make something art. “Rather than counting against essentialism in aesthetics, it indicates another way for essentialism to be true” (Davies, 2007, p. 42).

Cluster theories can be juxtaposed to Dissanayake's anti-essentialist position according to Davies, and this will be discussed later in this section after making some distinctions on functional and procedural definitions of art.

Functional and Procedural Definitions of Art

According to functionalism, art is characterized by its capacity to generate an aesthetic experience. By contrast, the proceduralism states that for something to become an art work it is necessary to fulfill the condition of being baptized by the authority that confers this art status on the piece, this authority thereby informally assuming a structured role in the art work.

The question whether these two approaches to art's definition are opposed arises; the answer to which relies on its complementarity, where the procedures by which art's status is conferred might always come along with art's functions. However, for Davies, these two approaches to art's definition differ in three main aspects: (1) the status of Hard Cases, (2) Descriptive and Evaluative definitions and (3) Definition and the Importance of Art. Aside from these two approaches, which could be considered part of the debate in western societies, non-western definitions of art are also relevant to this discussion (pp. 43-50).

Non-Western Definitions of Art

“It has been held by some anthropologists (Maquet, 1971, Graburn, 1976, & Kasfier, 1992), for example, that there is no non-Western art. The concept is a Western one. Other cultures have different, possibly parallel concepts of their own. The artifacts of non-Western cultures

become art only by being appropriated by Westerns to their own art institutions”. (Davies, 2007, p. 53)

Many non-Western societies must lack the concept where art works are made for contemplation far away from social concerns, for their approach and attitude are different. For these non-Western societies, all artifacts or performances are created to meet socially useful functions, for instance, as demonstrated by what has been documented around religious rituals, decorated items for domestic use, songs to light the burden of repetitive labor, and so on, so nothing is created solely for the aesthetic contemplation purpose, and sometimes, contrary to Western considerations of the intrinsic values of art, artwork is not preserved after serving the aims for which they were created (Davies, 2007 and Dissanayake, 1995).

In some cases, another argument to claim that non-Western societies lack a proper definition of art relies on a linguistic claim: there is no single term that translates the concept of “art” used in the Western world, although, the fact that there is not a solitary term that describes art does not mean that there is not a concept about art in non-Western societies. The reference might be broader and could cover all ritual artifacts or all crafts and art works.

Another common argument regarding non-Western societies’ definition of art resides on the notion that traditional societies are unconscious of their culture. Without a confrontation with the “other” it seems like they do what they do disregarding the history of their practices. In this vein, contrasting results on the construction of culture and self-definition. (Fabian, as cited in Davies, 2007, p. 55) Davis finds this utterance absurd, unacceptable and insulting for many reasons. He rejects the inability of cultural outsiders

to recognize or understand how non-Western societies share relevant values that do not require the identification or judgments of Western instances.

The crucial argument for Davies deals with the fact that non-Western artists and other members of their culture are vitally concerned with the aesthetic nature of what they produce, and as these products achieve a great aesthetic character, their culture appreciates the value of displaying them. From his point of view, this account displays an important virtue: it stresses aesthetic properties, qualities such as beauty, balance, tension, elegance, serenity, energy, grace and vivacity. He argues that traditionally, philosophical aesthetics have conceived of aesthetic properties not only as central to the character of art but also as a non-requirement for their apprehension as a detailed form of knowledge of the social context of production. Furthermore, if (some) non-Western items qualify as art by virtue of displaying humanly produced aesthetic features, this allows him to explain how outsiders, despite their ignorance of the wider-historical context in which such items are created, might recognize them for the art works they are. To put the claim more broadly according to Davies: “there is a transcultural notion of the aesthetic; aesthetic properties have interest and appeal for humans in general.” (p. 60).

Much more often in non-Western cultures art works serve socially useful purposes in rituals and the like. They are for *use*, not contemplation (...) in summary: the care devoted to the production of art typically concerns features of the kind that is called “aesthetic”.

That is, the creatures of art within the culture make some of their choices for the sake of creating qualities that are aesthetically pleasing (Davies, 2007, p. 61).

First Art and Art's Definition for Davies

Some of the current philosophical definitions of art share a recursive form and thereby acknowledge the historical reflexivity of our current concept. Something is an art work if and only if it stands in a certain relation guarantying its continuity with past art works. Proponents of these theories differ about the defining relation that, through reference, repetition, amplification, or repudiation, ties the current piece to its artistic predecessors (Davies, 2007, p. 68).

According to Davies, art should be distinguished from two things with which it could be confused: "(a) it must be distant from the progenitors from which it sprang (...) (b) first art should be distinguished from mid-life art" (p. 69). For him, "the value of art is held to be intrinsic and self-regarding" (p.87). He distinguishes how evolutionary theory might take one of these three approaches to art: (1) ignore it, regarding it as a local and cultural phenomenon; (2) describe it as a spin-off from, or as an incidental byproduct of adaptive behaviors; or (3) regard art as a behavior selected by evolution because it directly improves the reproductive potential of those who have it. And Dissanayake's theory responds to this third approach (p. 106).

She stresses the importance of community, mutual support, and collaboration for reproductive success. We are evolved to seek and find satisfaction and significance in our connectedness to others. (...) Human reproductive success requires stable social life and improves as that life provides significance and emotional support over people's lifetimes. And that's why art was adaptive. (p. 109)

Davies' vision of Dissanayake's theory fits the version of art in which behaviors are directly adaptive, meaning that they have become innate, old, universal, and a source of intrinsic pleasure. She remarks nevertheless the stronger view according to which the behavior is selected at the individual level, and not at the group one, making it available to everyone as a potential behavior shared by all humans' disposition. Davies claims that this broad assumption makes her theory vulnerable, from the perspective that a pre-theoretic notion of art is then supposed to be shared across cultures and history. Besides, the alternative that challenges this vision consisting of art as a comparatively recent creation of European culture (pp. 107-108). Though she remarks in her work the notion of art as it is known nowadays was inexistent in the past.

Davies (2007) refers to Dissanayake's theory (2000) and highlights:

Arts are so deeply integrated into human lives that people are as likely to identify themselves in terms of their affiliation to kinds of arts as to nations, cultures, sports, political perspectives, ethnicities and religions. (...) Among the ethological theories of which I know Dissanayake's is the strongest candidate for meeting this requirement (...) Dissanayake regards the past with a deep nostalgia born of her sensitivity to the cost imposed on us by the elevation of technology, individualism, hedonism, and an artificial environment that shields us from the psychological, physical, and social realities of existence (p. 110).

Davies addresses the fact that if evolutionary theory is able to contribute to the understanding of art and what it does, it must be also able to respect and address the

centrality of art in most people's lives. He revises the main aspects of Dissanayake's theory, examining details of her interdisciplinary approaches to art and discarding some conjectures that aren't clear for him or create some sort of incoherence. But furthermore, Davies' critiques on Dissanayake's evolutionary aesthetics intend to discuss the fact that for an ethologist, a deeper narrative was required in terms of common ancestral art's distinctive nature and culture, as well as proto and early artistic activity, so that the continuity between the past and the present can be recognizable (p. 118). Dissanayake's theory is perhaps one of the most remarkable proposals among music theorists and her multidisciplinary perspectives makes her an opportune contribution to the matter of music as a principle of inclusion research.

1.1.1.1. Dissanayake's Theory of Arts

The core of art, resulting from Dissanayake's theory and to define where art comes from and why, relies on the relationship of "making special" and art. This "making special" phenomena is explained by Dissanayake and reflects the biological processes that that allows to reconcile culture and nature and understand the arts as means of enhancement. Her question is centered into what the contribution of arts to evolution is, since all human societies, past and present, so far known, make and respond to art. It must contribute something essential to human life on her perspective, giving hominids an advantage over their competitors as they evolved, and these behaviors must come from predispositions that shaped functional aspects of human design.

Dissanayake (1995) was first led to develop the concept of making special because of her dissatisfaction with Western cultures' general perplexity surrounding the notion of art, reflecting this conclusion's inadequacy of the available speculations about the role of the

arts in human evolution. For her, it seemed that if evolutionists did not recognize *Homo Aestheticus*, that is, could not satisfactorily explain how and why art was a human universal and could view it only as an epiphenomenon, their concept of art itself must be aberrant, because something so widespread, pleasurable, and obviously important to those who did it should not be so inexplicable (p. 53).

For Dissanayake, it was necessary to separate art for play from art for ritual, so she returned to the quality in the arts of all times and places as being *extra-ordinary*, outside the daily routine and not strictly utilitarian even when it was considered “necessary” to their practitioners. According to her, here is the point where evolutionary explanations broke down because something “*nonutilitarian*” should not have been selected. So, the best word for this characteristic of the arts, as Dissanayake describes, seemed to be *special*. The word *extraordinary* for Dissanayake would have been too easily read as “astonishing” or “remarkable”. Furthermore, *unnecessary* and *nonutilitarian* emphasize what arts are not. *Special*, on the other hand easily encompassed a variety of what is done in making the arts that is different from making non-arts: embellishing, exaggerating, pattering, juxtaposing, shaping and transforming. Besides, “special” denotes a positive factor of care and concern that is absent from the other words. Appealing as well to emotional, perceptual and cognitive factors, are all these factors of our mental functioning.

Dissanayake (1995) considered that most, if not all societies, value agility, endurance and grace in dance; sonority, vividness and rhythmic or phonic echoing in language; and resonance and power in percussion, as she describes in her example of a group of natives from Papua New Guinea, among several other examples of cultural practices around the world (p. 54). Dissanayake considers that arts are an evolved behavior.

In addition to elements that appeal to the senses, especially vision and hearing, there are other elements that please the cognitive faculties like repetition, pattern, continuity, clarity, dexterity, elaboration or variation of a theme, contrast, balance, proportion. Dissanayake argues that these qualities have to do with comprehension, mastery and enhanced security to make something special.

She thinks of our response to “specialness” in the aesthetic sense (sensorially and emotionally, as well as intellectually) as gratifying and special probably evolved together with other responses to “specialness”. However, “to evolving humans, as to those living in pre-modern societies today, the “aesthetic pleasure” derived from making special is not perhaps so easily separated from the “message” it packages as it has become in Western art today” (pp. 55-56).

It seems relevant to differentiate that in its original context, art was necessary and utilitarian, although contemporary aesthetic and evolutionary theory consider making and responding to aesthetic specialness to be non-utilitarian or “more than necessary”.

The psychobiology of aesthetic responses, according to Dissanayake, can be tracked way back in history to the emergence of the obstetrical dilemma.

1.1.1.2. The Obstetrical Dilemma

Brain growth outside of the mother’s womb size triples from birth to four, and a human infant brain continues to grow and mature outside the womb. (Mithen, as cited in Dissanayake, 2012, p. 14). A nine-month pregnancy versus an eighteen- to twenty-nine-month which is common among other mammals, equal greater cares and more time demanded to the mother to stay around their children providing constant care.

Dissanayake's position regarding the obstetrical dilemma fundamentally refers to the fact described by many other authors, stating that: "Humans differ from other primates in terms of neonatal development. Our neonates are born with the least-developed brains of any primate, with brains less than 30% of adult size" (DeSilva and Lesnik as cited in Dunsworth et al., 2012, p. 15212). The term "secondary altriciality" was coined by Portmann (as cited in Dunsworth et al., 2012, p. 15212) to describe the distinct state of human neonates in comparison with the kind of primary or primitive altriciality experienced by other mammals and derived with respect to primate precociality. Human neonates are neurologically and behaviorally altricial. Dunsworth et al. (2012) nevertheless, present current data which challenges components of the obstetrical dilemma. They propose a different explanation for the timing of human birth where human gestation length, neonatal size, and altriciality are the consequences of a constrained maternal metabolism instead of a pelvic constraint (p. 15212).

The evolutionary anthropologists Rosenberg and Trevathan (1995), present a revisited version of the obstetrical dilemma, claiming that bipedalism, a large brain, and the delivery of the infant in a helpless state are exclusively human attributes that established a set of constraints resulting in the unique way that humans give birth (p. 161). Further research led the authors to suggest that along the history of continual adaptations to constrain in human birth, one behavior may have reduced mortality:

One result of the anatomical changes in the pelvis and concomitant changes in the way human babies are born is that birth has been transformed from the solitary event that it is for nonhuman primates and other mammals into a social and cultural event. This is a result of

the fact that the human infant emerges from the birth canal facing away from the mother, which, as noted previously, hinders her ability to help her child. The presence of another individual who can assist in the final stage of delivery reduces the risk of mortality for the infant and probably for the mother as well. Thus, as the modern process of birth evolved, selection began to favor hominid females who sought the assistance of others during birth. Although the proximate causes of seeking companionship during birth include pain, fear, other emotional stress, or conformity to cultural norms, the ultimate cause of this behavior may be that it reduces mortality. (p. 168)

The evolutionary psychologist Ian Cross has adopted a similar position to Dissanayake's theory, based on ethological cognitive scientific and archaeological evidence and supported by "the premise that altriciality and social complexity appear directly related in primates; the more complex the social organization of a species, the longer the juvenile period" (Joffe as cited in Cross, 2012, p. 661). He claims, in regard to music for instance:

Music can be thought of as a way of extending into the adult repertoire of thought and behaviour the benefits of juvenile exploratory behaviours and cognitions and of regulating their expression, and hence viewed as an adaptive consequence, an exaptation, which arises from processes of progressive altricialization and stage-differentiation in the later hominin lineage. (p. 661)

Music appears to be a human universal, according to Cross (2012, p. 664) who has intensely revised related literature leading to different evolutionary roots of music but remain more likely to contribute to future research.

Considering the evolutionary history of the human body, Lieberman (2014) refers to the imperative claimed in this matter by the famous pioneer geneticist Dobzhansky who wrote: “Nothing in biology makes sense except in the light of evolution” (p. 16). In his book: “The Story of the Human Body” he addresses the fact that life consists mostly in the process by which living things use energy to make more living things. For Lieberman (2014) “adaptive features, by their very nature, tend to increase in frequency from generation to generation, causing change over time” (p. 9).

Evolution, in addition, isn't just about biological evolution. How genes and bodies change over time is incredibly important, but another momentous dynamic to grapple with is *cultural evolution*, now the most powerful force of change on the planet and one that is radically transforming our bodies. Culture is essentially what people learn, and so cultures evolve. Yet a crucial difference between cultural and biological evolution is that culture doesn't change solely through chance but also through intention, and the source of this change can come from anyone, not just your parents. (p.19)

Culture can therefore, according to Lieberman, evolve with breathtaking rapidity and degree after modern humans first evolved 200,000 years ago. Since music also takes part of the culture, it is worth asking whether this natural trait evolved in multiple ways for its cultural condition and how it still does. During the last hundred generations, two historical transitions are important for how our environmental conditions changed into the way of modern living: agriculture and the industrial revolution. The interaction between human

bodies with those shifts in the environment, derived from these moments, were especially beneficial for having more children, but for others turned into diseases caused by contagion, malnutrition, and a lack of physical activity. Since cultural evolution is now the dominant force of evolutionary change acting on the human body, it follows as Lieberman declares, that we can better understand why more people are getting sick and how to prevent these illnesses by considering the interactions between cultural evolution and our inherited and still-evolving bodies (p. 20).

Lieberman, (2012) answers the question about how brains got bigger in the human genus remarking that two major ways to grow a larger brain existed: to grow it for longer or to grow it faster, and compared to apes, we do both.

At birth, a chimpanzee's brain is 130 cubic centimeters, and then it triples in volume over the next three years. Human newborn brains are 330 cubic centimeters and then quadruple over the next six to seven years. So we grow our brains twice as fast as chimps. (...) Big brains also complicate birth. A human newborn's head is about 125 millimeters long by 100 millimeters wide but the minimum dimensions of a mother's birth canal average 113 millimeters long and 122 millimeters wide. (p. 108-109).

The biggest benefits of bigger brains, according to Lieberman (2012), were probably for behaviors that archaeological records cannot detect: One set of added skills must have been an enhanced ability to cooperate. "Humans are unusually good at working together: we share food and other crucial resources, we help raise one another's children, we pass on useful information, and we even sometimes risk our lives to aid friends or even

strangers in need” (p. 110) explains Lieberman, who adds: “cooperative behaviors, however, require complex skills such as the ability to communicate effectively, to control selfish and aggressive impulses, to understand the desires and intentions of others, and to keep track of complex social interactions in a group”(p. 110). Thus, one of the apparent benefits of bigger brains during evolution is to help humans interact cooperatively with one another, and often in large groups, as was required.

1.1.1.3. Mutuality and Attachment

Regarding how mutuality may have originated, in her book “*Art and Intimacy*”, Dissanayake (2012) explains that from human evolutionary history it is well known that our hominid ancestors, distinct from our ape cousins, walked upright on two legs and that bipedality required an amount of corresponding anatomical changes, including adjustments in the bones, muscles, and other tissues of feet, legs, and hips to enable an improved walking and running (pp. 13-14). These changes that lead to upright walking allowed for other useful adaptations: “for example it freed the hands for caring and gesturing, and it undoubtedly contributed to changes in habitat and way of life that promoted larger brains, the second trend”. Hominid brains more than double in size over four million years. “Obviously there was a conflict at the time of childbirth between a large-brain infant and the narrow pelvis shape necessary to support an upright walker, requiring several other adaptations that would ease the risk from both mother and infant” (p.14). There were also changes to the female pelvis, its shape and flexibility allowing it to even be able to open slightly at the time of birth, and babies developed a large fontanelle that permitted the head bones to be temporarily compressed during the process of birth, also altering their brain growth patterns.

The adaptive anatomical and physiological changes that made these earlier births possible would have been accompanied by behavioral adaptations too. Because human infants were helpless for a far longer time after birth than infants of any other species, they required prolonged attention and care. Mothers and infants who found ways to develop and sustain intense affective bonds would have been at an advantage over mothers and infants who did not. (p. 14)

In face to face play, for human mothers and infants today, the characteristic “baby talk” deals with something quite specialized and unconscious: using rhythmic head and body movements, gestures, facial expressions and vocal sounds the mother and baby mutually create to maintain communicative sequences that show patterns over time, such as, turn-taking, simultaneity or synchronicity. Through this communication is not only emotional information exchanged, but also emotional stage-sharing or *attunement*. Without being aware of this complexity, this process is pleasurable, joyous, captivating and fun for both mother and baby (Dissanayake, 2012, p. 15).

Throughout Dissanayake’s work “*Art and Intimacy*” she suggests that these interactions were developed during human evolution because they fostered and sustained emotional bonds (“love”) between a mother and her baby that motivate her to provide lots of care and attention to enable the infant’s survival. The author points out that this “instinctive” love seems to be enough for most mammals, but it might not be enough in higher primates. For this reason, mothering in humans is innately predisposed. Additionally, for the babies to be perceived as being distinctly lovable guarantees them the care in this extremely long period of helplessness, therefore their most precociously major brain functions are those

which communicate needs, feelings and motives to other persons and lead these others to present the world to the child in precisely regulated ways (Trevarthen, as cited in Dissanayake, 2012, p. 16).

Many suggestive features of the mother-infant engagement are shared by other kinds of performances like dance, music, poetic language, etc., even visual arts partake in these elements because of their overlapping analogical associations with sensory and kinetic experiences.

That humans have an inborn capacity for engaging in and responding to the arts may seem even more astonishing to a contemporary reader than having a native capacity for mutuality. Evolutionary scientists, like many other members of society, often seem uncomfortable with the arts, just as they seem to be uncomfortable with emotion and what cannot be verbalized. (Dissanayake, 2012, p. 17)

Dissanayake considers that even in societies where the arts are not taken seriously, they still provide ways for belonging, meaning, competence and an enlargement of the sense of being. In fact, she would structure this relationship between love and art as follows: mutuality, belonging, finding and making meaning, “hands-on” competence, elaborating and taking the arts seriously. Regarding mutuality, she refers to a more embracing view of reproductive success and considers human mothers and infants to share an emotional relationship of mutuality, which is expressed, coordinated and elaborated in interactive behavior becoming increasingly indispensable. She asserts that most studies of human reproductive success overlook or are unaware of this important fact.

She also mentions that most people take human mother love for granted, although it was an important adaptation for evolution. Until the 1960's, psychologists used to call it "maternal emotion" even relating it to the conditioning of pets that progressively came to love the person who cared for and looked after them (Dissanayake, 2012, p. 28).

This idea was gradually abandoned with further studies by ethologists and psychiatrists who realized that there is a positive need for infants to form what is been called *attachment* with caretakers, for example in orphanages, young children normally choose a favorite person of the staff even if others would feed and take care of them, which is contrary to previous assumptions of simple conditioning and positive stimulus, such as food or care.

The attachment theory was primarily developed by Bowlby and Ainsworth, drawing on concepts from ethology, developmental psychology, and psychoanalysis. Bowlby revolutionized the way a child's bond to the mother was seen and its disruption through separation, deprivation, and bereavement. Ainsworth contributed to this with the concept of the attachment figure as a secure base from which an infant can explore the world and formulated the concept of maternal sensitivity to infant signals and its role in the development of infant-mother attachment patterns (Bretherton, 1992, p. 759).

According to the psychologist Trevarthen, (as cited in Dissanayake, 2012, p. 29), this predisposition of *innate intersubjectivity*, can be seen as a fundamental inborn readiness for the baby to seek, respond to, and affect the mother's provision of not only physical protection and care but also emotional regulation and support, that is, her provision of companionship. Among many other studies, it is clearly shown how mother and child engage in a mutually improvised interaction based on innate competencies and sensitivities that sometimes is called "baby talk".

This baby talk consists of a complex interaction that starts on the first weeks of a newborn's life where human mothers and other adults modify their behaviors around infants, such behavior differs from what they would normally do around older children or adults, which is very characteristic of most mothers' vocalization and facial expressions, gestures and movements to the baby being exaggerated and rhythmic so babies correspond with sounds, expressions and movements of their own. This special pleasure is shared by the mother and the baby and it is more powerful because it is not felt alone, such as thoughts, because together it is mirror and shared. These kinds of conversations show special vocal registers: higher, softer, readier, a singsong tone of voice, the ups and downs are much more labile and exaggerated than the contours of ordinary speech to other adults (Fernald, 1992 as cited in Dissanayake, 2012, p. 30).

Words are organized into phrases and the utterances are rhythmic and highly repetitive, smiles and eye contact are proof of the awareness that is displayed during this interaction, nevertheless no one knows exactly when in human evolution this exactly happened (Leakey, as cited in Dissanayake, 2012, p. 30). This author claims that *Homo Erectus* of 1.7 million years ago showed intense parental care. Greenspan (1997, as cited in Dissanayake, 2012, p. 40) posits that among the benefits of baby talk, this interaction also provides intellectual, linguistic and cultural practice. When babies are able to anticipate what comes next in a familiar sequence or when the climax will occur they experience fulfillment for being able to recognize patterns in the behavior of others, which is essential to social and intellectual competences to comprehend and predict others' behavior. All this prepares them for eventual spoken language and contributes to their ability to understand and produce meaningful sounds (Kuhl et al., as cited in Dissanayake, 2012, p. 40).

Humans are not biologically or psychologically prepared for being unloved and unwanted. (...) Mutuality with other individuals and belonging to a group are as necessary to human life as food and warmth. They are emotional food and warmth (...) We humans evolve to be lovable and to attune ourselves to others from the moment we are born (...) as it feels good to love and be loved in mutuality by another, it feels good to be valued by and validated in a group. (Dissanayake, 2012, p. 51)

In humans, she claims, the rhythms and modes that characterize mother-infant interaction also seem to have provided raw materials that have been used for building relationships outside the parental association which, in turn, help individuals to identify with a/their social group. It is this sense of belonging that then makes it possible for the group member to acquire a sense of meaning and competence for his or her life (p. 52).

According to Dissanayake's observations, "in the infancy of the individual as in the infancy of the species, "meaning" is equivalent to biological importance, that is, importance to survival. (...) an infant does not create meaning so much as recognize what is meaningful: security, warmth, physical and emotional nourishment" (p. 73). Here resides the importance of Dissanayake's contribution to both natural and social sciences.

In summary, Dissanayake finds the **mother-child interaction** to be a ritualized behavior and **baby talk** an adaptation of the behavior that emotionally bonds a mother to her child. This reinforces the love of the mother for her baby in a reciprocal way (where neurological circuits show states of happiness and filiation). The use of an emphatic voice is predominant over a frightening one, as well as rhythmic movement over vocalization.

The characteristics that took baby talk to collective ritual include: formalization, repetition, exaggeration and elaboration in order to have one's attention and keeping the interest and manipulating emotion.

In premodern societies, according to Dissanayake, this mother-infant interaction of emotional bonding is reproduced by participating together temporarily, and this is shown throughout the display of visual, vocal and kinesthetic arts. It is crucial to mention that children practice this while playing. So, making special means going from ordinary to extraordinary.

This is how Dissanayake underlines the universality of aesthetics through her work. Neurosciences for instance, as it will be further explained, assure that the processing of visual, vocal and movement signals of the mother occurs in the same center and allows temporary coordination but also relieves anxiety and stress.

1.1.1.4. Mothers and Others

Perhaps what Davies expected from Dissanayake's theory can be explained by the sociobiologist Sarah Hrdy, who is also an ethologist. In her book *Mothers and Others* (2011), Hrdy explains the evolutionary origins of mutual understanding, arguing that mother apes, chimpanzees, gorillas, orangutans, and humans, dote on their babies. After a long gestation, they give birth to an infant that, in most cases, takes years to raise. Unlike all other ape babies, for humans this job goes on and on because of late independence and slow maturation. She raises the questions of how our pre-human and early human ancestresses from 1.6 million to ten thousand years ago managed this task and under what conditions would natural selection allow for a female ape to produce offspring so large

and so slow that they were so demanding for the mother and become hard to rear on her own.

Hrdy proposes that she couldn't have done it by herself. According to Hrdy, she needed help and these helpers who were not the mother are called *allomothers* by sociobiologists. These caregivers included relatives like grandmothers, older children and other family members, but also men who thought they might have been the fathers.

This caregivers' sensitivity is related to the capacity for empathy, that Hrdy considers uniquely well developed in the human kind and thus, she strongly believes that along with language and symbolic thought, this feature makes us "human". If this empathy was developed due to the mother-infant relationship, which also supported language as many authors propose, then the roots of embracing and nurturing others is linked to this exceptional way of interacting.

Evidence in the neurosciences and sociobiology prove that babies aren't just little individualists, like some could assume, and they do not enter the world needing to be socialized so they can learn to care about others and become good citizens. This erroneous reasoning overlooks the capacity for cooperation and empathy that our species naturally features according to Hrdy. "Humans are born predisposed to care how they relate to others" (2011, p. 6), and research shows that from an early age, people find helping others as inherently rewarding. This is how the cooperative breeders appear as allomothers when needed; they are flexible in order to shift to breeding mode when the opportunity arises. Though newborns are powerfully motivated from birth to stay close to their mothers to be fed, keeping in contact is harder to do for human babies than it is for other primates, but

they certainly get absorbed in gazing into their mother faces and reading expressions, unlike other ape infants and mothers.

The degree of a human mother's commitment to her child should be related to the social support she can get, according to Hrdy, and viceversa. Researchers' conclusions gathered by Hrdy suggest that babies monitor their mothers in order to get information about the world surrounding them and whether or not it is full of people willing to take care of them. In the case that they do soothe this worry, they start to develop the capacity for compassion, but in the case they don't, they instead wonder if they would be better off to not count on others, nor think about others' needs and the development of empathy would be rather restricted.

The implications for quality day care options and early childhood education are enormous. For instance, day care has been considered a better option than mother care for children in cases where the mother is neglectful or abusive. Furthermore, studies show no detectable ill effects from day care *only* when infants have a secure relationship with parents from the start and *only* when the day care displays high quality features, meaning that the facility has a high ratio of caretakers to babies, has the same caretakers all the time, and that these caretakers are sensitive to infants' needs, demonstrating an overall committed care staff kin. Another study also shows that this kind of day care is rare to find and is mostly an expensive service, workers are barely paid the minimum wage and children move annually to new teachers, making it harder for fostering trusting relationships. Hrdy draws the conclusion that the argument over "mother care" versus "other care" needs to be replaced by how to make day care better. She addresses the variable conditions of child-rearing in human societies and how babies are up to more than maintaining their relationship with

their mothers by pointing out research explaining the aforementioned points, specifically the way babies actually monitor mothers in order to gain information about their surroundings to make sure of those willing to take care of them.

The dynamic in the case of poor mother-child interactions probably also exist as a result of the modern conditions that limit the contact in terms of time but also in attachment figures. Less time for mothers and less allomothers per child. Less prevention of any adverse condition development in early stages but rather more attention to treatment afterwards instead. The traditional medical model perspective is still applied in modern interventions and is reflected in many fields: psychological, social, cultural and biological. All these aspects are developed further in this section in regard to music.

1.1.1.5. Human Kinship and Cooperation

In reviewing biological theory on social bonding and social behavior, Holland (2004) refers to the arguments by which classic sociobiological interpretations of this biological theory are erroneous in some crucial respects, and how a different interpretation is should be argued. In the human case, as Holland remarks, it is demonstrated that the current interpretation of biological theory is also compatible with established disciplines closely associated with detailing mechanisms of social bonding, such as the attachment theory of Bowlby. The consensus here is again that social bonds are mediated by various social and contextual cues rather than genealogical relationship per se (p. 2).

Holland explains how the concept of nurture kinship in the anthropological study of human social relationships highlights the extent to which such relationships are brought into being through the performance of various acts of sharing, acts of care and performance

of nurturing among individuals who live in close proximity, which is compatible with biologists' emphasis on familiarity and shared context mediating social bonds. The concept also highlights ethnographic findings that in a wide swath of human societies, people understand, conceptualize and symbolize their relationships predominantly in terms of giving, receiving and sharing nurturing responsibilities. In a brief review of debates over nature and culture in social science, Carrithers (as cited in Holland, 2004) delves into the subject:

What is only now coming to light, however, is a subtler picture, which shows that we have evolved not in the first instance as culture-bearing animals, but as social animals. Studies of childhood cognitive and emotional development, and comparative studies of other primates, show that beneath and around the stuff of culture, there stands a scaffolding of social abilities and a distinctly social intelligence. We can learn culture because we come richly equipped, even as the smallest infant to enter into conscious and responsive social relations with our fellows. We become culturally knowledgeable because we first become socially knowledgeable, able to grasp and react to the moods and intentions of those around us in a way recognizably akin to, but a good deal more powerful than, that of our primate cousins.

(p. 34)

1.1.2. ORIGINS OF MUSIC: Several Theories on Evolutionary Musicology

There have been different approaches to music and its evolutionary origins. Comparative musicology deals with universal features of music and musical behavior across cultures. Several anti-evolutionary influences led to the rejection of biological and universal facts that musicology and musical anthropology thought of. These influences include a long political history in Europe before the Second World War and during the Post War period (Brown et al., 2000, p. 4).

On “The Origins of Music”, Brown et al., (2000) explains:

The language-centered view of humanity has to be expanded to include music, first, because the evolution of language is highly intertwined with the evolution of music, and, second, because music provides a specific and direct means of exploring the evolution of human social structure, group function and cultural behavior. (p. 3)

The study of music evolution, according to Brown et al. (2000), intends to enlighten important issues such as evolution of the hominid vocal tract; the structure of acoustic-communication signals; human group structure; division of labor at the group level; the capacity for designing and using tools; symbolic gesturing; localization and lateralization of brain function; melody and rhythm in speech; the phrase-structure of language; parent-infant communication; emotional and behavioral manipulation through sound; interpersonal bonding and synchronization mechanisms; self-expression and catharsis;

creativity and aesthetic expression; the human affinity for the spiritual and the mystical; and finally, of course, the universal human attachment to music itself (p. 3).

1.1.3. BIOMUSICOLOGY: Music and Human Evolution

In 1991 Wallin (as cited in Brown et al., 2000) coined the term “biomusicology” as a science that comprises three main branches: evolutionary musicology, neuromusicology and comparative musicology. To complete this picture, each of these branches has practical aspects that contribute to applied biomusicology, which provides an insight into music therapy, music in the audiovisual media, music in public places and music’s influence on mass behavior in the potential use of music as an enhancer of learning.

1.1.3.1. Selection Mechanisms for Music

What is music for? Under what conditions did it evolve? What types of selection pressures led to the evolution of human musical capacity? “It seems quite clear that no known human culture lacks music and that all human beings are capable of creating and responding to music (...) yet, music is a highly multifunctional adaptation; it serves a large diversity of functional roles in all cultures. (Brown et al., 2000, p. 11)

A number of evolutionary hypotheses could fall into these categories: first, music evolved by sexual selection, second, the adaptive role of music to its ability to promote coordination, cohesion and cooperation of a social group’s music linked to the adaptive role, third, parental care in which music evolved to increase individual fitness by means of increasing human survival through improved parental-child communication, and finally, the origins of music in terms of homology with language rather than in terms of adaptive consequences.

Just as music brings us in touch with the very deepest levels of our emotions, so too the study of music evolution has the potential to bring us in touch with the very deepest aspects of our humanity, our origins, our reasons for being. Let the discussions begin. (Brown et al. 2000, p. 21).

Merriam (as cited in Clayton, 2016) enumerated in her book *Anthropology of Music* in 1964 no fewer than 10 principal functions of Music, distinguishing “uses” from “functions” where ‘use’ refers to the situation in which music is employed in human action; and ‘function’ concerns the reasons for its employment and particularly the broader purpose which it serves. These functions include:

1. Emotional expression
2. Aesthetic enjoyment
3. Entertainment
4. Communication
5. Symbolic representation
6. Physical response
7. Enforcing conformity to social norms
8. Validation of social institutions and religious rituals
9. Contribution to the continuity and stability of culture
10. Contribution to the integration of society (p. 48)

Each of these 10 functions has served as a powerful device for research in many other categories, and it is important to point out that balance between these functions varies cross-culturally (Nettl as cited in Clayton, 2016) This position is parallel to Cross’s more

recent suggestion (as cited in Clayton, 2016) that music is effective precisely because of its ambiguity or “floating intentionality,” which enables it to “serve as a medium for the maintenance of human social flexibility” (pp. 48-49).

1.1.3.2. Music and Language Evolution

In “Language, Music and the Brain”, Lewis (2013) contributes a cross-cultural perspective on the significance of music and dance to culture and society and affirms that the concepts associated with what English speakers recognize as music and dance are not shared cross-culturally (2013). In some societies, for example, as he describes along with other researchers such as Dissanayake, there are no general terms for music and dance; instead, specific names describe different performances that involve music and dance. “In other societies the same word is used to refer to music-making, singing, dancing, and often to ceremony or ritual as well” (p. 45). He continues:

It is suggested that participation in music and dance activities provides experiences of aesthetic principles which in turn may influence “foundational cultural schemas” affecting multiple cultural domains: from cosmology to architectural style, from hunting and gathering techniques to political organization. Such dance and musical participation inculcate culture not as a text or set of rules, but as a profound aesthetic orientation. Foundational cultural schemas may thus be better understood as aesthetic orientations that influence our everyday decisions and behavior by seducing us to conform to them using our aesthetic sense, enjoyment of harmony, desire to cooperate, curiosity, and pleasure-seeking propensities. Musical foundational schemas may have extraordinary resilience, and this resilience is likely due to their special aesthetic, incorporative, adaptive, and stylistic qualities that ensure continuity with change. (p. 45)

Lewis refers to music by stating that “music, like language, is multimodal” (p. 47).

In most parts of the world, and for most of human history, music exists only because of the social relations that enable its performance.

Recorded and written music, in conjunction with increased musical specialization in our own society, has made the idea of musical appreciation being separate from its performance seem normal to European or American scientists. From a cross-cultural and historical perspective, this is an anomaly. Extracting “music” from the social context of performance is to miss the point of music. (p. 48)

Like language, music for Lewis is a universal human behavior that combines gestural and sonic elements. Both are multimodal and (as Levinson points out in Lewis, 2013) expectancy, prosody, and paralinguistics in speech and song are bridges between language and music. These are the connections which are exploited in certain communicative styles that mix language and music to capitalize on the range of expressive possibilities offered according to Lewis (p. 49).

Music and dance “generate certain kinds of social experience that can be had in no other way (...) Feld and Fox (1994, p. 35) typify some of these social organizational functions provided by music “as an emblem of social identity..., as a medium for socialization..., as a site of material and ideological production..., as a model for social understandings and evocations of place and history..., as a modality for the construction and critique of gender and class relations..., and as an idiom for metaphysical experience.” Other functions could be

added such as group communication, individual and group display, sexual selection, keeping dangerous wild animals away, infant and child socialization and learning, a framing for ritual, or a means to mark episodes or changes of status in ceremonies, or the suspension of normal social behaviors as in carnival or spirit possession. (Lewis, 2013, pp. 49-50)

He concludes that “the structures, practices, and meanings of music are culturally determined and thus the meaning, function, or significance of particular music can only be understood in relation to its structural properties and specific cultural context” (p. 50).

For Levinson (2013), a consideration is necessary regarding cross-cultural universals and communication structures:

Those seeking parallels between music and language be warned: in neither case do we have a clear overview of the full range of diverse cultural traditions, universal tendencies within each domain, and intrinsic connections across those tendencies. Over the last five years, linguists have made significant progress in compiling databases reflecting (as yet still in a patchy way) perhaps a third of the linguistic diversity in the world, but no corresponding database of ethnomusicological variation is even in progress. (p. 69)

Levinson (2013), refers to the process which was started sixty years ago by the anthropologist Levi-Strauss, who pointed out that music is the central mystery of anthropology, and noted how nothing had changed ever since. But contrary to the

Chomskyan idea that language is a late evolutionary freak and spandrel from some other evolutionary development, Levinson remarks: “the fossil and archaeological record (...) actually shows a steady, slow accumulation of culture which was only made possible by some increasingly sophisticated mode of communication, already essentially modern and primarily in the vocal channel by 0.5 million years ago” (p. 77). He questions to what extent music could be parasitic on language, or more broadly on our communicative repertoire and details some aspects in this regard:

In small-scale societies with simple technology, music often equals song: that is to say, music only occurs with language. It is often imagined that music always involves instruments, but again small-scale societies often have no instruments, in some cases also avoiding any form of ancillary percussion. (Levinson, 2013, p. 77)

According to Levinson, for instance, “song is in a sense just language in a special, marked suprasegmental register or style or genre” (p. 78).

Song, surely the original form of music, makes clear the possibly parasitic nature of music on language: the tonal and rhythmic structure must to some extent be fitted to the structure of the language. The language of the lyrics determines both aspects of the fine grained structure, the affectual quality matched to the words, and the overall structure, for example, the timing of subunits and nature of the ending (...) The role of language in its primordial conversational niche, also suggests a possible take on the cultural (and possibly biological) evolution of music. (p. 78)

In his own words, Levinson affirms: “still, few will be satisfied with the notion that music is, even in origin, just a special kind of speech” (p. 79).

Levinson concludes:

The theory of language, properly reconstructed, yields much of the complexity of linguistic structure over to cultural evolution, seeking biological roots primarily in the auditory-vocal system and the species-special form of communicational abilities in cooperative interaction. What is peripheral in current linguistic theory (speech and pragmatics) should be central; what is central in much theory (syntax) may be more peripheral. Syntaxes are, I have suggested, language-specific cultural elaborations with partial origins in the interactional system, within bounds set by aspects of general cognition (Christiansen and Chater, 2008). Viewed in this light, the relation of language to music shifts. The vocal origins of music may ultimately be tied to the instinctual affective vocal system found in apes, while the joint action and performance aspects may be connected to the interactional base for language. Just as syntaxes are artifacts honed over generations of cultural evolution, so are the great musical traditions. (pp. 80-81)

In “*The capacity for music: what is it, and what’s special about it*”, Jackendoff and Lerdahl (2006) assert that the capacity for music can be explored around five questions: (1) What cognitive structures are invoked by music? (2) What are the principles that create these structures? (3) How do listeners acquire these principles? (4) What pre-existing resources make such acquisition possible? (5) Which aspects of these resources are specific to music,

and which are more general? These issues are examined by looking at the major components of musical organization: rhythm, tonal organization and affect.

There are familiar questions that underpin the modern inquiry into the language faculty, and these questions are parallel to music, substituting music for language. Although the answers might come out differently in music than they do in language, these questions are appropriate to ask. “The term “capacity for language” has come to denote the pre-existing resources that the child brings to language acquisition. (...) The musical capacity constitutes the resources in the human mind/brain that make it possible for a human to acquire the ability to understand music in any of the musical idioms of the world, given the appropriate input. The ability to achieve musical competence is more variable among individuals than the universal ability to achieve linguistic competence. The range in musical learning is perhaps comparable to that of adult learning of foreign languages. (...) the musical capacity has somewhat different properties than the language capacity” (Jackendoff & Lerdahl, 2006, p. 35).

The capacity for music as well as the capacity for language are unique to humans, therefore Jackendoff & Lerdahl advocate that in both cases something in the mind/brain had to have change through evolution during the past five million years or so. In the case of language, it is not hard to imagine selectional pressures on effective communication favoring populations with richer narrow language capacity. Nevertheless, other factors might have played a role on the development of the musical capacity. Jackendoff & Lerdahl (2006), address the necessity to account for the details of musical organization in the musical idioms of the world, and to account for how these details reflect cognitive organization, for example, musical structure and musical grammar, showing how a cognitive approach

to musical structure could lead to inquiry into the biological basis of music (pp. 36-37). According to these authors, not all inquiries onto the possible evolutionary antecedents of music have addressed this concern, therefore it is difficult to evaluate the hypothesis about innateness and evolutionary history when the endpoint of the evolutionary process is not totally clear.

As stated earlier, the discussion about the capacity for music deals with three major music domains: the rhythmic organization of music, the pitch structure and the connection of music to emotion or affect.

The rhythmic organization of music constitutes the *musical surface* given by a variety of simultaneous and sequential sounds with pitch, timbre, intensity and duration. The musical surface is only the first stage of musical cognition. Structure, on the other hand, is built out of the confluence of the dimensions of rhythm and pitch. It is possible to develop an overall architecture for language that is compatible with musical grammar through the analysis of the interaction of these elements, thus, the outcome is not unlike language, where dimensions of phonology, syntax and semantics are involved simultaneously (Jackendoff & Lerdahl, 2006, pp. 37-39).

The second component is metrical grids which are formally homologous to the grids used to encode relative stress in language. In normal spoken language, stress grids are not regular, just as metrical grids are in music, and they are not performed with the degree of isochrony, though both share striking similarities. Jackendoff & Lerdahl assevere that metrical structure is part of the broad musical capacity and that little evidence has been found of metrical grids playing a role in other human or animal activities besides music and language. Dance seems to be a good candidate for metrical parallels with music, where

movement is coordinated with musical meter. In this vein, metrical structure is not a big part of other cognitive systems, despite the demonstrations of human children who spontaneously display movements with metrical regularity thereby showing an elementary level of rhythm. (Philips-Silver & Trainor, 2005; Trehub & Hannon, 2006 in Jackendoff & Lerdahl, 2006)

Around the discussion of pitch structure, the authors observe that harmony in Western music does not represent indigenous musical idioms of the world. Instead of harmony, a broad sense of tonality is representative of the world's musical idioms and it does not imply nor require harmonic progression related to major and minor scales of Western music (p. 45).

The organization of pitch space as special to music is studied in relation to psychoacoustics, which is to abstract cognitive features to the linguistic use of pitch in intonation and tone of languages. "At a more cognitive level, the auditory system attempts to match spectral pitches to the template of the harmonic series, which infants inevitably learn through passive exposure to the human voice even before birth" (Lecanuet, 1996; Terhardt, 1974 in Jackendoff & Lerdahl, 2006).

The naturalness of small melodic intervals follows in part from two general principles, both of which favor relatively small frequency differences rather than small-integer frequency ratios. First, in singing or other vocalization, a small change in pitch is physically easy to accomplish than a large one. Second, melodic perception is subject to the gestalt principle of good continuation. (Jackendoff & Lerdahl, 2006, p. 59)

Evidence proves that the factors behind preference for accuracy in small melodic intervals are not unique to music, due to auditory perception that focuses on psychophysically proximate pitches just like in spoken language where large frequency differences function more distinctively than small ones (Scharf et al., 1987 in Jackendoff & Lerdahl, 2006).

Regarding the cognitive features of tonality, it seems that the structure of pitch spaces has further cognitive significance. Pitch space facilitates intuitions of tonal tension and relaxation, so motion away from the tonic creates greater tension, while motion toward the tonic induces relaxation. Psychoacoustics provide reflections on how some abstract cognitive features of pitch space relate to features that exist elsewhere and cognition. “The typical asymmetry of pitch spaces makes it possible for the listener to more easily orient with respect to the tonic; and the hierarchical organization of pitch space creates the possibility for intuitions of tonal attraction, tension and relaxation” (p. 52). Jackendoff & Lerdahl conclude that the mind/brain must contain something more specialized than psychoacoustic principles to account for the existence and organization of tonality.

Nonetheless, some features of musical pitch represent consequences of broader cognitive capacities, a crucial aspect which is inherent and proper to music: the existence of a fixed pitch set for each musical mode. Each pitch is heard in relation to the tonic and in relation to adjacent pitches at multiple layers of pitch space. These characteristics in part have been confirmed by evidence from the neuropsychological sciences. One of the structural principles of ruling melody is concern with the degree of tension and attraction within a melody and chord progression, it illustrates an idea of the cognitive structure associated with melody and its principles.

Different musical idioms, as we have seen, specify a range of possible metrical structures and pitch spaces. In addition, most idioms have a stock of conventionalized melodic and rhythmic formulas that can be incorporated as building blocks of melodies, interspersed with freely composed segments. This stock of formulas might be thought of as rather like the lexicon in a language, but it differs in two important ways. (Jackendoff & Lerdahl, 2006, p. 58)

First, melodies are not precisely built of entirely melodic and rhythmic formulas, as opposed to sentences built out of words and morphemes. Secondly, musical formulas are not just fragments of a surface but rather are abstract frameworks where melodies can be constructed in terms of form, and this does not resemble anything in language because words and morphemes alone differ based on a continuum ruled by grammar, according to the constructionist approach to linguistic theory. (Culicover & Jackendoff, 2005; Culicover, 1999; Goldberg, 1995; Jackendoff, 2002; Tomasello, 2003, in Jackendoff & Lerdahl, 2006, p.58). Contrary to Trehub and Hannon, who claim that the basic principles are to be learned, Jackendoff & Lerdahl (2006) question her exposition by proposing that these principles are part of the human capacity for music and respond to universal principles that define characteristic structures of each idiom.

If the principles of tonal systems and melodic structures are specializations for music, it is of interest to ask what their evolutionary precursors might be, based on results from non-human subjects. (...)

We conclude that the properties of music do not all follow from other

more general cognitive principles. Thus, there is a genuine need to posit a narrow musical capacity. (Jackendoff & Lerdahl, 2006, p. 60)

Regarding emotion and affect in music, which are considered the main points of interest for the Psychology of Music, it is possible to bring a context of several distinct converging paths from musical surface to musical affect, ranging from general psychological responses to effects quite specific to music. “Music does not communicate propositions that can be true or false” (p. 61). This pure and simple rejection of emotion as the meaning of music is shared by other authors (Raffman, 1993 in Jackendoff & Lerdahl, 2006). The meaning of music as the understanding of the feelings that one experiences through music, denotes cognitive structures underneath. Raffman, in fact, speaks of a “peculiar aesthetic emotion” rejecting emotion as the meaning of music pure and simple: “Beyond the general frame of aesthetic experience, music partakes in other wide-ranging sources of affect” (as cited in Jackendoff & Lerdahl, 2006, p. 62).

Jackendoff & Lerdahl consider that many affective qualities of music and their integration into larger frames are shared with other aspects of human activity and experience (p. 63). Some affective characteristics more specific to music are related to physical patterns of posture and gesture. The “musical gesture” is directly motivated by its relation to physical gesture and are strong cues for affect in others but are usually unconsciously produced and unconsciously detected (p. 65). An example of this view is evidenced in the deep relationship between music and dance as referred later in this chapter.

In summary, “what makes musical expression special is its manifold possibilities for complex and ever-changing contours of affect, and reinforcement and conflict among the various sources of affect in framing, general audition, interpretation of mammalian

vocalization, and coding of patterns of gesture” (p. 68). It is recommended by Jackendoff & Lerdahl not to directly pursue the aspects of musical affect that distinguish it from other sources of affect, but rather in terms of the interaction of musical structure with motor patterns that evoke affect.

According to Tomlinson, ethological evidence shows that language and music seem to have been developing by the same rules since early hominin species exploited innate vocalization and social interaction, as well as our capacity for intonation prevail in modern-day humans. “In all these cases there persists the indexical mapping of intonational shapes onto emotional correlates” (p. 660). He suggests that the fundamental features of human modernity merged in co-evolutionary interaction with one another (p. 671).

The distance between evolutionary constraint and cultural diversity is the space of play of universal human capacities shaped in deep history so as to produce difference. Bridging the distance by historicizing the play is certainly a legitimate aim for humanistic studies and it might help to define a program for their future. (p. 670)

In this regard, music and language coexist in all societies and fulfil different, though maybe complementary, functions in those societies, explains Cross (2016):

Music may allow participants to act simultaneously rather than asynchronously as in language. In addition, music’s meanings appear less stable and consensual than those of language. (...) While language is capable of expressing semantically decomposable propositions that

have unambiguous reference, music cannot. Nevertheless, there are numerous social situations in which unambiguous reference in communicative acts is not a desideratum as it may precipitate conflict in attitudes or actions. Music's exploitation of the human capacity for entrainment allows participants to experience a sense of "shared intentionality" whilst underspecifying goals in ways that permit individuals to interact even while holding to personal meanings and goals that may actually be in conflict. (...) Music has a profoundly social efficacy, and it is possible to delineate music as a medium that is interactive, entraining, and that exhibits floating intentionality.

(pp. 7- 8)

1.1.4. MUSIC, SOCIETY AND CULTURE

For Daniel Levitin (2014), music isn't just a simple distraction or a hobby, but a central element of our identity as species, and an activity that opened the way to more complex behaviors such as language, cooperative exchange on a larger scale and the transfer of important information from one generation to another (p. 11).

Similarly, in her book "*Music in Everyday Life*", the author De Nora (2003) uses a series of ethnographic studies to show how music is a constitutive feature of human agency. Bringing together concepts from psychology, sociology and socio-linguistics, a theory of music's active role in the construction of personal and social life is developed and the aesthetic dimension of social order and organization in late modern societies is highlighted.

She affirms that within modern societies, music's powers are typically invisible and difficult to specify empirically, although they are strongly felt, and this invisibility, according to her, derives from a far higher neglect of the aesthetic dimension of human agency (p. x). This neglect is shared by social sciences and by arts and humanities, she adds. Nevertheless, music's unofficial recognition as a powerful medium is strong. She asseverates that sociomusical scholarship's failure to recognize music's powers might be due more to the use of inappropriate models for conceptualizing the nature of its power, because very often, music is thought of as a stimulus capable of working independently of its circumstances of production, distribution and consumption while in fact, throughout her research on music in peoples' lives, she has found that their comments point to music as a dynamic material that constitutes a medium for making, sustaining and changing social worlds and social activities (p. xi).

De Nora remarks that within the social sciences, it has been psychology which led the way to an environmental approach for socio-musical studies. Very little sense of how music features within social process has been gathered according to her, and it is through ethnographic and ethnohistorical research that large issues on how real people actually press music into action in particular social and temporal settings will be known. Thus, she points out that a focus on music 'in action', as a dynamic material of structuration, has yet to be developed (p. x).

The nexus between music and society can be tracked back to what T.W. Adorno considered of music and its linking to cognitive habits, modes of consciousness and historical development (as referred by De Nora, 2003, p. 1) and continues:

Adorno's work conceives of music as formative of social consciousness. In this regard, Adorno's work represents the most significant development in the twentieth century of the idea that music is a 'force' in social life, a building material of consciousness and social structure. But because it provides no machinery for viewing these matters as they actually take place, Adorno's work also has the power to frustrate. (p. 2)

Of course, the idea that this criticism relies on the fact that there was no grounded theory of music's effects provided by Adorno and he never claimed to offer it should be highlighted, but the need for conceptual scaffolding of how music gets into action is important for advancing in music research in this regard and his approach is considered by De Nora as the "grand" approach.

In contrast to Adorno, the "little" tradition deals with the art world's perspective or the production of culture that focused on artistic production within art worlds: "their perspectives helped to specify many of the ways that art works were shaped by social organizations, interests, conventions and capacities available within their realms of production" (De Nora, 2003, p. 4). The challenge therefore, seemed to be to show how music articulates social life and social life articulates music.

Among the examples that De Nora provides throughout her research about music in relationship with society, affections, the body and power, it is possible to distinguish those remarking the role of music while regulating, bonding, identifying, recalling and relating.

In recent years, neonatologists have begun to pursue the matter of how to produce an environment conducive to entrainment and regularization, an environment that helps infants achieve homeostasis. Within this set of concerns, there has been a growing emphasis on music and its potential in the neonatal unit. In particular, music is thought to facilitate state organization by encouraging entrainment. (De Nora, 2003, p. 78)

It seems only paradoxical that the very environment where neonates exist and upon which their life depend for support, may inhibit their capacity for a harmonious integration of body and environment for any state regulation. Even worse, these places may even lead to the disruption of state lability, biorhythms and sleep, causing further problems to the baby. Therefore, as De Nora states:

Music is increasingly seen by neonatal professionals as an effective means for modulating the array of physiological states and micro-behaviours associated with instability into an array associated with stability – stable heart rate, blood pressure, colour, feeding, changes in posture, muscle tone, less frantic movements, rhythmic crying, cessation of grimacing and an ability to sleep and/or become animated and intent. (p. 81)

Tomlinson (2013), in his evolutionary studies in the humanities, approaches the case of music by starting at the end and referring to the fact that humans make music today, that they are *musicking* creatures.

For Clayton (2016, pp. 47-59) music's functions appear to range from the individual to the social dome: from affecting the way we feel and the way we manage our lives, to facilitating the coordination of large numbers of people and helping to forge a sense of group identity. He argues that musical behavior also covers a vast middle ground in which relationships between self and other or between the individual and the collective are played out. He develops an argument emphasizing music's role in the management of relationships between self and other in an interdisciplinary way.

Ilari (2016) sees the pathways into the social world in the early years through the lens of several authors contributing to this aim:

An assumption underlying a large proportion of musical scholarship is that music is both universal and communicative (Cross, 2014), and thus a social endeavor (Turino, 2008), this is evidenced by the fact that music has been used by different societies across time and geographical borders as a sound track to daily activities, as a means to create and express emotions and ideas, to celebrate special occasions and to strengthen community affiliation and group creation, among other purposes (Merriam, 1964; Turino, 2008). Specifically, there is some agreement that music holds many social functions such as contact, social cognition, co-pathy (i.e., the social element of empathy), communication, coordination, cooperation and social cohesion (Kolsch, 2010). Some have defined these as universal functions in the sense that they have existed, to some degree, in both

individualistic and collectivistic cultures across the world and over time (pp. 23-24).

Small (as cited in Ilari, 2016, p. 24) refers to human participation and engagement with music in diverse ways through performing, listening, composing, and improvising as *musicking*, and this human activity derives and constructs personal, social and cultural meanings. DeNora (as cited in Ilary, 2016, p. 24) adds that music constitutes a powerful socialization medium by which the transformation of social realities is possible. Ilari adds:

The ubiquity of music extends well into the early years of life. Young children are drawn to music from very early on (Custodero, 2005). When they hear music, newborns often pause their behaviors and make discrete eye movements as they search for sounds in space (Ilary, 2002). Very young babies communicate with their mothers and care givers in a musical fashion (Maloch & Trevarthen, 2009). Infant-mother dyads rely on the timing and prosody of their vocal utterances to create and follow patterns of communication that involve turn taking and shared action (Gratier, 2003). Dissanayake, (2012) suggests that these coordinated interactions benefit babies in many ways, including in respect to attachment and bonding, emotion recognition and regulation, and cultural and social learning. In other words, early musical interactions allow young brains to “organize sensory functioning and represent their social world” (Foran, 2009, p. 52). They also prepare babies to be musical (Dissanayake, 2012). (p. 24)

For De Jaegher et al. and Frith & Frith (as cited in Ilari 2016), “social interactions are also imperative for social cognition or the group of processes that allow individuals to understand the emotions, intentions and actions of others and with others in a social setting” (p. 25). These social interactions are central to human learning and development and help individuals develop a sense of belonging according to Innocenti (as cited in Ilari, 2016). “Deprivation of social interaction for extended periods of time can be harmful as it may affect cognitive linguistic behavioral motor and brain functioning” remarks Innocenti (p. 25). These findings agree with the premise that human development is an integrated and complex dynamic system, says Geert (as cited in Ilari 2016, p. 25).

Koelsch, (as cited in Ilary, 2016), posits that music automatically triggers social cognition. For example, when listeners automatically attempt to attribute intentions to the performer while listening to a musical piece, which occurs, according to Green, in a social space (as cited in Ilary, 2016, p. 25). Ilari states that three interrelated building blocks are relevant to social cognition in early childhood: (1) social referencing, (2) joint attention: moving from individual to shared collective intentionality, and (3) joint action.

About musical engagement in early childhood, social cognition, and culture, Ilary (2016) points out that culture is at the hearth of social cognition:

Interestingly, babies come into the world with remarkable motor abilities to communicate and select attention towards human companions (Trevvarthen et al., 2014). Toddlers and preschoolers are also known to be “natural movers” (Eerola et al., 2006), who respond to music by moving their limbs, heads and bodies in a plethora of

ways. These embodied responses to music, which are important constituents of child culture (Bjorkkvold, 1992), take place in the context of children's daily lives, particularly through play. (p. 29)

And continues:

The importance of play in children's development has been underscored by educators and psychologists alike (Roopnarine, 2010; Tomasello & Rakoczy, 2003; Trevarthen et al., 2014) (...) unsurprisingly, recent theorizing in music psychology and related fields is also in accordance with these empirical findings. (p. 30)

Lawrence asserts the following in regard to a shared humanity through music (2011 in Ilari, 2016):

In collective experiences, music can be perceived as a means to promote self-awareness, self-esteem, mutual tolerance and intercultural understanding. Given that music making is directly linked to emotions, both music and musicking offer opportunities for humans to enter the minds of others, to feel their feelings, whilst recognizing a shared humanity. (...) Drawing from these ideas, it seems logical to assume that engaging with music from an early age may have a positive effect on individuals, and ultimately on society as a whole. (...) The discussion now turns to the liberate music experiences that occur through formal music education. There is some speculation that collective experiences within formal music education (Folkestad,

2006), as specific forms of musicking, may lead to gains in children's overall competencies. (p. 31)

Other studies on the effects of different forms, especially of formal music education on the social competencies of children, present contrastive findings (Gerry, Unrau, & Trainor, 2012; Godlstein & Winner, 2012; Rickard et al., 2013 in Ilari, 2016). Nevertheless, these last findings appear to be less in number and it seems also possible to blame these results to methodological issues, the use of different conceptions, musical curricula, and teaching approaches, according to Ilari. "Political debates aside, other questions remain as regard music making and early forms of altruism" (p. 34) states Ilary regarding musical engagement and the way it fosters a sense of togetherness that support prosocial behaviors.

Reddish et al. (2013, as cited in Ilari, 2016) states: "Synchrony promotes cooperation more powerfully when it is framed as a collective goal" (p. 34). Ilari considers this an alternative explanation to mixed results of studies on the effects of collective practices of formal music education on social competencies, empathy and prosociality in children.

As a powerful means of social interaction, musicking affords children with opportunities to develop their innate musicality (Trevarthen et al., 2104), which will be gradually transformed by experiences within the rules and conventions of these societies and cultures around them. Social referencing share intentionality and joined action is directly implicated in early social musical experiences. (p. 33)

Cross-cultural Convergence of Musical Features

For Trehub (2015), “ethnomusicologists do not dispute the existence of core abilities that support a variety of musical activities across cultures, but they are generally averse to notions of universals involving musical structure or form” (p. 8809). Accordingly, governed by systematic but arbitrary conventions, the music of every culture results as unique. Trehub considers scientists’ regard to universal musical features as being an empirical question, although they study music mainly focusing on neural and cognitive processes.

“The findings of Savage et al. raise provocative questions about musical structure, functions, and origins” asserts Trehub (2015, p. 8809). On the relevant questions about biological and cultural origins of music, she refers to Savage et al.’s research and affirms: “Only humans possess the full suite of abilities that constitutes musicality, but some components may be evident in closely related species, implicating biological precursors, or in distantly related species, implicating convergent evolution” (p. 8810).

And so concludes Trehub (2015):

Unquestionably, the most intriguing and most puzzling aspect of music is its attraction for our species. Musical experiences, even in the solitary contexts afforded by current technology, provide pleasure and evoke social imagery. When musical activities involve synchrony or coordination with others, the result is enhanced cooperation in infancy, childhood, and adulthood. Progress in understanding the motivational

basis of musical engagement will shed light on the origins of music.

(p. 8810)

Trehub (2003a) undertakes the notion that humans begin life with a predisposition for musical engagement. “The claim that infants are inherently musical is based on their sensitivity to critical features of music” (p. 402). But the divergence between receptive and productive abilities seem greater in the music domain than compared to the linguistic one, the gaps between which can, for instance, exist on the order of years instead of months.

Infants engage in relational processing of pitch and temporal patterns (...) they recognize the invariance of melodic patters across changes in pitch level (...) they are sensitive to changes of a semitone or less in the context of multitoned sequences. Similarly, infants are sensitive to changes in temporal grouping, meter, tempo, duration and timbre (...) they categorize intervals based on their consonance and dissonance. (pp. 402-403)

According to Trehub, “the emotional impact of music and its ability to enhance social bonds have fueled the development of uniquely human musical behaviors” (2003a, p. 404).

Trehub (2003b) finds the study of musical abilities and activities in infancy to have the potential to illustrate how it could be that musical dispositions are rooted in nature rather than nurture. For this matter, she finds it appropriate to reflect on some parallels between music and language, mostly for those relevant to developmental purposes. “Music is rule-governed, as is language (...) The music perception skills of prelinguistic infants are surprisingly similar to those of listeners who have had years of informal exposure to

music” (p. 669). Yet, because of its apparent lack of obvious utility, and its non-referential nature for scientists, music is perceived as an evolutionarily irrelevant artifact, historically and cross-culturally ignored in its ubiquity, its importance in everyday life and its impact on the listeners’ and performers’ emotions.

Social regulation, according to Trehub is clearly at the heart of music for infants and young children and may possibly be an equally important part of musical experiences throughout life. On a social perspective, she asserts that an examination of mother–infant interactions provides a glimpse into our social and musical beginnings. Throughout the world, mothers provide different kind of musical inputs to their pre-linguistic infants and speak in melodious tones to infants who can apparently not understand what they say. They also sing a great deal, using a special genre of music with common features across cultures, such as simple pitch contours, repetition and narrow pitch range (p. 671).

For example, naive listeners can distinguish foreign lullabies from non-lullabies matched on culture of origin and tempo. In general, the maternal repertoire of songs for infants is limited to a handful of play songs or lullabies that are performed in an expressive and highly ritualized manner. (Trehub et al., 1993 as cited in Trehub, 2012, p. 671)

For infants, Trehub says (2003b, p. 672), the power of music could arise from its social nature and its link to positive emotions from the earliest moments of life, and infants are keenly responsive to social stimuli, human faces and voices, especially those reflecting positive emotional states.

Also, an important part of the uniqueness of music might stem from our biologically based social nature, motivating the creation of elaborate systems of music and continuing to motivate musical activity in the present, just like in the distant past.

Trehub (2010), about Hannon, Trainor, Trehub and Schachner explains some findings on this conceptualization:

Research on infant perception over the past four decades has changed the conception of infants from passive and ineffectual music listeners to active listeners and adept learners. Infant's ease of processing universal or near-universal aspects of music seems to be complemented by a special-typical motivation for music and a keen sensitivity to the distributional properties of music in their environment (...) Research in this realm has also influenced discussions of the origins of music, for example, the possibility that music in some form preceded language (...) Early exposure to music in the context of mother-infant interaction may contribute to its life-long role as an emotional regulator and facilitator of social connections. (p. 79)

Cross-cultural Perspectives of Music Making

Jin-Ah Kim (2017, pp.30-31) approaches the topic of "Cross-cultural Music Making" by recognizing three perspectives that emerged from a deeper understanding of the term: (1) this field may serve as prototype for historical and modern processes of collective networking and the spread of cultural formations; (2) this field is also marked by the

feature of music which is something immaterial and a driving force that builds and strengthens communities; and (3) these qualities allow the cultural phenomenon of cross-cultural music making to show the contradictory processes emerging from cultural and musical diversity within a global context.

From the perspective of ‘cross-cultural’ actors, according to Kim, it is precisely this diversity that can be seen as both an opportunity and a challenge. “For it does indeed seem possible to systematically create alternatives to this delicate position of ‘in-between’ and for ‘cross-cultural music making’ to assert itself as a comprehensive and independent field” (p. 31). It is, consequently, only a matter of debate under which conditions this can be achieved, emphasizes Kim (2017):

Indeed, it is clear that together we should strive to use the field ‘cross-cultural music making’ more effectively than we have done up until now - both as a close-knit community and in a broader sense, as a trans-national cooperation between ‘cross-cultural’ composers, performers, scholars and institutions. Standardized social knowledge can be differentiated through such network-building and cooperation. This is because the range of social knowledge is wide due to the variability of individuals. It is through individuals that socially accepted knowledge is not only applied but also newly interpreted, negotiated and updated. (...) Thus, it is self-evident that the open building of networks of ‘cross-cultural music making’ by single individuals with different experiences of knowledge will yield musical/cultural diversity. (p. 31)

The key is that musical meaning is diverse, interactive, situated, multilayered, and wonderfully stretchy, according to Lewis (2013). Therefore, he considers the music's role in the cultural transmission of enduring aesthetic, economic, social, and political orientations remarkable (p. 64). He provides, from a cross-cultural perspective, the significance of music and dance to culture and society, observing:

Dance and musical performance offer a privileged window into the structure of foundational cultural schemas and their influence on people's everyday decisions and behavior. They do so by seducing us to conform to them using our aesthetic sense, enjoyment of harmony, desire to cooperate, curiosity, and pleasure-seeking propensities. Such foundational cultural schemas have the potential to resonate with multiple meanings. This, in turn, enables them to continue to be applicable and useful when things change. Flexibility is crucial for foundational cultural schemas to be relevant over long periods of time, adapting to changing circumstances and new situations, providing guidance but not direction, continuity despite variation, and a means of ordering and making sense out of novelty. (p. 63)

For Lewis, perhaps the combination of constancy in structure and style with creativity in output offers a partial account of why musically organized foundational cultural schemas can be so resilient. Though they require flexible adaptation to new contexts and resonance across different domains in order to be meaningful for each generation (p. 63).

1.1.5. UNIVERSALS IN MUSIC

1.1.5.1. Perspectives from Infancy

In her book “*Musical Universals*”, Trehub (2012) explains how linguistic typologists have documented important differences in sounds, meanings and syntax in the thousands of languages around the world, and how cognitive scientists have attempted to account for language diversity rather than similarity (p. 5). Additionally, she shows how previous notions about language structure and acquisition are being challenged due to new information on biological factors that show language as a complex cultural product that responded and developed to human social needs. “In the case of music, there is general acknowledgement of a universal capacity or disposition for music but much less attention to the diverse ways of expressing that musicality across cultures” (Blacking, as cited in Trehub, 2012, p. 6). The general agreement regarding music as a universal trait of humankind, and that *Homo Sapiens* as a species has the propensity for musical development and that musical potential is as universal as linguistic ability, has been shared by other authors as well (Wallin, Merker and Brown, 2000; Morley, 2013) according to McPherson and Hallam (2016). Nevertheless, musical potential, as these two authors mention, is now involved in the debate for which key elements are considered: “An ongoing controversy persists, however, concerning the extent of individual variability in musical potential and the degree to which observable differences in acquiring musical skills result from social contexts that facilitate learning, genetic factors, or interactions between the two” (p. 433).

If there is a universal disposition for music, some signs of that disposition should be evident in early childhood, according to Trehub (2012):

In fact, pre-verbal infants are surprisingly capable music listeners (Trehub & Hannon, 2006.) For example, they detect subtle differences in musical pitch and timing (Trehub & Hannon, 2009), as well as global pitch and rhythm patterns (Hannon & Trehub, 2005a; Trehub, Thorpe & Morrongiello, 1987a; Trehub & Thorpe, 1989). Moreover, they exhibit long-term memory for music heard regularly (Saffran, Loman & Robertson, 2000; Trainor, Wu & Tsang, 2004), and they retain more details from vocal than from instrumental renditions (Volkova, Trehub & Schellenberg, 2006). By their first birthday if not before, infants show sensitivity to culture-specific regularities in the music around them (Hannon and Trehub, 2005b; Soley, & Hannon, 2010). (pp. 5-6)

1.1.5.2. Universal Disposition for Musical Parenting

Throughout the world music plays an important role in cultural rituals (Merker, 2009), fostering communal identity or goals, and regulating emotion or arousal (Blacking, 1995; Trehub, Hannon, & Schachner, 2010). A cross-cultural disposition for musical parenting is also evident. Care givers everywhere soothe or amuse their infants with a musical repertoire consisting of lullabies and play songs (Trehub & Trainor, 1998). Lullabies are readily recognizable as such. (Trehub, 2012, p. 6)

Trehub states that mothers do not seem to have conscious didactic goals when they sing to pre-verbal infants, but they intuitively highlight the structure of the music, specially its

timing and pitch contours and musical elements are also notable in mother's speech to pre-verbal infants.

For example, maternal speech involves a greatly expanded pitch range, exaggerated pitch contours, and considerable repetition (Fernald, 1991). There are similar pitch contours in mother's pitch across cultures (Fernald, Taeschner, Dunn, Papousek, Boysson-Bardis, & Fukui, 1989), but the pitch intervals are individually distinctive (Bergeson & Trehub, 2007). These *signature tunes* may facilitate maternal voice recognition. (Trehub, 2012, p. 6)

And although spoken and sung interactions with infants are typically multimodal, featuring gestures, touch, and movement, researchers' attention has focused largely on the acoustic features, states Trehub. She observes that what has escaped attention is that the visible components of maternal speech and singing differ substantially. For instance, mothers smile and move considerably more when they sing than when they talk to infants (Platinga, Trehub, & Russo, 2011 as cited in Trehub, 2012, p. 7). In fact, singing mothers commonly move in time with the music and smile almost continuously adds Trehub.

Universal Responsiveness to Musical Parenting

Babies are very receptive to their singing mothers' style, as they are to their speech (Cooper & Aslin, 1994; Fernald, 1985 in Trehub, 2012.p 7). "For example, infants listen significantly longer to infant-directed singing than to non-infant directed singing (Trainor, 1996), even as newborns (Masataka, 1999) (...) live maternal singing also modulates infant arousal, as reflected in changes in cortisol concentrations in their saliva (Shenfield,

Trehub, & Nakata, 2003 as cited in Trehub, 2012, p. 7). According to Trehub, the essence of maternal singing is the simple, repetitive structure of lullabies and play songs, although a greater contribution consists of expressive voice quality, facial gestures, touch, and movement. Vocal and non-vocal features are combined to present irresistible performances to infants (Trehub, 2012, p. 7).

1.1.5.3. Implications

Our social nature and our capacity for vocal and bodily imitation appear as our human disposition for music listening and learning, according to Trehub. “The cross-species disposition to care for infants seems to include, in the human case, musical care. Although mothers are highly selective in the music they provide for infants, they seem more focused on their performances.

The prenatal acoustic and emotional reinforcement that occur during pregnancy would be very effective at inculcating both the desire to participate in singing and the development of a knowledge base for later use, according to Lewis (2013):

To understand why a musical education can be a cultural one requires ethnography. This musical-cum-cultural inculcation begins before birth. As of 24 weeks, a normally developing fetus hears the world around its mother. Just as the pregnant mother regularly sings as she goes about her daily activities or when she immerses herself in the group of women singing these intertwining melodies late into the night, so too does her unborn child (Montermurro 1996). If the endorphins that this experience produces in the mother are shared with

her fetus, as Verney and Weintraub (2002:63, 159) claim, powerful associations between the sounds heard and pleasure are established *in utero*. (p. 54)

Bornstein et al. (2015), in their developmental analysis of caregiving, argue that for theoretical but also for practical reasons caregiving remains an issue not deeply studied in modern sciences. These authors state that: “Psychological universals are processes that are likely shared across peoples, cultures, and nations. Identifying and understanding psychological universals is theoretically significant in developmental and social science” (p. 5). And concludes:

Child survival is achieved through caregiver protection and nurturance, but child thriving is fostered through caregiving that involves sharing information through education and inculcating interpersonal competencies through socialization. Caregivers who so engage infants in their charge also gain access to their infants’ emotional competence, social style, and cognitive potential, and they learn about their infants’ proclivities, capabilities, and limits. Such knowledge can lead to more appropriate and beneficial interactions with the salutary result of enhanced child development and well-being. (p. 16)

In the same vein, in a study conducted in the US (Custodero & Johnson-Green, 2008 et al. pp. 15-39), parents of four to six-month-old babies were surveyed in regard to how or why they use music with their baby and qualitative analyses of these responses were considered as descriptors to which Bornstein’s theory was applied. His theory consists of four

caregiving domains to ascertain the role of music in parenting infants: Social, Material, Nurturant and Didactic. Social Caregiving and a merging of Material with Nurturant caregiving were found as preponderant, showing the use of music with young infants to be primary and basic. A second follow up study with the same participant pool, reveal that parents with infants 10 to 16 months old share an even distribution between three domains: Social, Material, and a new merging of Nurturant with Didactic, meaning that parents were responding to children's familiar musical behavior with teaching as well as socializing.

Enriching caregiving practices foster the course and outcome of child development, summarize Borstein & Putnick, (2012), adding: "caregiving has benefits as well as costs for offspring. Positive caregiving in terms of education and socialization promotes children's cognitive and social competencies and improves success in managing their lives" (p. 2).

Hallam (2010), refers to her research: "*The power of music: Its impact on the intellectual, social and personal development of children and young people*" as using the most advanced technologies to study the brain, in addition to studies in education and psychology. She suggests that musical skills may transfer to other activities when similar processes are involved, impacting language development, literacy, numeracy, measures of intelligence, general attainment, creativity, fine motor co-ordination, concentration, self-confidence, emotional sensitivity, social skills, team work, self-discipline, and relaxation. And when music occurs as an enjoyable and rewarding experience, there is evidence of positive effects on personal and social development. Quality of teaching could benefit of these implications (p. 269).

For instance, the research on the impact of participation in music on social and personal development has received less attention than the impact on intellectual development and attainment, despite the fact that the mediation of this increased social and cultural capital may result in improving achievement. Hallam refers to studies that suggest that identification of emotion in musical performance draws on some of the same sensibilities that make up every day emotional intelligence (p. 280). The overview that Hallam provides makes a strong case for music for the benefits of active engagement with it throughout one's lifespan, and this is, according to her, the power of music.

Ethological, cognitive scientific and archaeological evidence

Dissanayake's argument is echoed in that of Falk (2004) for the importance of infant-directed speech in the evolution of human communication systems, including music. Falk suggests that features such as the continuous positively-valenced affective vocalisation that characterise mother-infant interactions in modern humans are absent in our nearest extant relatives, chimps and bonobos, and suggests that these arose in part to 'substitute' for the mother's proximity as hominin infants became more altricial and less able to cling to the mother. While Falk is here postulating a discontinuity between the behaviours of humans and of other species to account for the emergence of music-like behaviours in humans, others have explored the prospects of identifying behavioural continuities. (Cross 2012, p. 33)

Music appears to be a human universal in the form of communicative behaviour that under-specifies goals yet facilitates a sense of joint action, enabling participants to sustain interaction while holding to potentially conflicting personal interpretations of goals and meanings.

The ways in which it achieves this remain to be identified in detail, but music seems likely to be central in any attempt to specify the dynamics of human minds in cultures and the evolutionary processes that set the parameters for those dynamics. (Cross 2012, p. 40)

“I conclude that the childcare hypothesis represents the account of the adaptive function of music currently most firmly grounded in data” (Fitch 2005, p. 14). In a similar manner, in her book “Early childhood music education research: An overview” Young (2016), emphasises the increasing interest of the understanding of music among very young children that has expanded considerably in the last twenty years. “Contributions span multiple academic disciplines: psychology, sociology, musicology, ethnomusicology, folklore and cultural studies, neuroscience, as well as the areas of applied research, primarily education, but increasingly, therapy, community arts, parenting studies and childcare practices” (p. 9).

Paradigm shifts

According to Young, in recent years there have been two major paradigm shifts in research regarding young children’s music: (1) a major shift in how infancy and the first three year of childhood are viewed and the “competent” infant who is capable and skillful response attuned to his environment for his social and cognitive development, and this view replaces the formerly “incompetent” infant of behaviorism. “Via theories of musical attunement and entrainment, the infant is understood to be not merely the passive receiver of experience, but an active participant, intrinsically influencing her own developmental pathway”. (Malloch & Trevarthen, 2011; Young & Ilari, 2012 in Young, 2016, p. 11).

More recently interest in neo-Darwinian theory, mainly from an anthropological perspective, and the possible evolutionary origins of music has given rise to interesting theoretical positions on the adaptive uses of music (e.g. Dissanayake, 2008) that have provided an additional theoretical lens for the interpretation of musical behaviors in infancy and early childhood. This perspective has motivated specific studies on musical competences that might have biologically beneficial origins such as rhythmic synchronization and its relationships to prosocial behaviors (Kirschner & Tomasello, 2010) (...) Arts and music organizations are interested in broadening their remit and widening their reach to be more inclusive of families with young children. (Young, 2016, p. 11)

For Cross and Tolbert, theoretical and empirical research into musical meaning is still at an early stage within the cognitive sciences therefore they also suggest that it is important that multiple perspectives on meaning in music, particularly those emerging from the study of music in non-Western contexts, are taken fully into account in future explorations of musical meaning within the cognitive sciences (p. 43).

This chapter has laid out some of the principal influences on the study of meaning in music with its impact on scientific research. “The majority of philosophical approaches to understanding meaning in music have differentiated musical meanings from “everyday” meanings by binding music’s significances solely to the aesthetic domain” remark Cross and Tolbert (2016, p. 38). They add:

One fact that becomes clear on surveying the literature on musical meaning is that there is no consensus as to how questions of musical meaning should best be addressed; indeed, certain philosophical perspectives call into question the idea that music can be claimed to have meaning at all. However, the majority cross-disciplinary view is that music is imbued with meaning, whether music is conceived of as aesthetic object, cultural commodity, or social process, yet each discipline tends to propagate ideas of musical meaning that tend to lack the robustness to survive outside its borders. Perhaps it is the case that musical meanings are multifarious and that there is no single approach that can claim precedence for its own conceptions of those meanings. (p. 42).

Research, as compiled throughout these pages, provides a wide range of evidence from which interdisciplinary approaches would benefit from further theoretical and paradigmatic constructions. Greater implications of music and related aspects to development, caregiving and rehabilitation are closely analyzed in the following section on Music Education.

1.1.6. PHILOSOPHICAL PERSPECTIVES ON MUSIC EDUCATION

Music Education

Allsup (2010) refers to the importance of philosophical perspectives in Music Education (ME), as one of the most critical issues for contemporary theory and practice in this field. “Philosophy, in spite of its perceptions as an isolated endeavor, is a natural fit for

educators” (p. 39) he claims, remarking that asking questions and thinking reflectively about the teaching and learning of music can better prepare music educators for the contingencies of contemporary life. For teachers to solve commonplace situations in the teacher-learning process, a philosophical scrutiny is required and could attempt to undercover several assumptions behind those potential limitations. In regard to its trajectory, the author adds:

The philosophical study of music education as it is understood today is a fairly recent accomplishment (...) It is important to underscore that this evolving discipline would grow almost entirely out of a need to rationalize the inclusion of music in public schools. (p. 46)

Elliott (as cited in Allsup, 2010) raises the question of music education in the praxis. Regarding the problem of aesthetics, he points out that in order to know music better, an actual work of doing music in schools is required, so that this field becomes a laboratory for the study and performance of music. For musical learning to resemble multiculturalism, for instance, questions about the music education profession remain unanswered. “We have come to an historical point where our teaching field must embark upon a new search for a philosophy that can speak to these conditions” (Jorgensen, as cited in Allsup, 2010, p. 57). In order to transform music teaching, a reengagement with the lived dimension of music and a deeper conscious on these aspects by the educator must take place. This path has already been followed by mainly post-modern theory and feminist scholarship, as well as through projects which have changed the view of music philosophy within the last two generations (pp. 57-58).

These realizations of later philosophers allow for students to understand the nature of music and how it works through active participation and performance (p. 53).

In the 90s, the emergence of music education philosophy was seen as a diverse and challenging discipline. Despite efforts to make this course mandatory on graduate and even undergraduate levels in addition to the leadership of great performance educators, philosophical research is scarce. According to Allsup (2010), this results in a problem due to the fact that often times, public music education is mostly represented by professional conductors and performers. His critique is based on what he considers as unfortunate, notwithstanding the contribution of philosophy to the field of teacher education, “an articulated philosophical rationale for large performing groups that goes beyond the profession’s utilitarian functionalism is missing from the music education community. Bands, choirs, and orchestras continue to rely on their “apparent-ness” (p. 59).

Allsup concludes by revealing that philosophical questions in education and music never end, and by reassuring the reader that the task of re-writing philosophical history will be carried forth by new generations.

1.1.6.1. Educating Music in the 21st Century

Aróstegui (2011) states a number of key quality criteria upon the establishment of some epistemological and methodological foundations for the evaluation of Music Teacher Education (MTE). He addresses the need for re-thinking and re-imagining MTE programs in order to cope with the role that music plays in the lives of people everywhere in the era of globalization. Some main differences among

profiles and programs are analyzed by identifying factors influencing quality of MTE programs seeking to construct pedagogical knowledge.

In reference to methodology, Aróstegui states:

Comparative Education can help increase our understanding of the processes underlying the reform programs. For this, it is necessary to place these reforms in their historical and social context in order to understand them as part of events which configure and shape the current limits and possibilities of teaching or, in our case, the music teacher education programs (...) it is worthy to observe how the same policies are having different effects on every setting, which is of course due to the different circumstances every country or region has to face. General policies bring out local implications and to reveal this is the strength of Comparative Education. (p. 3)

The “Gonzalez’s Model V” aims for a more holistic and contextual understanding of MTE through a more participative evaluation process (González et al., 2000 and 2004 as cited in Aróstegui, 2011, pp. 4-6). This model is taken by Aróstegui in contrast to the educational paradigm traditionally applied in music education and music teacher training that usually focuses on the musical content, “sometimes as a process leading to the achievement of music skills; the level of complexity of the Western musical language and the emphasis of technical curricula on content have been given as arguments to support this approach” (pp. 11-12).

Throughout research of quality in 34 countries, Aróstegui found that, in regard to curriculum reforms, for instance, curricula are actually content-based rather than student-

based, in contradiction to what is stated officially by speech and documents; also, creativity and artistry are not considered as crucial for the education of young generations in times of constant changes where such global training along with creativity and innovation play important roles. For this matter, a competence-based curriculum plays against arts and music instruction. The fact is that competence-based education displays standards assessing a very specific knowledge where music does not fit, especially when it comes to expression and emotion, which are traits specific to music. Therefore, an international context of influences in educational reforms regarding MTE programs and their correspondent reflections still require discussion (pp. 13-14).

Regarding the agenda for music teacher education proposed by Aróstegui, an amount of key quality criteria needs to be addressed in the 21st century. The diversity of values and teacher training of music educators results in different outcomes. Therefore, the objectives of music education vary considerably. Also, from a great diversity in the programs of music teacher training programs, there is a significant disparity about what a music teacher is; they are linked to the different kinds of institutions where these programs are given, such as conservatories, schools of music, colleges of education, and so on. “From our point of view, this huge diversity in programs and allocations has to do with the fact that there is not a clear concept of what a music teacher is in practice” assures Aróstegui (p. 202).

1.1.6.2. Music Education Philosophy

Elliott (2012) states that the field of philosophy of music education or music education philosophy is relatively young. Even nowadays, many music educators ignore its existence as much as its nature and values. Specialized courses in this field are not frequent in undergraduate and graduate music education programs.

How music relates to the objectives of education is, for Elliott, definitely an aspect that music educators should answer in a detailed manner. Many philosophical questions remain to be debated and for music teachers to develop the necessary professional abilities and other qualities, an updated professional philosophy-practice “guidance system” (pp. 1-3) is required. These questions include:

(1) Why music is valuable for people to learn in formal in informal music teaching situations; (2) what is best to teach; (3) how we ought to engage people of all ages and dispositions in educative, ethical, and moving encounters with music and musical experiences; (4) where, when, how much (and so forth) to teach; and (5) how we know when music education has succeeded in enabling people to achieve music’s most important values. (p. 2)

“Anyone interested in doing music education philosophy also needs a knowledge of the history and discourses of (1) the philosophy of music, (2) music education, and (3) the philosophy of education.” (p. 17)

In summarizing praxial and pragmatic concepts of music and music education (...), we can say that music is vital to all societies and cultures because its doings, makings, and effects work to define, embody, and reflect community and social values and fulfil a wide range of divergent and evolving needs. The highly diverse social-cultural practice of music includes thousands of specific social musical style-communities that thrive at local and regional levels and across

national borders and overlap for a variety of reasons and purposes. (p. 21)

If music education is moving forward in multiple new pragmatic forms, music educators find a greater number of sources of philosophical insight on more topics than ever. Thus, music educators face two challenges: firstly, to approach new literature with a balanced attitude of critical reflection and caution in terms of the sources they study and secondly, to use this literature wisely during the refinement and development of their own philosophies of music education. Both challenges imply a continuous effort of collaboration between music teachers and community musicians who work with people in the everyday world (p. 22).

Key Concepts in Multicultural Music: Music Education as Culture

“As in music making, the goal in societal life is the achievement of balance between independent and normed behavior” (Elliott 1989, p.13).

Perhaps, if we wish to liberate the ethnocentric musical in social presumptions of people in North America, we might start by re-aligning the ends and means of music education to much the multicultural nature of our societies. If the process of music education reflects, distils, and abstracts cultural values, if music education functions *as* culture, then music education may also have the potential to change prejudicial attitudes and behaviors. Before such action is possible, however, music education needs a clear sense of its multicultural destination. (p.14)

According to Elliott, it is possible to identify six multicultural ideologies through a typology of music curricula: (1) Assimilation; (2) Amalgamation; (3) Open Society; (4) Insular Multiculturalism; (5) Modified Multiculturalism; and (6) Dynamic Multiculturalism. He addresses a conceptual superiority of one of them: the “Dynamic Multiculturalism”. For him, music education offers a great opportunity to make the goal of this sixth ideology a reality. “By applying a pan-human perspective to a broad range of world musics, we can create a musical community of interest distinguished by a dynamism that recycles concepts and experiences in a variety of musical contexts, thereby enriching these concepts and experiences.” (p.18)

It is the combination of the widest possible range of world musics and a world view of musical concepts that separates the dynamic curriculum model from the rest. Elliott finds that music education functions *as* culture more than it functions autonomously *in* a culture, which makes this type of curriculum able to relate not only to world musics, but to world *peoples*.

1.1.6.3. A New Philosophy of Music Education

From a historical perspective, Elliott (1994) addresses the first steps to a new philosophy of music education. He starts by identifying how music education’s conventional philosophy is problematic and the possible alternatives.

His view presents a position on the nature of music as the logical prerequisite to any philosophy of music education, otherwise it seems impossible to justify the place and value of music teaching and learning in any educational scheme. Elliott proposes three steps in this regard: (1) rethink past assumptions about the nature of music; (2) design a

local blueprint for researching the concept of “music” in a reasonable and comprehensive way; and (3) implement such a blueprint to formulate explanations of the natures and values of music and music education (p.9).

Most music education philosophers in the century have embraced the grounding assumptions of the esthetic concept wholly and uncritically. Accordingly, our main philosophical inheritance (in North America, at least) is nothing more nor less than a series of variations on these same assumptions (pp.10-11)

For Elliott, there is a remarkable consistency on the fundamental tenets of past music education philosophy and they are grounded undoubtedly in the general assumptions of the esthetic concept of the 18th and 19th centuries. For him, these formulations in the development of music education are mostly historically influential, but the value they have as a philosophy is certainly in dispute.

Elliott, among other scholars in the field of philosophy and sociology of music, musicology, ethnomusicology, curriculum theory, and music education, has challenged the static concept of music and music education for the last 30 years. He focuses on three problematic notions that affect music teaching and learning directly: The notions of music-as-object; aesthetic perception and aesthetic experience.

In short, to Elliott, the traditional justification of music education is implausible. Therefore, he suggests a self-evident principle toward a new philosophy that has been identified for centuries in writing and thinking about music: the self-evident principle based fundamentally upon the fact music is something that people *do*. It means that music

is a particular kind of intentional human activity: music-making. He progresses to the “more elaborate view that music is a multidimensional human phenomenon involving two interlocking forms of intentional, context-dependent action: music-making and music-listening” (p.17). These two forms of action are mutually defining and reinforcing. He calls this complex human reality a ‘musical practice’. From Elliott’s analysis, one fundamental theme arises: *Music is a diverse human practice*. He concludes that through the principle of ‘music as an intentional human activity’ it is possible to investigate the nature of music and to proceed in several related ways: Only a comprehensive philosophical concept of music including a critical examination of belief has the power to make a difference in education along with the willingness and ability to construct, criticize, and consider competing philosophies of music education (pp. 17-19).

The Changing Times of Music Education Philosophy

In 1970, Reimer’s influential “*A Philosophy of Music Education*” (as cited in Allsup (2010) succeeded in ME in North America for several decades, mainly for how the term aesthetics would be applied in the broadest possible sense for the philosophical discourse. His assumption considered music and the arts as basic ways for humans to know themselves and their world, turning them into *basic modes of cognition* (pp. 51-52). A great distinction made by Reimer was between “conceptual thinking” and “non-conceptual thinking”:

While there are many ways to think and be intelligent, the activities and disciplines associated with “conceptual thinking” and their concomitant symbol system-(say) the languages of math, science, English and French- are understood by the public as more important

than ways of thinking that address the “non-conceptual” domains of art, the domains of music, dance, theater, and painting, whose symbol systems operate quite differently from the former. (p. 52)

Allsup considers that discerning the advantages and disadvantages of both types of thinking allow the profession of music education to embark upon an articulated defense for music in the schools. A second differentiation takes place following Reimer’s argumentation line: conceptual learning provides structures of thinking that help us to sort out and classify the events of daily life, for what it yields “knowledge about”, music however, yields “knowledge of” because of our dynamic cognitive relationship to music that turns it into non-conceptual function. According to this perspective, “arts seek to clarify one’s inner life, the world of affect, and the life of feelings” (p. 52). Reimer’s *Education in Feeling*, according to Allsup, embraces music’s strength for its ability to engage in the dynamic qualities of experience, particularly the experience of feeling or sentience, becoming a refutation to the three central concerns of 18th and 19th century aesthetics: the problems of form, representation, and feeling (of the artist). “Because music and feelings are analogous in quality and purpose, humankind has always used one to understand the other. Thus, an education in music can be understood as an education in feeling” meaning by this in the praxis, that music represents one piece of a multifaceted and interconnected school-wide endeavor (Allsup, 2010, p.53).

For the postmodernist ME philosopher Regelski (as cited in Allsup, 2010, pp. 54-55), musical value should only be determined by its “use-function;” by how well it satisfies the role a particular culture has created for it. The great postmodernist project of legitimacy relies on the personal narrative, but concerns from both modern and post-modern

approaches remain as a feature of the age humankind lives in. How new contributions were generated in the last decades is explained by McCarthy & Goble, 2005 (as cited in Allsup, 2010):

By the end of the 20th century, a floodgate of philosophical research on music and music education poured forth, altering the educational terrain in profound ways. Some of this new scholarship was a sharp response to the dominant position that aesthetic philosophy enjoyed for decades; but much of it was the result of what one might call a professional incubation period out of which scholars claimed new theoretical territory and made the field of music education philosophy worldwide an exciting place to do research. (p.55)

Allsup (2010) remarks the association of these contributions to the praxis of music as an action-based response in contrast to the passivity and high-art elitism of classic aesthetic theory. “We understand, enjoy, and participate in music for what it reveals about the very particular web of relationships that constitute our lived world (p. 56).

Another way to see it would be the timeline perspective. McCarthy & Goble (2002, pp. 19-25) present a series of elements in the discussion of ME philosophy in a historical perspective:

In the latter half the twentieth century, the music education profession in the United States underwent considerable change in its philosophical foundations. From the launch of aesthetic education in the 1050s as a response to long-standing functional values to the emergence of praxial philosophy in the 1990s as a reaction to the aesthetic movement, the

philosophical views guiding the profession have been shaped by the social, political, and cultural values of the times. (p. 19)

McCarthy & Goble address the arguments from cognitive psychology that assisted music educators in enhancing the recognition and validation of music in education. This is also how the Music Educators National Conference (MENC) raised greater awareness. The need for a “new aesthetic theory” involved a more relativistic philosophy that turned into a more inclusive and pluralistic one. The influence of several social sciences still reminds educators of how the goals should be shifting towards social and cultural realities.

The challenge of the aesthetic paradigm failed in accommodating cultural differences and the nature of pluralistic societies. These questions were raised at a time when alternative views of the social value of music advanced. Around the 1980s, Elliott was best known for arguing the particular limitations of the aesthetic philosophy and research in cognitive sciences raised new perspectives in the field of psychology which supported the idea that encouraging and nurturing musical development was an important responsibility of public schools.

Praxial philosophy emerged in the late 80s and early 90s, when music educators witnessed an increased interest in philosophy within their profession. Critical theory and critical thinking were applied to the aims and practices of music education and musical participation in human life, thus, the value of music was seen as relevant to the general education of everyone. Elliott, Regelski, and Dissanayake, among other thinkers, affirm the value of a praxial approach to music education and advocate a curriculum that validates all forms of musical activity (recreation, entertainment, therapy, ritual, ceremony, etc.). Jorgensen clarified various dilemmas and relieved the tensions within the profession. In

the same manner, Hargreaves and North on their work about the social psychology of music became relevant and are also prevailing in the literature.

McCarthy & Goble conclude that historical changes as much as other far-reaching changes (the cold war, the civil rights movement, the rise of multiculturalism in education, etc.) have shaped music education in different ways. Along with interdisciplinary escolar influences (anthropology, psychology, sociology, political science, and other disciplines), it altered the curricular content. The shift from Western art music as an art form and as a curricular subject towards the praxial perspective of music as an activity that is part of human behaviors still represents a challenge to those seeking to unify philosophy for the music education profession. Yet, controversy is a sign of vitality for McCarthy & Goble and they predict positive outcomes from this dialogue between aesthetic and praxial philosophers.

For Allsup (2010), the following contributions were substantial for greater change in the philosophy of music education in the latest decades: in 1990 Jorgensen's SRIG (Special Research Interest Group); in 1993, also by Jorgensen, the creation of the *Journal: Philosophy of Music Education Review*; in 1993, Gates and Regelski started the MayDay Group; in 1995, Elliot's "*Music Matters*"; in 1997, Jorgensen's "*In Search of Music Education*"; and in 1998, Small's "*Musicking: The Meaning of Performing and Listening*." (p. 56).

Jorgensen (1995) combines the sense of community and its implications in the field of Music Education in a very broad manner, and takes the ideas of Dewey, Freire and Green to explain her vision through four elements of the idea of community: community as place, in time, as process, and as an end for envisioning music education thought and practice in

a transformative, empowered, understanding, mutual, connected, diverse and inclusive way (p. 71-83).

Tobias (2013, p. 29-36) refers to convergence in ME through its adaptation to contemporary society and a participatory culture. For this purpose, he addresses the importance of knowing how students engage with music outside of school music programs in order to support music educators and their programs to evolve. Throughout his findings, it became relevant to learn the multiple ways of increasing interactions with music in participatory ways that involve digital technologies and media. Musical engagement then occurs through creative processes where artists coexist and interact with their public, enabling opportunities for new perspectives and practices for a participatory culture (covering, arranging, remediating, remixing, sampling, composing collaboratively, discussing, etc.). About Pedagogies of Participatory Culture, Tobias explains:

Along with thinking critically about what should take place in music programs and broadening how we think about what constitutes musicianship, music educators may need to develop understanding of the nuances, musical thinking, socio-cultural contexts, and musical processes involved in musical practices. (p. 33)

An approach as ethnographers is also required for a proper engagement and as a solid base for creating different scenarios with students under a critical and fair use context. For Tobias, these alternatives also converge with multiple other systems of music education and allow for further intersections, such as creating their own music. He adds that for philosophical, aesthetic, curricular and pedagogical issues to meet in a dialogue, some reconciliation is crucial first, and this kind of ethic is required to move toward convergence

and embracing participation looking ahead to a future where musical life beyond school isn't disconnected from music education: "An inclusive view of diverse music educational perspectives and practices" (Jorgensen as cited in Tobias 2013, p. 35).

At an early level, an example of these sorts of initiatives can be found at projects where music is socialized with parents for this last to co-create, such as in the Carnegie Hall Lullaby Project in New York, US as described on their website (Silvermann, 2018):

The Lullaby Project pairs pregnant women and new mothers with professional artists to write and sing personal lullabies for their babies, supporting maternal health, aiding child development, and strengthening the bond between parent and child. In New York City, the project reaches mothers in hospitals, homeless shelters, schools, and at Rikers Island Correctional Facility. Extending across the country and through several international pilot programs, the Lullaby Project enables partner organizations to support families in their own communities.

Similar initiatives are also found in the field of rehabilitation, like in Porto, Portugal where early childhood music specialists help incarcerated mothers learn lullabies they can sing to their infants to promote mother-infant bonding, based on this important developmental phase (Rodriguez et al., 2010).

Research, Practice and Policy in Early Childhood Music

Education is a vital generic caregiving function for Papoušek & Bornstein (as cited in Bornstein, 2012, p. 3). Consistently, Trehub (2016) states "early caregiving is musical"

(p. 387) and that several characteristics are shared among families and caregivers. For instance, according to her research, primary caregivers from middle-class families provide a rich palate of multimodal musical performances that are finely tuned to infants' social and emotional needs. She also notes that infants are highly proficient listeners, being sensitive to the pitch and rhythmic patterning of music and to the expressive nuances of performance. She adds:

Initially, they are equally adept at perceiving music from other cultures as well as their own. Their interest in music and their receptive skills increase over the months, but those developments are paralleled by somewhat diminished sensitivity to foreign-sounding music. Even when such perceptual narrowing occurs in culturally appropriate ways, infants remain flexible listeners and learners, open to the opportunities available to them. Their motivation and receptive abilities enable them to make the most of the musical offerings in their environment. (p. 393)

Trehub also adds that there is an indication that any acceleration in infancy is enduring. Making clear that in cultures where communal musical activities, including music-making, are frequent, musical skill levels are likely to exceed those observed elsewhere. This, for Trehub, means that in those circumstances, the acquisition of musical skill is a byproduct of social interaction, as is the acquisition of language. "Although musicality, or the capacity for music, is a universal human trait with a biological basis (Trehub, 2003), cultural or experiential factors have a profound influence on the expression of that trait" (2016, p. 393). In this manner, families as center of socialization play a very significant role.

A Recent Conception of Musical Potential

The impact of the home environment is of profound importance in the development of children's musical potential, as is the general milieu of the environment to which a child is exposed, according to McPherson & Hallam (2016): "The opportunities parents and significant others provide are among the most critical factors for realizing children's musical potential" (p. 437) they affirm. And continue:

McPherson and Williamon (2006, 2015) adapted Gagné's (2009, 2013) "differentiated model of giftedness and talent" to music as a means of defining the natural abilities, intrapersonal factors and environmental catalysts that might impact on the development of musical skills. This conception defines gifts (e.g., intellectual, creative, socio-affective, sensorimotor) as natural innate potentials to achieve and talent as observable skills and proposes that at least eight distinct types of musical talents (performing, improvising, composing, arranging, analyzing, appraising, conducting, music teaching) can be developed through systematic practice and training. (p. 438)

McPherson & Hallam (2016) conclude:

Musical potential is best thought of as malleable and ever changing, and a dimension of human experience that takes many forms and occurs at many different levels. All children are inherently musical and deserve access to the types of informal and formal experiences that will maximize their own, individual musical potential. (p. 443)

Communicating the Importance of Music

Koops (2017, pp. 33-35), in his article about communicating the importance of music in Early Childhood suggests that music teachers should share the results of studies conducted recently about music and the brain with parents to prevent them from being misled by misinterpreted information about the power of music in order to strive for ethical practices.

Among these results about music, she points out three main rationales: (1) a cultural one that establishes the view of music as a vital part of every human culture and therefore, an integral part of young children's experiences. (2) The relational quality of musicking to describing music-making. This "communicative musicality" engages toddlers, preschoolers, and caregivers in musical interactions with one another creating connections through music in early childhood settings. And (3) the rationale that deals with developmental music aptitude, where research supports the fact that all children are born with the ability to learn music. Gordon (as cited in Koops, 2017) found that musical aptitude after age 9 decelerates, thus the urgency to include music in early childhood education must be understood by all actors in early childhood settings. Music instruction, anyhow, should be play-based, active, and led by skilled individuals.

Koops stresses that there is not only one answer to why music should be included in early childhood programs, for the value of music does not rely on one single role; instead, it is multifaceted and intangible, and keeps supporting children as they grow.

Policy Issues in Music Education

For Custodero (2007), "policy issues regarding young children's music education opportunities are complex, especially when considered in an international framework. Issues

of cultural and geographical diversity, access to services, and the definition of childhood come into play" (p. 3). In regard to the interaction between music and culture in a frame of multicultural musical experiences for young children, three threads of inquiry in research are considered by Custodero and Chen-Hafteck (2008): (1) tensions between child and adult culture; (2) competing influences by global, regional, and local agencies on standards and curricula; and (3) expectations for teacher knowledge and preparation (p. 3).

Teacher Arts-based Education Performance in Inclusive Settings

Brankley (2010) refers to "Stage Fright" when analyzing perceptions and experiences of pre-service teachers in performing arts-based education in an inclusive setting. For Brankley, approaches such as arts-based education optimize the goals of inclusive education, which is considered an emergent educational philosophy in Canada. However, she points out the tension existing between this research, current classroom practice and education policies. Results show that participants stated academic, social and personal benefits of implementing inclusion through the arts for students with exceptionalities. Implications for practice are discussed considering the fact that childhood events and environments influenced pre-service attitudes of participants, while past engagement in the arts facilitated their implementation of an arts-based approach, particularly in the absence of guidance from teacher education courses and their associate teacher. "The value that is placed on art is uniformly low—from board of education policies, to funding, to the practice of what is taught and encouraged by teacher education programs" (p. 172). This element of the analysis is broadly developed within the next sections of this work when discussing inclusion professional training in education.

Evidence shows that short-term changes in behavior and brain activity can be observed in adults as a result of a brief period of musically-related training. Sensorimotor and multimodal training, typical of learning a musical instrument, is more efficient in driving neuroplastic changes than unimodal training. This effect is likely to be underpinned by brain changes occurring between auditory, motor, and sensorimotor integration regions, and involving both feedforward mechanisms capable of predicting the outcome of motor activity as well as feedback mechanisms for monitoring the performance (Herholz and Zatorre, as cited in Dalla Bella, 2016, p. 331).

The human brain has the remarkable ability to change as a function of training and environmental demands, as Della Bella (2016) explains. “Musical training and practice are rich sensorimotor and multimodal experiences which can shape both the structure and the functions of human brains and which are associated with cognitive benefits” (p. 333).

Musical training and practicing a musical instrument are associated with cognitive benefits which manifest in terms of near or far transfer effects, according to Della Bella, who claims that an increasing amount of evidence points to the functional mechanisms and structural changes underpinning these transfer effects during development based on longitudinal approaches. These findings begin to uncover the processes which allow musical training to shape functional and structural brain development, he explains. The effect would be most evident when the training is delivered within a given sensitive period, whose boundaries have still to be clearly identified, but according to several theories point to early childhood (p. 333).

In a comparative study of inclusive music pedagogies (Bernard et. al, 2008), accounts are offered by four exceptional music teachers, ranging from particular teacher and school

strategies to management practices that promote pupil–pupil relations in and outside the classroom, to the way the school connects with its musical community. The authors focus their research around the challenging question of how inclusive our music pedagogies are and conclude with what is possible to learn, as practitioners and researchers, from comparative accounts of pedagogy (p. 109).

Jentschke (2016) observes the origin relationship between music and language which is also dependent on evolution and development (p. 343). He states that “whereas many musical and linguistic processes might be modularized in adults, similar developmental underpinnings for both domains are predominant in infants and children” (p. 343). He adds that supposedly, in early infancy, caregivers use both speech and music to communicate emotionally on a basic level with their preverbal infants, and that with experience and cognitive maturation speech and music likely become differentiate (p. 344).

From the perspective of music and language as a continuum, Jentschke stresses that once children discover that words have referential meaning, semantic and syntactic development takes over and, consequently, adults’ tone down features of speech that do not contribute to meaning. For him, along with social cues such as facial expressions and physical gestures, the musical features of language may help surmount the “poverty of stimulus” and provide a richer context for language induction. (p. 345)

1.1.7. IMPLICATIONS FOR MUSIC THERAPY

Music therapy, by essence, requires an understanding of the nature of a patient’s *musical behavior*, which includes the way they play, and the non-verbal and musically communicative interaction they have developed. It is the most common method by which

the process of therapy is undertaken, and through which a patient is meant to achieve progress (Wigram, Pedersen & Bonde, 2002, p. 12). It can be traced back to a historical overview to the concept of music developed by Pythagoras, and then explored in the clinical field through the connection between music and medicine. Music therapy is nowadays considered a method of treatment:

In some countries, music therapy is officially recognized by political, clinical and academic institutions or organizations, and also by employment agencies. In other countries, music therapy still has not found recognition as a science and as a profession. (Wigram, Pedersen & Bonde, 2002, p. 11)

The reality of music therapy around the world varies and rests in constant change but is intertwined. In Latin-American countries, it remains as a recent field and it borrows from the Western practices. In Europe for instance, according to the authors, music therapy traditions have developed on the foundations of more psychodynamic and psychotherapeutically oriented approaches. Therefore, this often reflects a model where the therapist is actively using music-making through the medium of *clinical improvisation* in order to establish a *musical relationship* with the patients, and through this process the therapists are more able to help them understand the nature of their problem. For this active form of music therapy, the development of music therapy training programs that require at the entry level, highly trained musicians is necessary in order to develop their skills in the therapeutic field (pp. 11-12).

Aldridge (2005) encourages the vision of music therapy in terms of the importance of aesthetics as a part of our culture, in contrast to a simple functional perspective in health

care: “The notion that all phenomena can be converted to quantitative terms is an impoverishment of our culture and essentially an anti-aesthetic stance” (p. 14).

Singing is literally the intentional use of breath to heal, in a particular therapeutic form. Fundamental property of breathing is that it has rhythm. In musical terms, rhythm has to have the property of intention otherwise it would be simply cyclic repetition or pulse. Life begins and ends with breath. (p. 14)

He asserts that some people include music therapy as an energy medicine, but states that his contention is that energy alone is not enough; that energy has to be realized as form. Therefore, music therapy may be considered as “performance medicine” (p. 15).

Aldridge calls upon the ancient knowledge of musical healing, along with other authors as mentioned earlier. The ancient and traditional music healing cultures are explored and transported into modern scenarios as available treasures. In terms of music healing, he points out the importance of its understanding. When working with patients with aphasia for example, the use of singing in music therapy is framed by its cultural roots:

In pre-Socratic philosophy, logos is the active principle of the cosmos, the source of all activity and generation, and the power of reason residing in the human soul. (...) My proposition is that music is prior to language, and to gain or regain speech we can call upon that logos of music to sing us into that performance we call health. Sung by the creator we achieve the performance that is our being. (p. 16)

One of Aldridge's main conclusions is that there is no such a thing as one music therapy and it is proper to refer to them as various musics and multiple forms of musicking. He also emphasizes the need for further research, while facing the challenge of providing evidence of music therapy results and effectiveness. He addresses the fact that resources are available but further political will to cooperate is required in order to bring the profession further.

A lot has been said regarding music and brain plasticity and the brain functioning. As Dalla Bella (2016) proposes, research shows that acquiring and maintaining musical skills has important and quantifiable effects on brain networking and functioning, and these are manifestations of brain plasticity. Though early musical experiences and training display major differences in neurological development, the author asserts:

Alteration of brain functions and structure as a function of training or experience is not confined to the developmental brain, during a particular sensitive period. A certain degree of brain plasticity is also possible in adulthood and in the elderly. (...) Understanding the mechanisms of training-related plasticity underlying these beneficial effects of music is a critical step for developing successful theory-driven rehabilitation strategies and prevention programs. (pp. 333-334)

An overview of therapeutic initiatives provided by Ridder (2005) allowed for the identification of 17 different initiatives based on descriptions of how music is implemented in diverse settings (Table No. 1). Though in real life there are variations, combinations and nuances, Ridder points out that this is an attempt to generalize the way the initiatives are carried out.

Table 1. An overview of music therapeutic care initiatives (Ridder, 2005, p. 71)

	Live music / accomp.	Taped music	Instrument playing	A Capella singing	Structured programme	Structured framework	Defined group	Open group	Individual setting
<i>Background music</i>		■						■	
<i>Folk dancing, social dancing</i>	■	□			■	■	■	□	
<i>MTC: Music therapeutic care</i>				■		■			■
<i>Music and movement</i>	■	□		□	■	■	■		
<i>Music listening</i>		■							■
<i>Music reminiscence</i>		■		■	□	■	■		
<i>Music stimulation</i>	■	□	■		■	■	■		
<i>Play-along</i>		■	■					■	
<i>Sing-along</i>	■			□		■	□	■	
<i>Song writing</i>	■	□		□			■		
<i>Stress reduction</i>		■	□	□	■	■	■		
<i>Therapeutic improvisation</i>	■		■	□		■			■
<i>Therapeutic singing</i>				■		■			■
<i>Vibroacoustic therapy</i>		■				■			■
<i>Vibrotactile stimulation</i>	■		■		□	□	□		□

■ Approach used in therapeutic initiatives

□ Approach might be used in therapeutic initiatives

The different approaches and implications of music in the therapy and rehabilitation fields are expanding every day. Music therapy is a growing practice and research area around the world and has contributed to the understanding of human musical abilities, and to physical, mental and emotional recovery. It also belongs to the realms of spirituality, according to some researchers (Aldridge, 1995; Cook & Silverman, 2013). In the particular segment of early childhood education and care, it goes from preventing and adjusting to supporting children's overall development, contributing to inclusion and rehabilitation. In contrast to traditional Music Education practices, music therapy deviates mainly from the performative orientation and addresses the developmental and therapeutic aims of rehabilitation and recovery. It is widely used in the clinical and hospice practice as complementary and alternative therapy and there are multiple ways of participating in music therapy sessions. Some examples include: community music therapy, improvisational music therapy, neurologic music therapy, analytical music therapy, creative music therapy, etc.

In the next chapter, inclusion and inclusive education are addressed from several perspectives, including from their origins to future challenges. Later, music as a principle of inclusion is reviewed considering the elements presented in this chapter of music, along with the notion of inclusion fully elaborated below.

1.2. Inclusion

1.2.1. SOCIAL JUSTICE AND INCLUSION: Approaching Democracy, Education, International Justice, Conventions and Policies

“Justice I will argue, consists first of all of a constellation of feelings, which alone can provide the psychological soil in which our grand theories can take root”

(Solomon, 1995, p. 30)

For Salomon, along history several quite different and often conflicting feelings were involved in the human sense of justice; for instance, the sense of pity and compassion for those in need or the sense of righteous indignation when one’s hard-earned property is taken away. As a result, very different sentiments can come into conflict and the responsibility to solve them then depends on political beliefs or on the proper sense of charity. A solution might have been hard to find in the cultivation of shared emotions that sustained a general agreement, and only a larger perspective could help:

A picture of how we each fit into the world and how we should live in it with others. Philosophy should not just calculate; it should expand our horizons, enrich our emotions, tell us stories, makes us movies, educate us, and move us. It is the emotions and not just reason that provide us with this large perspective (Solomon, 1995, p. 31).

In “Social Justice in the Ancient World”, Irani (1995) builds a chapter on the origins of a concept of social justice and states that it’s rather difficult to comprehend the logic of the

new legal requirements because they do not fit into the modern standard mode of legal thought. In regard to the logic of its foundation, where slavery for instance was one of the issues that could not be adjusted by judicial interpretation and where specific legal rules had to be introduced by royal edicts or special codes, the religious concepts promulgated by ancient leaders sometimes discerned the directions coming from the divine interpretation of the population's social conditions, explains Irani:

The postulate of social justice is that society is responsible for the undeserved suffering of its members. From this one may draw the conclusion that society, as a whole, should repair the deprivation and should construct social means to ensure that such harm is avoided. (p. 4)

The demand for social justice as a demand for social, economic, and legal reform in ancient history appeared therefore as a religious demand, according to Lowri (1995). "The somewhat desaltery evolution of various ideas on social justice suggests some patterns. There was a tradition of parental obligation to children, then community concern for the children, and, when grown, for the deprived" (p. 22).

For Lowri, this process leads to the relation between Social Justice and the subsistence economy, from the origins of the modern Aristoteles descriptive classification of socioeconomics processes in *Politics* and his effort to define a naturally communitarian economy, to 17th century economics, passing by and influencing the Roman Law of Natural Needs, extending it to a concept of public legal protection for the young and the deprived. Though this turned into a modern concept, it contrasts with the previous concepts of authoritarian order tempered with certain moral benevolence by an absolute and efficient ruler. Later on, in this long history of rationalized individual and institutional commitments for policies for the humble and unfortunate, the European tradition displays

these orientations raised by the growth of nation-states that legitimate demands and rights to participation in the natural and rational development of the economy, which ultimately lead to the industrial revolution (pp. 21-22).

Ever since these concepts were considered, throughout the different legislations around the world, it has been possible to notice how they continue to be shaped and questioned for several reasons and by several forces. The definition of social justice provided by the Oxford Dictionary (2018), both the North American and the British and World English, states something rather simpler: "Justice in terms of the distribution of wealth, opportunities, and privileges within a society". This brief definition comes coupled with a clarifying example sentence: 'individuality gives way to the struggle for social justice'. So far, the social justice terminology is associated with a political philosophy that values equality and solidarity, and from this standpoint it is possible to relate these concepts to the ones of inclusion and democracy.

Inclusion as defined by the Oxford Dictionary (2018) means the action or state of including or of being included within a group or structure. The origin of the term Inclusion for the Oxford Dictionary can be traced to the early 17th century from the Latin *includere* which meant "to shut in, enclose, imprison, insert," from *in-*"in" + *cludere* "to shut".

By around the year 1600, inclusion was defined as the "act of making a part of," from also the Latin *inclusionem* (nominative *inclusio*) "a shutting up, confinement," noun of action from past participle stem of *includere*. The meaning "that which is included" is from 1839 according to this source. Another reference affirms that to "include" is traced to the early 15th century, meaning "to shut (someone or something) in materially, to enclose, imprison, or confine," also "to have (something) as a constituent part (Online

Etymology Dictionary, 2018). A definition of inclusion also exists in the natural sciences and derives from the same etymology. The Science Dictionary (2019) for instance, refers to inclusion as to the particle of alien material retained in a solid material, or in chemistry where a foreign substance, either liquid or solid, usually of minute size, is enclosed in the mass of a mineral. Inclusion for the social sciences is an attitude and approach that embraces diversity and differences and promotes equal opportunities for all.

Often, the word inclusion is also associated with diversity. Diversity is defined by the Cambridge Dictionary (2018) as the fact of many different types of things or people being included in something; a range of different things or people. Etymologically, the term diversity originates from the following roots: middle of the 14th century, *diversite*, "variety, diverseness;" late in the 14th century., "quality of being diverse, fact of difference between two or more things or kinds; variety; separateness; that in which two or more things differ," mostly in a neutral sense, from Old French *diversete* "difference, diversity, unique feature, oddness:" also "wickedness, perversity" (12th century ., Modern French *diversité*), from Latin *diversitatem* (nominative *diversitas*) "contrariety, contradiction, disagreement;" also, as a secondary sense, "difference, diversity," from *diversus* "turned different ways" (in Late Latin "various"), past participle of *divertere* (Online Etymology Dictionary, 2018). Diversity nowadays represents the full spectrum of human demographic differences: race, religion, gender, sexual orientation, age, socio-economic status or physical disability among others. Inclusion refers to a cultural and environmental feeling of belonging and with the right to participate.

Inclusion is a process that helps overcome barriers limiting the presence, participation and achievement of learners, as put by the United Nations Educational, Scientific and Cultural

Organization (UNESCO, 2017). Next to this key concept, the need for an equity concept is embraced by the organization: equity being about ensuring that there is a concern with fairness, such that the education of all learners is seen as having equal importance (p. 13).

Seeing individual differences not as problems to be fixed, but rather as opportunities for democratizing and enriching learning is crucial to developing strategies and policies that contribute to a shifting process towards inclusion in education. Very briefly, inclusion is a way of thinking and acting that demonstrates universal acceptance and promotes a sense of belonging for all learners. Wider definitions are explored within the Inclusive Education section below.

1.2.1.1. Social Inclusion

For Smyth (2017) social inclusion is a well-meaning concept with something of a turbulent history that starts with the attempts of France to find a way of dealing with the social dislocation related to the transition from an agrarian to an urban society (p. 1).

A shift in emphasis from regarding poverty as being an income distributional problem, to regarding it instead as being a form of “exclusion” in which the underlying issue is “a relational process of declining participation, solidarity, and access” (Silver & Miller, 2003, p. 3). This quite different inflection has important implications for how to tackle the issue. (Smyth, 2017, p. 3)

The relevance of social inclusion to education according to Smyth (2017) relies on the fact that there was a tendency in the evolution of policies and strategies that display underlying common aspects. In consistency with the dominant meaning of social inclusion that deals

with fixing ruptures in the social fabric whereby some people have become excluded, in Anglo countries like the United Kingdom and Australia, according to Smyth the prevailing emphasis has been upon constructing an ensemble of policies designed to construct transitions or pathways into paid employment for young people who, for many reasons, had been excluded or made to endure the “risk” of becoming so (p. 6).

Among these commonalities, the author describes three scenarios where this phenomena occurs: *School-to-Work Educational Programs*, *Re-Engagement Programs for Young People Who Have “Dropped Out” of School*, and *Area-Based Restorative Initiatives* which are also called neighborhood renewal approaches (pp. 7-12), and for him “the point to be taken from all of this is that social inclusion has undergone a dramatic transformation (even reversal) of meaning, within the dominant labor market view of social inclusion.” (p. 8)

Smyth concludes by outlining some of the unresolved tensions and remaining research questions within a social inclusion approach to education, for instance the policy incoherence demonstrated by some of the simultaneous and contradictory legislative strategies that have even had the reverse effect of shifting the focus and blame away from the vulnerability that afflict young lives by reformulating exclusion as rather related to young’s people behavior and social responsibility, as in the case of the "Crime and Disorder Act” of the UK of 1998. Smyth includes, as part of this analysis, the conditions for a possible shift of research that goes from the vision of the core problem as a matter of altering “handicapping characteristics” in order for them to cross some invisible social boundaries, to one where confrontation of the issues of how power is deployed and its effects is required. Additionally, in terms of undertaking research, a profound

sociologically informed perspective is needed to uncover the meaning of social inclusion, which inevitably leads to the question of how to address the perspectives and participation of those excluded, in order for them to have a voice after a lifetime of exclusion.

What still remains to be done then, is to carry forward the critiques of social inclusion that raise the question alluded to by Bowring (2000) about the “shame-inducing failure” (p. 315) of groups deemed as not complying with dominant social conventions. If that broader critique is “constrained to defend the conventions of existing society, it is in danger of leaving the cultural hegemony of capitalism intact” (Bowring, 2000, p. 327) — which is to say, leaving uninterrupted the power of the very groups who do the defining of what constitutes “exclusion.” Out of necessity, disrupting this will have to involve the voices of those who have hitherto been excluded much more. (Smyth, 2017, pp. 13-14)

1.2.1.2. Inclusion and Democracy

The Oxford Dictionary (2018) defines democracy as: “a system of government by the whole population or all the eligible members of a state, typically through elected representatives” and provides the following sentence as an example: ‘capitalism and democracy are ascendant in the third world’. Its origin can be traced to the late 16th century: from the French *démocratie*, via Late Latin from Greek *dēmokratia*, from *dēmos* ‘the people’ + *-kratia* ‘power, rule’ (Online Etymology Dictionary, 2018).

The operating conviction of “Inclusion and Democracy” (Young, 2000), lies in the fact that though existing democracies are really democratic in some extents, with regard to certain issues and institutions, democracy in practice is a means promoting justice. Young calls through her statements for a wider and deeper democracy that goes beyond the superficial traps that many societies endorse and take some steps to enact. She highlights inclusion as one norm often invoked by those seeking these kinds of practices. By declaring that “the normative legitimacy of a democratic decision depends on the degree to which those affected by it have been included in the decision-making processes and have had the opportunity to influence the outcomes” (pp. 5-6), Young points out how a call for inclusion has arisen from experiences of exclusion, and how some of the greatest changes in this matter derived from some of the most powerful and successful social movements of this century, whose demands deal essentially with equal citizenship for all.

Central questions regarding the issue of enabling inclusion processes are addressed by Young throughout her discourse. They mainly deal with topics as the norms and conditions of inclusive democracy, the theorization of inclusive democracy for larger societies and the proper scope of democratic polity. Deliberative democracy theories are refined by the author and also a critique of certain interpretations is provided. A collective problem-solving expression of diversity is enabled through the approach of the Deliberative Understanding Model, that according to Young, implies a strong meaning of inclusion and political equality, that once implemented also improves decision-making processes that subsequently promote justice. “Inclusive democratic practice is likely to promote the most just results because people aim to persuade one another of the justice and wisdom of their claims and are open to having their own opinions and understandings of their interests change in the process” (Young, 2000, p. 6).

Democratic discussion and decision-making is better theorized as a process in which differentiated social groups should attend to the particular situation of others and be willing to work out just solutions to their conflicts and collective problems from across their situated positions (...) In other words, a form of civil society following contemporary democracy theory, are those in which systems of representation are most inclusive, furthermore, when they encourage the particular perspectives of relatively marginalized or disadvantaged social groups to receive specific expression. (pp. 7-8)

According to Kelly's principles and practices of *Democracy in Education* (1995) a way to approach it all together would be in the perspective of faith in human nature; in our capacity to display respect for the right of others, to believe in individual freedom, to commit to social equality, and to accept the right to self-determination through some form of popular sovereignty, all of which not only make social living possible, but an adherence to which/said values also makes it an enriching experience (p. 104). In terms of educational policies, Kelly suggests to "raise questions not only about how serious the planners of current policies are about education, but also by inferences how serious they are about democracy" (p. 105), for her consideration of the provision of education is both a moral and a practical imperative in a democratic society. Kelly adds:

It [*Democracy in Education*] commits us to the provision of a form of curriculum which will be appropriate to all pupils and not merely to those whose abilities, preferences, values and social/ethnic, cultural background predisposes them toward the kind of curriculum whose

prime purpose will be to support the development of all pupils on all fronts- moral, social and political as well as intellectual. For this is what is involved in a recognition of education as a human right and not either as a privilege or as a device for social engineering. (p.108)

Perhaps one of the most relevant precursors of democracy in education is Paulo Freire, well known by the Liberation Pedagogy whose teachings and reflections remain valid nowadays. For Freire the very essence of democracy involves a fundamental note, which is intrinsic to it: change. In his book “Educação como prática da Liberdade”, he considers democratic regimes as actually nourished by constantly changing terms, and due to its flexible and restless condition, a greater flexibility of conscience corresponds also to the man of these regimes (Freire, 2015, p. 90). In the words of Nita Freire, “Paulo was and continues to be a political educator at the service of humanity, autonomy and the liberation of all women and men, independent of their racial, ethnic, religious, gender, sexual orientation, social class, age or place of birth” (Pilkington & Melling, 2018, p. xvi). Freire’s pedagogy was created on behalf of the excluded, the ragged, the oppressed, which above all else countered the relations and conditions of oppression by means of a theory of knowledge situated *in* the world, *for* the world, and *with* the world. It was based on consciousness raising of reality, by systematizing political, ethical, scientific and philosophical education in order to enable decisions, options and a commitment that offered the possibility of liberation for all, and therefore dialectically, the transformation of society.

Ireland refers to the relevance of Freire for the post-2015 international debate on development and education in a chapter (2018) by stating how Freire constantly

repeated his desire that instead of copying or transporting his ideas from one period and one context to another, it was necessary to reinvent the same ideas to guarantee their relevance to the new context and conjuncture. Thus, to carry out a rereading of Freire in the current context is still a must according to the author, whilst recognizing that many of the conditions and challenges, which inspired Freire in the 60s, still exist perhaps with other configurations (p.22).

Whilst contexts and alliances have altered and shifted in the last 50 years, it is our understanding that policies inspired by Freire's ethos have the potential to question the very basis of western democracies (...). There exists no recipe for change but the belief that change is possible and that history is moved by human agency must encourage us to continue seeking ways of developing education as a practice of liberty. (p.25)

Alternative paradigms in a constant dialog play a fundamental role as permanent challengers, questioners and counter-weights to the established orthodoxy according to Ireland.

Melling's conclusion on Paulo Freire and transformative education, is that education is empowerment, and therefore education is political. That is to say that the ceiling on learning or becoming one of the learned is historical within Western influenced societies.

Truly authentic community practice is always open to sharing learning, so there is no power dynamic and the process is as creative and developmental as it is cultural. The Western education system consists

of structures culturally imposed through the neo liberal discourse of measurement and productivity. (Pilkington & Melling, 2018, p. 270- 271)

Education, in whatever the context- community or institutional- is a political space and a determining factor, asserts Melling, stating also that this is the paradox of education (p. 271).

During the last few years the senses of inevitable and hopelessness abound. Barriers, exclusion and social distance dominate our thoughts. It is within this context that creating opportunities for transformational pedagogy are imperative. Freire states that, ‘as progressive educators, one of our main tasks seems to be with respect to generating political dreams in people, political yearnings, and political desires. It is impossible for me, as an educator, to build up the yearnings of other men and women. That task is theirs, not mine’ (Freire 2007, p. 5). The outcome of a truly transformation pedagogy is hope, whereby people generate their own dreams. (Pilkington & Melling, 2018, p.271)

As a performative practice, pedagogy takes as one of its goals the opportunity for students to be able to reflectively frame their own relationship to the ongoing project of an unfinished democracy, states Giroux (2010). For him, it is precisely this relationship between democracy and pedagogy that is so threatening to so many of our educational leaders and spokespersons today, and it is also the reason why Freire’s works on critical pedagogy and literacy are more relevant today than when these works were first published (p. 717).

According to Freire, all forms of pedagogy represent a particular way of understanding society and a specific commitment to the future.

Critical pedagogy, unlike dominant modes of teaching, insists that one of the fundamental tasks of educators is to make sure that the future points the way to a more socially just world, a world in which the discourses of critique and possibility in conjunction with the values of reason, freedom, and equality function to alter, as part of a broader democratic project, the grounds upon which life is lived. (p. 717)

Education cannot be neutral for this reason, asserts Giroux. It is always directive in its attempt to teach students to inhabit a particular mode of agency, enable them to understand the larger world and one's role in it in a specific way; to define their relationship, or rather responsibility, to acknowledge diversity among others, and experience in the classroom some sort of understanding of a more just, imaginative, and democratic life. "Pedagogy is by definition directive, but that does not mean it is merely a form of indoctrination" (p. 718). On the contrary, states Giroux, as Freire argued, education as a practice for freedom must expand the capacities necessary for human agency, and hence the possibilities for how academic labor should be configured to ensure such a project that is integral to democracy itself.

Hope for Freire was a practice of witnessing, an act of moral imagination that enabled progressive educators and others to think otherwise in order to act otherwise. Hope demanded an anchoring in transformative practices, and one of the tasks of the progressive

educator was to ‘unveil opportunities for hope, no matter what the obstacles may be.’ (p. 719)

For Giroux, his very presence embodied what it meant to combine political struggle and moral courage, to make hope meaningful and despair unpersuasive (p. 720).

When considering the role of pedagogies in terms of making a difference, Lingard & Mills (2007) display some issues of social justice and inclusion that deal with several levels of education actors:

Socially just pedagogies require well educated teachers who know the research literature but mediate it through a careful reading of the demands and specificities of their students, classes, locale, and place and space of nation and globe. Trust of teachers ought to be a feature of socially just schooling systems and schools. Policy mandating of pedagogies often works with an inherent mistrust of teachers. (p. 237)

These authors state that the composed analysis of current discourses in the special issue work towards the construction of socially just pedagogies, “will enhance both the social justice and the educational effects of schooling, as well as schooling for all as a positional good and a good in and of itself” (Lingard & Mills, 2007, p. 242). At the same time, recognition is asserted for the need of complementary and broader politics geared towards school, system and social reform that involves a politics of redistribution, recognition and representation, and challenges the ‘education debt’. According to their perspective, as long as pedagogies by themselves cannot ensure socially just outcomes from schooling and socially just and inclusive practices in classrooms, they alone cannot challenge this debt,

but they can make *a* difference. Therefore, systemic policies are also essential and must offer the space for professional mediation.

Despite the fact that Dewey wrote prodigiously for half a century, he did not deviate from his core beliefs set out in his 1897 manifesto, *My Pedagogic Creed*. Pring (2017) summarizes the basic critics of what Dewey saw as defects of “traditional education.” The criticisms might be summarized as follows: traditional education was disconnected from the experiences that students brought from their homes and communities; it was disconnected from the practical and manual activity through which they were engaged with the physical world; it ignored the interests that motivated young people to learn; it treated knowledge as purely symbolic and formal – organized in textbooks, “stuck on” without connections to existing ways of understanding; it maintained discipline through external authority rather than through the active engagement of young people in activities and enquiries. Rather, the school should be an extension of home and community, with a view to enhancing the knowledge gained from the community and thereby making an intelligent contribution to community life. In being such an extension of home and community, the school should value practical and manual activity through which one understands the material world and the necessities of everyday survival. The interests of the learner would ideally be respected in their own right, not simply harnessed by the teacher to help motivate learning something which, in itself, they find uninteresting. The interests themselves need to be educated. Public knowledge we have inherited and divided into subject compartments should be seen as cultural resources for finding solutions to problems one encounters and enquiries which are pursued (p. 341).

It is in addressing these issues (impoverished educational aims, the reduced role of the teacher to that of delivering outcomes, and the disconnection of education from its wider social and democratic aims) that Dewey becomes so clearly relevant – indeed, the philosopher of education for our time. (Pring, 2017, p. 344)

With regards to the individual in the community, Pring refers to the “dualism” which Dewey sought to destroy. It consists on the one hand/side between the individual and society, which is reflected in the way education is constantly seen as a vehicle for self-advancement and personal enrichment. Nevertheless, in *Democracy and Education*, Dewey underlines the social function of education as one of securing direction and development in the immature through their participation in the life of the group to which they belong:

Individuals are not independent of the community and therefore of culture in which they were born and brought up. They remain affected by the communities in which they live, and their further growth is partly dependent on the meanings and values embodied within those communities. But divided communities lead to a divided society and the lack of reciprocity. (pp. 346-347)

The message from John Dewey, according to Pring, is that as collectives/concerning collectiveness, we should find ways, first, of taking the experience and voice of learners seriously, second, of linking such experiences and voices to the wisdom captured in the different modes of enquiry we have inherited, and, third, of ensuring the relevance of this to the enrichment of the wider society in which those learners are to live and face the

future. Such a message, in Prings' perspective and given the brief analysis above of the present state of education, is, still today, a revolutionary act. He stresses that teachers would be, in this scenario, key persons for such revolutionary change. Dewey referred to the teacher as "prophet and usherer in of the kingdom of God," for he considered teachers those who are capable of linking the wisdom of the past to the deliberations of the next generation regarding the personal and social future to be pursued (p. 347).

These tensions over how much citizens can and ought to participate in democratic processes are still with us today, making Dewey's thesis here quite relevant. His premise in *Democracy and Education* was that children are not born with abilities to think and act democratically, and therefore schools and society must shape our habits and intelligences so as to promote democratic associations. Those democratic associations, Dewey asserted, can grow from our natural needs to associate and communicate as human beings. (Knight Abowitz, 2017, p. 67)

For Dewey, Democracy is not simply a political ideal but a broadly social one perfectly designed to promote growth in a diverse, changing society, asserts Knight Abowitz. Therefore, this concept does not denote any particular organizational or structural forms, for there is no prescription as to how an organization, system, or society works or is to be set up, so long as the two criteria of common interest and free interplay of individuals and groups are met (p. 67).

Benner (2017) on his chapter 'John Dewey, a Modern Thinker: On Education (as *Bildung* and *Erziehung*, two different concepts in German) and Democracy (as a Political System

and a Mode of Associated Living)’ stresses that “his philosophy of education thematized the inherent logic of modern education, reflecting an idea of a public that pursues its own enlightenment” (p. 265). According to Benner, in *Democracy and Education* Dewey is dealing with relationships between pedagogical interaction (Erziehung), educative formation (Bildung), and democracy. Benner affirms that Dewey’s text sheds light on pedagogical-theoretical questions about the nature of pedagogical practice, and on formation-theoretical questions about the aims of pedagogical practice, as well as on the school as a particular type of space in which both pedagogical interaction and educative formation take place (p. 266). Following Benner’s idea that the re-reading Dewey’s concepts through the lens of these two meanings can offer new possibilities for cross-cultural communication about education, democracy, and their interrelation, it is possible to broaden more insightful and pertinent global perspectives of his legacy.

1.2.1.3. International Justice, Conventions and Policies

Social Justice and Human Rights in Education

In order to provide shape to contemporary thinking about the environments that frame education, ideas such as social justice and human right have arisen across the world over the last quarter of the century and come from diverse historical backgrounds:

The linking of education and social justice, is of course, not new, it is no coincidence that those pioneer educators who have spoken the clearest and simplest truths about teaching and learning have also had much to say about the articulation of education, politics, and social justice and the importance of the interconnections among these (...) To believe, then, that the kind of society we create emerges from the kind

of education we provide has a long intellectual pedigree. (Thomas & Loxley, 2007, p. 117)

The pursuit of a comprehensive education, and now an inclusive one, are part the tradition that sees benefits to all according to Thomas & Loxley, and they emerge from the practices implemented in education. In other words, these benefits for all are based on not only the gains of greater comprehensiveness but rather and more importantly, reciprocal benefits, not just for the small minority who was formerly part of special schools.

Further technical debate according to Thomas & Loxley involves a technical program of action about fiscal enhancers and legislative change. Three main grounds of technical considerations to enable inclusion are proposed: (1) principles behind inclusion, (2) evidence for the success or otherwise of inclusive practices, and (3) mechanics; i.e. the technical changes needed to make inclusion happen. Mechanics follow decisions about practice, which are also based on principles and evidence (p. 114).

In this context the authors consider it important to stress that inclusion is about more than 'special needs' and is more than simply the integration of children from special education into mainstream schools, thus it is more than a matter of re-nomenclature. Inclusion is more than 'special educational needs' related to learning difficulties or disabilities that exclude other children. "Taken to its logical conclusion, inclusion is about comprehensive education, equality and collective belonging" (p. 124), which seems a socially rooted need.

Inclusion and the UN Human Rights Committees

The evident distance between theory and reality is explained by the social invisibility of persons with disabilities, according to Lidón Heras (2013, pp. 47-72). In her article about

the asymmetric relationship between invisibility, the medical model and the human rights model, she explains that before the twenty-first century, the relationship among disability, human rights and the United Nations (UN) was not internationally formal. The only treaty before that was the International Convention of the Child, even though persons with disabilities were included generically under the category of any other social condition. In fact, the international system of treaties turned out to be insufficient to protect and guarantee human rights and persons with disabilities were still an easy target for violations of their rights. Therefore, this invisibility has also been juridically reflected, as the author remarks (p. 48).

This indifference of the international community to recognize the rights of the disabled started to change after the approbation of the Convention of Rights of Persons with Disabilities in 2006. At this point, many challenges were ahead: specifically, to favor a change of the paradigm in the way of understanding disability in the treaty international system. There are different models explaining how disabilities should be understood and treated. Two of them are referenced as key explanations of the differences and contradictions of the general observations report: the medical model and the social model, also called disability human rights according to Lidón Heras (2013):

The medical model of disability relies on an individualistic and sanitary social perspective, where the social exclusion of a person with a disability is a logical consequence of their situation, that is to say, of their limitations. Under this perspective of health and assistance, there is no recognition of their rights in the sense of equivalence with the rest. In contrast, the social model rejects the biological determinism and condemns the environment, the political, the social, and the economic forces, and of course, the law that disables (Jones

& Basser Marks, as cited in Lidón Heras, 2013). In addition, through this radical focus change, disability was reclassified as a matter of human rights (Degener as cited in Lidón Heras, 2013). The social model reveals its own barriers and exclusionary effects and confronts society to become more inclusive through equal opportunities, dignity, and the value of all persons. Besides, it supposes the transversalization and visibilization of disability in all fields.

Nevertheless, this international treaty is not the finish line but the starting point which applies to all state members, but also to the UN and therefore, to all its human rights committees. The main findings throughout international analysis and reports show a different level of commitment to disability, the asymmetric treatment and the lack of understanding disability as a human rights issue, is the need of a compulsory expansion of the convention of the rights of persons with disabilities.

Reality has shown that the implementation of the different treaties of human rights requires guidelines to follow a process. For this purpose, general observations are elaborated to facilitate the application and protection of the rights of the treaty. This is important because it creates a universal juridical body in the matter of human rights. Thus, it is essential that in the matter of disabilities, some coherence and unity are present, but this is not yet the case.

The conclusions of the document of general observations underline that disability is not expressively and systematically included from the model of human rights and is invisible from and hesitantly referenced by the different committees of human rights. Mostly bended to the medical model, with no pattern of identification of the barriers as violations of rights, assuming sometimes even exclusion as something natural. In summary, a lot of

ambivalence is shown by the different committees of human rights. Henceforth, the report presents some necessary reflections: (1) make disability visible through its own diversity and within the human rights model. (2) assume from the model of human rights the proclamation of equity of opportunities, dignity, and value of a person with disabilities which is fundamental to eradicate stereotypes and negative imageries. (3) include the definition of discrimination, its original causes and the mechanisms that guarantee equality as without a definition, it is not possible to discuss the human rights model. (4) incorporate the mechanisms of equity that allow the eradication of structural inequity based on physical as well as barriers mental barriers meaning assuming and defending the concept of dignity from the equity of opportunities and equity of value of every human being. (5) clarify, unify and use terminology used by convention in a way that a common framework is achieved, understood, and shared by everyone.

The convention of persons with disabilities contributes with a common language of human rights and it is through its own committee and through the multiple organizations of persons with disabilities and human rights that it must expand itself, and these must influence and claim for respect and the remission to the convention by the rest of the committees, as is concluded by Lidón Heras (2013).

In the article *Inclusive Education: An Issue of Social Justice*, Gerard (1994) aims to reframe the inclusive education debate as an issue of social justice in which she states that separate education of special education students is not only unequal, but detrimental to the development of all students:

The current debate regarding appropriate placement of students receiving special education services had its roots in the Civil Rights

movement. In 1954, *Brown v. Board of Education* emphasized the importance of education to the "life and minds" of children and set the framework concerning the inherent inequality of separate education. Many of the tactics that disability rights advocates use were learned from the Civil Rights movement and can be seen as a logical outgrowth of that era. (Gerrard, 1994, p. 58)

Gerrard understands schools and individual classrooms within schools as microcosms of the society in which they exist (p. 62). Therefore, she refers to the achievement of inclusion as a double victory: inclusive education guarantees diversity, "it allows the dominant and subdominant groups to fulfill their complementary roles" (p. 64). Inclusive education signifies for Gerrard an end to segregated education which has been demonstrated to be inherently unequal and by these means it puts the intent and spirit of the special education entitlement laws into practice.

Gerrard mentions the position of Martin Luther King Jr. in regard to what can be considered as his approach to inclusion: "In seeking victory for the individual, one has to seek victory for the group; and in seeking victory for the group, one has to seek victory for those who were the former oppressors" (p. 65). Luther King Jr. named it the double victory, and it is supposed to have been achieved when there is mutual fulfillment; when there is no victor and vanquished but a synthesis consisting of the old parts related to each other in a new way.

A referral to special education is also made by Gerrard in a way that links it to the many instances where it has become a method of dealing with different, difficult, and/or hard to teach students. He also mentions cutbacks in regular education and increased class size as

facts that contribute to this trend, as well as how minorities are overrepresented in special education. This is, in his perspective, evidence of how a continuation of the historical prejudice against racial and ethnic minorities remains (p. 65). An affirmative measure, in contrast, is provided by the statement where “every student has the right to be educated fairly, to form social attachments which can extend from the school to the home and to learn from a diversity of attitudes, cultures, learning styles, and outlooks” (Gerrard, 1994, p. 66).

Ballard (1999), in ‘Inclusive Education: International voices on disability and justice’, aimed to convey the experiences of excluded children, their parents, teachers and remaining classmates, offering reflections on inclusion and exclusion and the issues raised as international. In Ballard’s opinion and to conclude this subchapter about inclusion possibilities for the future: “We cannot be certain about what inclusive education is at this, or perhaps any later time. We can engage with people and ideas to work on what it might be, reducing barriers to participation and learning as we go” (p. 176). In the same way, Clough and Barton (1995, as cited by Ballard 1999) refer to research not as a way to discover inclusive education but as an illustration of how it takes part in constructing the meanings of inclusion and creating the practices that are said to be inclusive (p. 171). The inclusion debate will remain ongoing in wider contexts within which inclusion gets to be practiced, researched and interpreted, asserts Ballard.

These and other topics related to the fundamentals of inclusion are unfolded in the Inclusive Education section of this chapter in order to provide a deeper perspective of the processes underlying the transformation of the term both in the theoretical as in the practical scope.

1.2.2. GLOBAL AGENDA ON INCLUSION: Inclusion's Challenges Today

What was previously presented and discussed regarding social inclusion and education is consistent and still prevailing concerning what UNESCO has stated about vulnerable population around the globe in recent reports. UNESCO's most recent figures indicate that some 263 million children and youth aged between 6 and 17 years, most of them girls, are not in school today (Global Education Monitoring Report, 2016), while the projections indicate that 25 million of these children will never even attend a classroom lesson. Girls represent two-thirds of the total number of children out of school, for what obvious significant gender disparities remain. The same report states that in comparison to the richest children, the poorest children are four times more likely to be out of school and five times more likely not to complete primary education. While this situation is most critical in the developing world, there are growing inequalities also present in many wealthier countries, compounded mainly by increasing globalization and international migration (UNESCO, 2017, p. 12). Nonetheless, reports show that there is one population among the most marginalized and excluded groups of children and it is the group of children with disabilities:

Routinely, they are denied their right to quality education (WHO and World Bank, 2011). Policies vary considerably worldwide, with some countries prioritizing education for these children in different settings: special schools and centres; special classes in integrated schools; or inclusive schools which work to identify and remove barriers, and to enable every learner to participate and achieve in mainstream settings. Establishing inclusive schools is widely regarded as desirable for

equality and human rights, and it has educational, social and economic benefits (UNESCO, 2001). (UNESCO, 2017, p.13)

But generally speaking, inclusion is not just about people with disabilities. When communities include and embrace everyone, all members are better able to reach their full potential. This is the broader sense of what the inclusion agenda aims today:

In September 2015, countries committed to a renewed framework for sustainable development by adopting the 2030 Agenda for Sustainable Development and the Sustainable Development Goals (SDGs). This Agenda recognizes the actions that individuals, communities and governments need to take to secure the well-being of both people and the planet, by promoting social and human development, environmental protection, economic prosperity, and equity. Inclusive quality education is both a goal in itself (Sustainable Development Goal 4) and a means for attaining all other SDGs. (UNESCO, 2017, p. 10)

All Member States of the United Nations (UN) adopted this new Global Agenda for Sustainable Development. It is an ambitious agenda with a holistic, universal, planetary and humanist perspective that, through its 17 objectives, aims to contribute to a present and future of peace, democracy, dignity and environmental harmony. Sustainable Development Goal 4 is dedicated exclusively to education, and it establishes a commitment to "ensure equitable, inclusive and quality education and to promote lifelong learning opportunities". This is an enormous task that involves ensuring access for all to a good public school, while promoting lifelong learning; learning everywhere, at any age,

through all possible means and is aimed at meeting diverse learning objectives and social needs (UN, 2015).

In terms of democracy, among one of the highlights of the Freedom House's annual report on political rights and civil liberties (Freedom in the World 2018 Report), several critical statements are presented. This organization's methodology is derived from the Universal Declaration of Human Rights, and is applied to all countries and territories, irrespective of geographic location, ethnic or religious composition, or level of economic development. Abramowitz states in the report that political rights and civil liberties around the world declined to their lowest point in more than a decade in 2017. This extended a period characterized by emboldened autocrats, beleaguered democracies, and the United States' withdrawal from its leadership role in the global struggle for human freedom, adds the author. "Democracy is in crisis. The values it embodies—particularly the right to choose leaders in free and fair elections, freedom of the press, and the rule of law—are under assault and in retreat globally" (p. 1). He mentions how a quarter-century ago, at the end of the Cold War, it appeared that totalitarianism had at last been defeated and rather how it seemed that liberal democracy had won the great ideological battle of the 20th century, and yet today, it seems that democracy finds itself battered and weakened. For the 12th consecutive year, according to Freedom in the World, countries that suffered democratic setbacks outnumbered those that registered gains. "Perhaps worst of all, and most worrisome for the future, young people, who have little memory of the long struggles against fascism and communism, may be losing faith and interest in the democratic project" (p. 1). He addresses the reality of a dangerous apathy among many, derived from the very idea of a discolored democracy and its promotion added to how the retreat of democracies is troubling enough. He stresses how yet, at the same time, the world's

leading autocracies, China and Russia, have seized the opportunity not only to step up internal repression but also to export their harmful influence to other countries, which in turn seem to increasingly copy their behavior and adopt their disdain for democracy (Freedom House Organization, 2018).

Cowen, co-founder of Democracy International (DI), manifests on their web portal (2018) that projects like those propelled by DI remain critically important, particularly when democracy is under threat globally: “we need to reinforce the idea that democracy is the best way to organize society” affirms Cowen. Their purpose for the next 15 years will be to continue innovating and evolving as they design and implement evidence-based programs that advance global freedoms and enhance international development.

The Organization for Economic Co-operation and Development (OECD) is a forum of governments of 30 market democracies working together to address the economic, social and governance challenges of globalization. A number of directions in order to develop the process of integration are taken into account by this organization for policy development (1995a in Pijl et al., 1997 p.138-139). Said guidelines include: (1) attitude change, (2) in-service training, and (3) review resources. For the ‘Education at Glance 2017’ report, the OECD and partner countries indicated being successful in their progress towards some of the Sustainable Development Goals (SDG) 4 targets, having partially achieved many of those relating to school infrastructure and access to basic education. However, significant challenges remain for many countries with respect to achieving targets that measure learning outcomes and equity (OECD, 2017, p. 27). Together with the OECD country policy reviews, these indicators can be used to assist governments in building more effective and equitable education systems.

The current state of education internationally is approached in its entirety by the OECD indicators which provide information on the human and financial resources invested in education, in how education and learning systems operate and evolve, and the returns on investments in education. This array of indicators reflects a consensus among professionals on how to measure the current state of education internationally and address several areas composing a matrix of two dimensions. Dimension A: (1) Education and learning outputs and outcomes, (2) Policy levers and contexts shaping education outcome, and (3) Antecedents or constraints that contextualize policy. Dimension B: (I) Individual participants in education and learning, (II) Instructional settings, (III) Providers of educational services, and (IV) The education system as a whole (OECD, 2017, p. 13).

Access to Health, Education and Participation in Community Life

International reports document the many barriers that limit the access of Children with Disabilities living in residential care to inclusive health and education services, appropriate to their needs and requirements, and that ensure the attainment of the highest attainable level of personal development and autonomy, personal integrity and dignity, as the United Nations Children's Fund, formerly (1946–53) United Nations International Children's Emergency Fund, UNICEF, and the Latin American Network for Family-Based Care (Red Latinoamericana de Acogimiento Familiar, RELAF) states (UNICEF, 2005, RELAF-UNICEF 2015b).

It has also been pointed out that when health services in the community are insufficient or inadequate, or families find that children will not have access to educational opportunities, there is an increased tendency to seek solutions through residential institutions, which in

some countries concentrate the available installed capacity (SOS Children's Villages, 2014).

Most countries still offer few options for access to education for Children with Disabilities (UNICEF, 2005). This situation is no different for these children in institutions. Although, in some cases, institutions can ensure residential educational provision, the effect of this type of proposal in terms of reinforcing isolation and confinement is well known.

The UNICEF report *The Situation of Children and Adolescents in Protection and Care Institutions in Latin America and the Caribbean* (2012) includes a special reference to the fact that, in many of the countries in the region, there is a significant shortage of community-based habilitation and rehabilitation programs that are accessible to children with both intellectual and physical disabilities. The same report points out that this usually has the effect of social exclusion and inactivity that can contribute to the increase of their disability, harm their physical development and psychological health.

The proposed alternatives (UNICEF, 2005, pp.38-40) include taking urgent action to mobilize support and develop policies that prevent institutionalization and guarantee the right of Children with Disabilities to live in families and communities. Complementarily, The Convention of the Rights of the Child (CRC) reports are specific in pointing out the need for institutions "to be adapted to the requirements of all children" and to include specialized care, with diagnostic and therapeutic activities and specific interventions. These actions aim to guarantee that institutionalization is always oriented towards the restitution of the rights whose violation has motivated it, ensuring the reintegration of children to their family and community environment in the shortest possible period.

1.2.3. INCLUSIVE EDUCATION

Pijl, Meijer & Hegarty (1997) assert that “the term ‘inclusive education’ stands for an educational system that includes a large diversity of pupils and which differentiates education for this diversity. The term ‘inclusion’ has a wider context than the term ‘integration’” (p.1).

Inclusion is sometimes defined as the provision of appropriate high-quality education for pupils with special needs in regular schools (...)

Inclusion is not just a task for teachers, however. Although much depends on the teachers’ attitude towards pupils with special needs and expertise in adapting the curriculum, the inclusion of pupils with special needs requires changes at different levels in education (Pijl et al., 1997, p. 150).

Pijl et al. (1997, pp. 151-161) divides the findings that contribute to a conceptual framework of factors that influence the implementation and approaches of inclusion into other subcategories:

- a. SOCIETY AND POLICY: (1) A basis in society, (2) Parents, (3) Policy, (4) Funding, and (5) The region as an intermediate instructor.
- b. EDUCATIONAL REFORM: (1) Emphasis on regular education, (2) The curricular concept of inclusion, (3) Changes in regular schools, and (4) Changes in special provision.

Society and policy

A basis in society refers to inclusion requiring that everybody, regardless of disability or learning difficulty, be treated as an integral member of society and that any special services necessary be provided within the framework of the social, educational, health and other services available to all members of society. Inclusion stands for an educational system that encompasses a wide diversity of pupils and that differentiates education in response to this diversity. Inclusion in education can be seen as one of the many aspects of inclusion in society, assert Pijl et al. It is based upon the same principles and views, and its success depends critically on the acceptance of these principles and views in society. It is not possible to create inclusive schools without a solid inclusion-oriented basis in society.

Efforts to create inclusion in education without a societal basis will result in an implementation of inclusion as a rather technical innovation. To include pupils with special needs in regular education, it is necessary to change the regular curriculum, to train teachers, to redistribute funds, to organize support services and so on. Without a basis in society it is very difficult to make these changes in education.

(Pijl et al., 1997, pp. 151)

1. In regard to parents, Pijl et al. consider that in many cases, parents, especially those of pupils with special needs, have acted as a pressure group. Through their willingness to organize a lobby, to go to court, to persuade administrators and teachers and to invest in a regular school career for their children, they have regularly brought about changes in education and paved a way for inclusion. This is amply demonstrated by

experience in the Scandinavian countries, the United States and the United Kingdom (Meijer et al., 1994 in Pijl et al., 1997, p. 152).

2. In terms of policy, the authors consider it important that the government states clearly that it supports inclusion, for it is the government's role as the party ultimately responsible for education to formulate a policy statement and make the goals for the educational community involved as clear as possible. This is in order for the local policy-makers, school principals and teachers to know what the government expects them to do (p. 152).
3. Funding is a relevant issue, also for governments, since they must create the conditions for inclusive education, asserts Pijl et al.:

In general, all regulations resulting in special needs provision in special schools which cannot be made available in regular schools stimulate segregation. Although legislation generally follows developments in society, it may be necessary to change legislation and funding at an early stage of development in order to prevent the existing rules from becoming a hindrance. This seems to apply to the development of inclusive schools in particular. Another heavily debated factor is the need for additional funding to support inclusion (...) the costs of inclusive systems are lower, but to facilitate the transition from a segregated to an inclusive system it may be prudent to make temporary additional funding available. (p. 153)

The region as an intermediate instructor deals with the implementation of an inclusion policy which should always be a process where appropriate influence at the level of the community or region is guaranteed and assured. The authors emphasize therefore that

without underestimating the role of the government it is clear to all the authors that the real work has to be done in daily educational practice. “The implication for education is that school teams are asked to make their school inclusive and receive access to means and (regional) facilities to do so” (Pijl et al., 1997, pp. 153-154).

Educational Reform

1. The emphasis on regular education means that educational change related to inclusion can mainly be regarded as a challenge for regular schools and nevertheless, the primary task is to achieve educational change within the regular system (p. 155).
2. The curricular concept of inclusion criticizes the concept of special educational needs for being itself an artefact of the requirements to discriminate between groups of pupils. Some pupils might need more attention, others more time, or a more individual approach and so on and so forth; but the belief that all these needs are correlated and situated in certain types of pupils is naïve and without foundation, as is the assumption that specialists are necessary to help most pupils with special needs according to Pijl et al. This is correspondent to the traditional psycho-medical approach where the view is predominant.

Integration is in the first place an educational reform issue. It is exactly at this point that the term integration shifts at the concept of inclusion (...). To put it differently, integration is adapting the regular school curriculum to a pupil with special needs whereas inclusion is implementing a curriculum for all. (p. 156)

3. Changes in regular schools refer to the right of all pupils to follow regular education, where teachers and principals should express this basic entitlement to their pupils,

parents and all other participants in the network in which the schools operate, argue Pijl et al., who also perceive this task as a central change in the understanding of the concept of education, the role of teachers within schools and the curriculum (p. 156). Inclusion seems to start then from the education of teachers, which is probably one of the first steps in the chain according to the authors. They also affirm that teachers must learn how to handle differences in the classroom and those who believe in themselves are more likely to see pupil behavior as changeable and give more feedback, in this way affecting pupil outcomes.

Educational approaches that are largely built on comparing pupils with a certain standard or with a notional average pupil, are not conducive to the integration of pupils with special needs. Heterogeneous grouping and multilevel instruction are what is required to integrate students with special needs (...) A cluster of schools may enhance the transfer of effective practice from one school to another. The sharing of materials, methods, knowledge and skill within a cluster is a promising option (Pijl et al., 1997, p. 157-158).

4. Changes in special provisions deals with the need for a shift of special education “from a pupil-based educational institute into a support structure or resource centre for teachers, parents and others” (p. 158). Additional support that special provision could arrange in this transition are characterized by five simple criteria as Pijl et al. explain: as short as possible, as soon as possible, as flexible as possible, as close to home and neighborhood school as possible, and as intrusive as possible.

1.2.3.1. International Sphere of Inclusive Education

In order to explore the development of the inclusive education perspective in an international sphere, Armstrong, Armstrong & Spandagou (2011) offer an interesting comparison between the way the inclusion challenge has been addressed in both developed and developing countries.

Inclusive education as a late modernity reform project is exemplified in the call for 'Education for All'. Despite the simplicity of its message, inclusion is highly contestable, assert the authors. They argue that the key questions raised by the concept of inclusion are not definitional, despite, or perhaps because of the difficulties in framing a meaningful definition but are rather questions of practical political power which can only be meaningfully analyzed with reference to the wider social relations of an increasingly globalized world. For this purpose, the authors refer to inclusion as contested within and across educational systems whose implementation is problematic both in the countries of the North and of the South. They encounter certain contradictions and through their discussion they provide an analysis of policies in the national and international ratio. In the countries of the North, they affirm that, despite the differences in the ways that inclusion is defined, its effectiveness seems closely related to managing students by minimizing disruption in regular classrooms and by regulating 'failure' within the education systems. Whilst in the countries of the South, the meaning of inclusive education is situated by post-colonial social identities and policies for economic development that are frequently generated and financed by international organizations.

The contested nature of inclusive education policies and practices in diverse national contexts is revealed by arguing that the meaning of inclusion is significantly framed by

different national and international contexts. For this reason, as Armstrong et al. explain, the idea of inclusion continues to provide an opportunity, in education and society in general, to identify and challenge discrimination and exclusion at an international, national and local level.

With the aim to discuss whether inclusion is a matter of choice or chance, the authors bring to the debate how “policy-makers have become interested in wider issues of social inclusion and how education might play a role in promoting social cohesion in societies that are increasingly diverse, socially and culturally” (Armstrong, et al., 2011, p. 29). They continue reflecting:

What does it really mean to have an education system that is ‘inclusive’? Who is thought to be in need of inclusion and why? If education should be inclusive, then what practices is it contesting, what common values is it advocating and by what criteria should its successes be judged? The introduction of these policies to education systems both in the new Europe and in the ‘developing countries’ of the post-colonial global world is underpinned by a complex and contested process of social change. While social policy is dominated by the rhetoric of inclusion, the reality for many remains one of exclusion and the panacea of ‘inclusion’ masks many sins. The early calls for inclusion in the middle 1980s and early 1990s had four quite disparate origins. (p. 30)

A way to summarize this process according to the authors (pp.30-31) would be by considering: (1) the movement of parents, teachers and advocates of students with

disabilities who promoted inclusion as a means of challenging the restrictions to access and participation imposed by prevailing 'mainstreaming' or 'integration' models; (2) the development of social definitions of disability by disabled and nondisabled activists and theorists that influenced the critique of the role of special education in reproducing the exclusion and oppression of disabled people; (3) the idea of inclusive education influenced by the introduction in the 1990s of market-driven arrangements in schools promoting specific notions of accountability, control, choice and diversity that came to engage with a broader critique of education reform programs that have been taking place in a number of countries, plus the examination of how difference is managed within educational systems through the identification and labeling of individuals; and (4) inclusive education that has been linked to *development* and, in particular, the provision of educational opportunities for all children within educational systems, linked to the work done by international organizations to enhance inclusion as an international aim.

Armstrong et al (2011) manifest that in the developing world, as in the developed one, inclusive education is used in quite different ways all of which mean different things. Sometimes it is framed in terms of social justice, such as where it is directly linked to UNESCO's 'Education for All' (EFA) policy, adding also that economies in developing countries are in a precarious position:

To appreciate the complex history that underpins the development of inclusive education, as both a political and a policy/practice discourse, a discussion of the meaning and significance of 'inclusion' in global educational practice today must be made concrete. For instance, in the newly globalising discourse of inclusion, its radical humanistic

philosophical premises should be placed in the more sobering context of the intersection between colonial histories and post-colonial contexts of countries in the developed and developing world (for example, by contrasting its rhetorical stance towards social cohesion with its practical limitations, or even complicity, in the management of diversity, and in particular racial and cultural diversity, in the interests of social hegemony, both nationally and internationally). (p. 32)

1.2.3.2. Education for All (EFA)

In the late 1990s led by UNESCO, the World Bank, the United Nations Development Programme (UNDP), the United Nations Population Fund (UNFPA) and UNICEF, 183 countries undertook National Education Assessments. What was described as the biggest review of education in history culminated in April 2000 at the World Education Forum in Dakar, Senegal, where countries of the world adopted a World Declaration on Education for All. The possibilities for achieving education for all may still be seen as an ideal, stress the authors, and yet the policy provided hope and impetus for a transformation that was seen as central to the achievement of inclusive education in the developing world (p. 35).

It is very easy for member countries of the UN to verbally express commitment to the concept of EFA. It is altogether another matter as to whether EFA is a realistic and achievable goal for post-colonial societies that find themselves locked into a spiral of indebtedness to international lending agencies. Action plans need to be a part of a national plan for sustainable development and should be backed by

financial resources linked to sustainable sources of income.

(Armstrong et al., 2011, pp. 35-36)

One of the authors' conclusions is that 'inclusion' cannot simply be constructed as the opposite of 'exclusion' for inclusion and exclusion are interrelated processes and through their constant interplay, new inclusive/exclusive conditions and possibilities are created. From this perspective, the 'grand narrative' of inclusive education is not as straightforward as it might seem when viewed superficially, state Armstrong et al. "It is by going back to the 'big picture of inclusion' and reformulating it in the light of knowledge, experiences and learning accumulated during the last 20 or so years that we can find a way forward" (p. 37).

When policies on inclusive education are developed independently from consideration of the broader social context within which they are situated it is unlikely that they will be effective. More importantly, there is also a danger of limiting the very real possibilities for sharing experiences and educational thinking that do exist, but which are dependent upon a very different notion of collaboration. (p. 38)

They remark that in the countries of the South there have been attempts to raise the profile of inclusive education as a policy priority, but the reality for developing countries is often one in which the international rhetoric of inclusion is experienced, ironically, as reinforcing the exclusion of entire peoples from economic and social opportunities. In the case of the countries of the North, the idea of inclusion has frequently been framed almost exclusively by policy on school performance and measurable outcomes. The authors state the need to acknowledge how the initial impetus has been reframed by quite different

policy objectives within the developed and developing countries of the world and in the relationship between them. “But in retracing the development of inclusion back to the radical beginnings of the inclusion movement we may better understand the potential of this movement as an educational reform project”. (Armstrong et al., 2011, p. 38)

1.2.3.3. Transcending Exclusion, Segregation and Integration

Deconstructing Special Education and Constructing Inclusion

Regarding the history of inclusion, Thomas & Loxley (2007) approach the deconstruction and reconstruction of the inclusive school matter as one of the most enduring features of the world of special education. As sociologists would put it, these fields concern the construction and management of difference, the making of “marginal identities”:

The past 100 years have seen the development of mechanisms, procedures, measuring instruments and practices that have had the objective of identifying and moving pupils into segregated forms of schooling. The notion that special education operates as a filtering device to render more manageable the majority of the system has now become part of the received wisdom of critical thinking about special education (...) There are, however, several ways in which the process of constructing difference has been thought about (...) for they are relevant to the ways in which inclusion is conceived (p. 77).

The History of Special Education

Thomas & Loxley (2007) synthesize the history of special education starting in/from the eighteenth century, where the relation between education and the workhouse has its

origins. Back in that time, projects of ensuring ‘order and work’, where production and education were already bonded as the schools had committed to particular trades in the late seventeenth century, appeared at the same time that religion characterized the seventeenth century Charity schools. Later on, the early industrial schools were replaced by reformatory industrial schools and by the far larger workhouses with their immediate supply of on-site labor.

Children who lived in workhouses were taught reading and writing, religious instruction and sometimes arithmetic, although girls were sometimes excluded from this basic education (...). Schooling and training in manufacturing skills were an integral part of this relationship. Disabled people, teachers in particular, made up part of the workhouse community (...) Workhouses were complex institutions characterized by the imposition of care, control, discipline, training, religion and productivity. They represented a particular kind of rationality which embraced all aspects of the lives of inmates. (p. 57)

These arguments challenge assumptions about the progressive unfolding of an even and rational ‘history of education’ in which policy documents, acts of parliament, dates and ‘big events’ are seen as providing an adequate framework for interpretation, according to Thomas & Loxley (p. 58).

The way in which historical events and processes affect perceptions and opportunities concerning marginalized groups, supports the argument that the complexity and paradoxes of social life cannot be expressed through a recitation of legislation, government reports and

public records, the setting up or closing down of institutions, the development of formal assessment procedures and the introduction of training programs. (Thomas & Loxley, 2007, p. 73)

Thomas & Loxley analyzed the ways in which children have been thought about out of assumptions about deficit, weakness, disturbance or vulnerability. To refer to their difficulties regarding to these issues, the authors conclude that the “difference in identities are constructed in and through social relations. Whether difference is seen positively, as diversity, or negatively as defiance or deficit depends on the mindset of the person or group of people who observe that difference” (p. 93). Various thinkers, Lyotard, Foucault, Bourdieu, (as cited in Thomas & Loxley, 2007) the labeling theorists, have contributed to show how the words we use, the systems of thought and enquiry that an intellectual establishment employs, shape the interpretation of difference. For these authors one of their most important insights is that instruments of enquiry, including the very discourse, not only reveal the nature and extent of difference, but also construct that difference. They disclose also the imperative to seek homogeneity in institutional life and the corresponding imperative to delineate and differentiate those who differ from the norm. This analysis, though somehow depressive for Thomas & Loxley, is nevertheless important for thinking about how to counteract the processes they reveal (p. 93).

1.2.3.4. Policy, Politics and Paradox in Inclusive Education

The question of policy exists as part of an articulated debate by the public, professionals and politicians regarding the nature of society and as part of fiscal and regulatory mechanisms in a democratic system setting the boundaries of public life. This legislative environment directly affects the obligations on individuals and organizations, that is to

say, “inclusion cannot be effected simply on the basis of the way that teachers and academics conceptualize difference; it is part of a complex wider picture (Thomas & Loxley, 2007, p. 94).

In addition, these authors argue that there is some tension in the way that political and policy context set their beliefs, and this inconsistency is revealed by several policy interventions that shape the form and content of inclusion. “The social categorization of children and young adults as somehow being ‘special’ is constructed in and legitimized through the kind of policies that ‘speak’ about them. Policy is not neutral. It is very much a signifier for underlying social relations of power” (p. 94).

Defining policy is difficult on one level, it can be viewed in simple terms as representing normative guidelines for action; that is, it sets out how things *should* be done. Although this conception is useful to a point, as policy is concern with defining objectives and in some instances the means through which they are attend, it is nonetheless rather generalized and largely instrumental, inadequately capturing the many way in which policy is constructed, interpreted and subverted.

(pp. 102-103)

Policy, therefore, is not the virtuous outcome of some consensual democratic process following Thomas & Loxley’s narrative. Rather, as it’s explained, it is the outcome of struggle and contestation and of a continually shifting political process, which not only decides *what* ideas are permissible, but *who* should articulate them. Inclusion provides a contemporary case study in this process: “There are a complex set of tensions around central commitments to inclusion while maintaining policy emphasis on parental

preference, selection and the raising of standards measured using narrow academic criteria” (pp. 104-105).

The political shifts and movements of the final quarter of the twentieth century were felt not just in Britain but across the developed world, assert the authors, and this corresponds to the way of thinking of the right made its impact on public services of all kinds. Thomas & Loxley add that reverberations of that way of thinking are still felt, even in the policies of more inclusively-minded administrations: “Their continuing echoes present dilemmas for public servants who believe in inclusion, since inclusive commitments sit easily against a policy agenda whose consequences are undeniably segregative and exclusive” (p. 106).

Whether or not policy affects inclusion in schools, it’s a matter the authors suggest can to a point, because the problem relies on the layers of policy that are sometimes incompatible and in conflict with one another. They argue that in recent policy there has been several attempts to fuse two ways of thinking: Those who emphasize individualism and the free market, and those who stress the importance of community and stakeholder welfare.

While proclamations from politicians about benefits of inclusion are to be welcomed, the effects of exhortation will be counteracted by policy whose effects are to promote competition. All this is taken in a context of the problematics of policy in education: policy implies a set of directions to be followed. In education, however, the directions are interpreted by everyone from civil servants to local administrators to teachers and intent is attenuated and compromised as directives, instructions and ideas move from one person to another. In conclusion, pragmatism

is called for: progress toward inclusion can emerge from many and various changes at local and school level. (p. 107)

These suggestions originate in the fact that young people have been encouraged to advocate for inclusion in ways that allow an increase in and improvement of their participation. These participatory aspects of inclusion are also largely addressed in an international context.

In 1995, Porter presented a comparison of traditional and inclusionary approaches, as can be seen in Table 2 (Thomas & Loxley, 2007, p. 125).

Table 2. Comparison of traditional and inclusionary approaches

<i>Traditional approach</i> (which may include integration)	<i>Inclusionary approach</i>
Focus on student	Focus on classroom
Assessment of student by specialist	Examine teaching/learning factors
Diagnostic/prescriptive outcomes	Collaborative problem solving
Student programme	Strategies for teachers
Placement in appropriate programme	Adaptive and supportive regular classroom environment

A great number of elements from the traditional approach of education persist and are reflected on the remaining medical perspective of special needs and integration, though the reality for many populations reveals that not even the access to education is granted. Booth (as cited in Thomas & Loxley, 2007) refers to his work in countries “of the south”, where participation is denied for a number of reasons: war, poverty, abuse and violence,

environmental degradation, HIV and AIDS, the spoken language being different from the language of instruction, pregnancy and childcare. This “special needs version” of inclusive education in these countries is even more irrelevant for learners due to the prevailing need for participation.

An argument is made for the case that the inclusive society sought by a new centrist politics demands and active response in education (...) It is argued that further moves in this direction depend on an active spousal of certain ideas by educators, to do not only with financing and redistribution, but also to do with recognition, respect and listening to the voices of those who have been through special education. (p. 130)

New Paradigms in Research of Special Needs

A great number of studies have shown that inclusion is effective in terms of pupil outcomes, asserts Pijl et al. (1997). This ‘effect paradigm’ research, according to the authors, is based on the belief that effects are decisive to answering whether inclusion should be implemented or not, and this kind of question emerges therefore from an evaluative point of view. This constitutes the struggles to advance any further while in the meantime there seem to be more appropriate questions to be raised.

The long-term perspective of inclusion, in the other hand, explain Pijl et al., strongly questions the position of persons with disabilities in society. Inclusion in education results in means for enhancing participation in society in adult life:

Long-term inclusion cannot be achieved just by changing educational processes and resources (...) This shift in thinking has major implications for research focus and orientation (...) Also the study of prevailing attitudes within society needs more refining. Attitudes are crucial to achieving inclusion, but research should not focus on demonstrating that attitudes are for or against inclusion but should rather give insight into the reasons for different perceptions, traces the development of these attitudes and try to analyze their effects on those with special needs and their peers. (Pijl et al., 1997, pp. 160-161)

In summary, for Pijl et al. the multi-faceted character of inclusion explains at least in part why it is difficult to implement and how, nevertheless, it is still a goal worth striving for its many positive achievements that have been made already.

1.2.3.5. Inclusive Education for the Twenty-First Century

At the core of the changes in thinking about inclusion at the end of the twentieth and beginning of the twenty-first century finds a shift from an emphasis on needs to one on rights. Thomas & Loxley strive to explain why a range of matters concerning the interconnections among learning, community, identity and belonging are the new surfaces of the discussion around disability and social justice but also community, social capital, equality, respect, affirmation and happiness.

According to this view, the uncertainty about the status of conceptualization of disability and other kinds of difficulties endorsed the changes that occur during the nineties foregrounding their social and discursive construction. Associating the uncertainty that

characterizes the questioning of concepts of disability was a recognition that inclusive education ought to be about more than the education of those who formerly would have attended special schools or been recipients of special programs. Therefore, inclusive education turned into meaning the inclusion of all learners, paying attention to any features of a student's experience that may cause difficulties at school. The refiguring in thinking about inclusive education was profound and contained both constructive and deconstructive elements:

In the constructive tradition, arguments have rested in the positive value of a plural, equitable system rooted in human rights, while in the deconstructive tradition arguments have centred on the harmful consequences that may emerge from separate systems and pedagogies. Both traditions have argued for an end to separate education systems. (Thomas & Loxley, 2007, p. 133)

1.2.3.6. The Human Rights Dimension as Argument for Inclusion

For Thomas & Loxley, much discussion of inclusive education rests in the foregrounding of human rights, yet a major weakness of such an approach is that rights are never commensurable: "my rights may conflict with your rights and there is no way of weighing up the relative value of our claims" (p. 151). Layard, (2005, as cited in Thomas & Loxley, 2007, p. 151) presents a solution to this dilemma: The dimensions of contentment and fulfillment having their roots in participation, social connection and relationships with others should take precedence over rights in determining social policies.

A rights discourse predisposes its users to individualistic concerns, and that “intense individualism has failed to make us happier”. A re-emphasis on the assumptions of utilitarianism, the contentment and happiness of all, or “the utility principle”, will be realized only in a society in which all are respected and included (Kitayama & Marcus, 2000, in Thomas & Loxley, 2007, p.151). Throughout these analyses it becomes relevant for the authors that over individual rights, the contemporary discussion has simultaneously forced an implication of the significance of community for every child’s benefit.

Self-respect and the affirmation of one’s place in a community of learners seem to be the *sine qua non* of success, in whatever terms, at school (...) The identity and respect that are so vital are made by the schools’ ability to promote community, connectedness, humanity, settledness, trust (...) as principally important features of a more comprehensive notion of inclusion. (pp. 151-152)

Notions such as ability and disturbance should be continually interrogated by a community of practitioners, researchers and academics in education, claim the authors. A celebration of difference where it exists is rather expected; as the efforts increase to find ways of neutralizing and suppressing elements of this institutional habit, organization and policy that unconcernedly employ instruments of comparison without considering the consequences for children’s self-respect as members of learning communities at school and at work.

Inclusive education needs to take a radical turn from its twentieth-century course. The twenty-first century needs inclusive educators, all educators, to focus on the nature of learning in schools and why

learning so readily closes down there. Inclusive educators must uncouple from the resolutely deficit-oriented history of exceptionality and mesh instead with contemporary currents of thinking on the ways in which children learn or fail to learn. (p. 153)

Two models of learning that psychologists could use to engage inclusive educators are (Thomas & Loxeley, 2007): (1) those that put community in the center, taking into account the context and culture for learning, and (2) one also known as the ‘psychology of difference’ that shows a strong connection between what children feel about themselves in communities and how they learn. Both focus on communities of learning and on how students are constructed as members of such communities through processes of judgment and comparison.

Bringing the lessons of these new models into its consciousness promises important benefits for inclusive education in the contemporary world. If, in this world – the new modernity about which Bauman (1995) has written – there are increases in the number of situations in which one feels lost, confused and disempowered, school can surely act as a counterculture. (Thomas & Loxley, 2007, p. 153)

The authors propose that for a broader theoretical base for inclusive education, those who work in education can take action at a national, regional and local level, act to change the policies, discourses and habits of school managers, education administrators and legislators in the hope of inducing pedagogical and organizational changes in education; changes that will foster community, participation and respect for all.

In practice, first of all, the proposal highlights rejecting simplistic explanations of failure and move to pick up the tools of critical enquiry: ‘observation, conferencing, and interviewing; generating anecdotal records; talking and analyzing field notes; constructing sociograms, analyzing student work and portfolios’ (Reid & Valle, 2005 as cited in Thomas & Loxley, 2007, p. 154). Second, looking at the content of some of our educational enterprises and the emotions that they induce in most students. This involves a restructuring of education and changes to the curriculum that help students develop ‘response-ability’, instead of copying educational policy of the West in the fashion that countries of the South do with disastrous consequences in the aim of international policy. Third, seeing the school and the community as equal partners in education allows the establishment of communities of learning and practice to let educators re-examine their policies in order to organize movements and systems of mentorships and apprenticeships joining school and work community. Fourth, encouraging parental participation and student voice to promote effective communities of learning through actions that encourage cooperation, sharing, debate, and the involvement of all. Lastly, engaging teachers, researchers and academics with challenging local and national policies to revert the powerless feeling of most teachers when legislatures promote populist platforms such as, ‘improving standards’. This pressure of litigation seems to force states to take a closer look at the way they fund education (Thomas & Loxley, 2007, p. 154-155). The authors emphasize:

Inclusive education is meaningful only when embedded in understandings about community and society and these understandings go well beyond inclusive education’s current and historical preoccupations. (...) While, affirmative action is essential to help

prevent the alienation of certain groups of children from school it is not enough. (Thomas & Loxley, 2007, p. 155)

On reinventing 'inclusion', Armstrong's insights of the New Labour and the Cultural Politics of Special Education in Australia (2005) treat the New Labour's policy on inclusive education primarily as one affected by contradictions and little evidence of real change in the system, even in terms of the government's own ambition.

Armstrong critiques the fact that there has been little recognition of the wider social barriers to inclusion that inhibited inclusion within the environment of mainstream education. Adding that when tackled, these barriers have also been recognized as merely those of low expectations and standards. In Armstrong's opinion, the wider context of discrimination, segregation and exclusion, some of which was promoted by the very policies of 'inclusion' themselves, were at best unanalyzed and more likely ignored (p. 139). "Government policies on special education have historically shied away from linking special educational needs to the politics of disability" (p. 142). For this reason, the linking of special educational needs with disability issues by New Labour in the 2001 Special Educational Needs and Disability Act is significant, asserts Armstrong.

For disability activists, according to Armstrong, there have been two broad arguments in favor of conceptualizing inclusive policies in education in the context of society. The first of these has focused on the ways in which disability, including learning difficulty, is a social construction, created by the social relations and power structures in society. The second strand of argument advanced by disability activists has been that the struggle against the disabling features of social life should focus upon removing the barriers that disabled people face in accessing participation in social life. These barriers include those

barring physical access to social spaces as well as the discriminatory practices of public policy and private prejudice. These two aspects are inextricably bonded for Armstrong and this has informed the writing of a new generation of disability activists and inclusive education theorists. Sadly, addresses the author, few lessons have been drawn by policy makers from this rich critical tradition (Armstrong, 2005, pp. 142-143).

The government's strategy for the Students with Special Educational Needs (SEN) (DfES, 2004, p. 9), attempts to represent inclusive education within a similar framework of child protection by targeting attention toward four areas of activity which are seen as essential for the protection of vulnerable children in schools and the promotion of learning opportunities for children with special educational needs.

(Armstrong, 2005. P.144)

These are strategies are: (1) Early intervention-to ensure that children who have difficulties learning receive the help they need as soon as possible and that parents of children with special educational needs and disabilities have access to suitable childcare. (2) Removing barriers to learning by embedding inclusive practice in every school and early years setting. (3) Raising expectations and achievement by developing teachers' skills and strategies for meeting the needs of children with SEN and sharpening our focus on the progress children make. And (4) Delivering improvements in partnership taking a hands-on approach to improvements so that parents can be confident that their child will get the education they need (p. 144).

When pursuing this child protection model of inclusion, the Strategy for SEN locates special educational interventions within the wider context of social disadvantages

experienced by children whose origins lie within 'risk factors' linked to educational failure, community breakdown, parenting inadequacies, school disorganization and individual and/or peer group difficulties, states Armstrong (p. 144).

Moreover, suggests Armstrong, such a strategy will have the significant impact of reducing child poverty because early intervention and support can now be targeted at areas of social and economic disadvantage, thus addressing 'the underlying causes of children's difficulties':

Herein lay a set of important ideological claims. First, that poverty is the underlying cause of educational disadvantage. Second, that the effects of poverty can be transformed through social interventions aimed at those most at risk. Third, that we now have the technical skill and organisational structures to maximise the impact of such interventions. (p. 145)

In the words of Armstrong, "inclusion is a normative concept. Its colonization, under the banner of academic opportunity and high standards for all, serves to normalize the values of individual responsibility for individual achievement" (p. 147). His perspective on the policy of inclusion as aiming not at promoting equity whilst recognizing and supporting the richness of social diversity, but at establishing narrow cultural parameters of normality to which all must have the opportunity to conform, translates the role of education as a mechanism of assimilation, ironically, but inevitably, constructs the role of inclusion as a disciplinary force that regulates the lives of those disabled by their lack of utilitarian value to the interests of an individualized society. Armstrong strongly concludes:

New Labour has from the beginning of its first term pursued a vigoro around the issues of social and educational inclusion. It is an agenda that from the disability movement what were transformatory values drawn from of the cultural politics of disability and reconstructed these in terms of the and normalising functions of the neoconservative state. (...) More perniciously, the discourse of children at risk within whose parameters the policy of inclusive education has been constrained represents a new on the public sphere of democratic practice. (...) Thus, the meaning of inclusion has been colonised by political and moral values that articulate, sometimes imprecisely and ambiguously, the fears and desires of an increasingly authoritarian state. (Armstrong, 2005, p. 149)

Söder (1997 in Pijl et al., 1997, p. 21) posits the importance of asking the right questions and demonstrates that new research questions are now being asked in order to understand our contemporary reality instead of dealing continually with those perspectives of the realities twenty years ago. Some examples of the kinds of questions he/she proposes are: (1) the meaning of community, (2) social relations, (3) attitudes, (4) integration in the school context, and (5) school integration within a societal context.

We have to see the situation of people with disabilities in relation to the society they live in. We should start asking questions in which their lives are the central focus of our studies, not in order to evaluate or change them, but primarily to understand them. (...) In education research there seemed to be two promising lines of research that can

contribute to such a development. The first aims at understanding what goes in the school context in a new light. Qualitative studies with inductive and ethnographic ambitions can help us understand social patterns and subjective experiences in terms other than as effects of integration. The second line relates to the broader societal context, where a return to the empirical follow-up studies informed by critical questions about exclusion and segregation can help us transcend the narrow and technical questions about effect and how-to-do-it.

(p. 30- 31)

In terms of a policy perspective on integration and the background of such an integration policy, Pijl et al. address that “the challenge for integration policy is to organize all available educational resources in a way that matches both the learning and developmental characteristics of the pupils as well as the goals of teaching under conditions of integration” (p. 35). They add that integration policy means a new school agenda. These changes involve a switch in the focus of teaching and a reformulation of the problems and needs that special school teaching deal with. The special school code differs from the regular class code, as the authors point out, and this makes knowledge and skills less transferable between settings: “They have to be reformulated in terms of a new set of values and applied to a very different context. Therefore, a program of re-education is needed” (p. 38).

The core message the authors intend to synthesize is that the first stage of an innovation process, meaning the value clarification and conceptualization stage, ought to be taken seriously, because one of the outcomes when this is not the case is that resources continue

to be assigned in accordance with traditional preferences which lead to a dilemma of a decentralized system. “Integration becomes a matter of choice, making integration dependent upon the integration discourse being kept alive by professionals” (pp. 38-39).

1.2.3.7. Inclusive Education 20 Years after Salamanca

In the forward of Kiuppis and Hausstätter’s book *Inclusive Education: Twenty Years after Salamanca*, Vargas-Baron (2014) revises the process of inclusive education for all and the importance of the Salamanca Declaration of 1994 as the first focus of international recognition of the right of each child to achieve his or her full potential from birth onward. A strong international normative basis for promoting and implementing fully inclusive education systems has been established through either national laws, policies, or strategies for inclusive education. In many nations this has not yet happened, while in a few other countries, action plans for achieving this goal have successfully been developed and implemented (p. xv).

Vargas-Baron sees that nations need help to ensure they provide the best possible start in life to ALL of their children as a challenge in the future, 20 years after the adoption of the Salamanca Declaration (p. xviii). Special attention is required in the following content areas: pre-conception, prenatal and neonatal education and care, early childhood intervention, early education and support for vulnerable children and their families, and transition from inclusive preschool to inclusive schooling (pp. xvi-xviii). The hope and vision of Vargas-Baron is that within the next 20 years, prerequisites as having multi-sectoral, integrated approaches and having identified, trained and supported dedicated national leaders as well as skilled policy planners will be fulfilled.

High ideals of progress were reflected in June 1994 when UNESCO organized the Salamanca Conference where participants collectively adopted a statement and framework for action on inclusive education. Heterogeneity of meanings of inclusive education are discussed broadly by Kiuppis and Hausstätter (2014). In Chapter 7, Rambla presents the policy cycle of Inclusive Education (IE) and Education for All (EFA) as part of the continuous debate and policy making. “Although initially presented as a method to trigger change toward social justice at the level of single schools, both the academic literature and international recommendations are more and more interested in applying this concept to the whole policy cycle. Concern with inequalities and injustice both within and around schools provides arguments to broaden up the reach of the term” (p.87). A “theory of change” inspired by inclusive education remains unclear for a significant amount of education systems and therefore also for effective implementation. According to Rambla, some recent trends in academic work on inclusive education and social justice contain three main topics that emerge from a new reading of literature: social justice, educational change and teacher education.

Whether inclusive education fosters social justice has been discussed from a variety of theoretical foundations. Nevertheless, the UNESCO guidelines (2009) retrieve notions of social justice in a way of focusing on its potential.

Critical sociology aims at unveiling the deep power relations that are not visible in many official policies with a democratic intention, whereas school effectiveness and human capabilities aim at relating empirical observations with normative reasoning. However, at first sight it is possible to notice that inclusive education might legitimize

the social order at the same time as it counteracts some consequences of social inequalities. (p. 94)

1.2.3.8. Inclusive Schools, Educators and Pedagogy

In ‘Spaced Out: Policy, Difference and the Challenge of Inclusive Education’, Felicity Armstrong (2003) presents some findings of the research of practices and processes of policy making as well as some principles and background. According to Armstrong’s interpretation of inclusion, it refers to a set of principles, values and practices, which involve the social transformation of education systems and communities (p. 2). As put by the Index for Inclusion, “Inclusive education is concerned with transforming *all* schools in terms of their cultures and practices in ways which involve all their members and their local communities” (p. 8).

The means to achieve this goal of inclusion is explained in “*A guide for ensuring inclusion and equity in education*” (UNESCO, 2017), where the central message in regard to inclusion is very simple: “every learner matters and matters equally” (p. 12). A framework to be reviewed has been developed within this guide to assist countries in examining how inclusion and equity currently figure into their existing policies, and in determining the actions required to improve these policies and their implementation.

This guide includes the analysis of four main dimensions of the policy review framework: (a) Concepts, (b) Policy statements, (c) Structures and Systems, and (d) Practices. Each dimension has four defining features which form the basis of the self-assessment framework.

In the first dimension of **Concepts**, the following key features are listed: (1) Inclusion and equity are overarching principles that guide all educational policies, plans and practices; (2) The national curriculum and its associated assessment systems are designed to respond effectively to all learners; (3) All partners who work with learners and their families understand and support the national policy goals for promoting inclusion and equity in education; and (4) systems are in place to monitor the presence, participation and achievement of all learners within the education system (p. 17).

In the second dimension, that which deals with **Policy Statements**, four key aspects are relevant according to the guidelines: (1) The important national education policy documents strongly emphasize inclusion and equity; (2) Senior staff at the national, district and school levels provide leadership on inclusion and equity in education; (3) Leaders at all levels articulate consistent policy goals to develop inclusive and equitable educational practices; and (4) leaders at all levels challenge non-inclusive, discriminatory and inequitable educational practices (p. 22)

The third dimension's features of **Structures and Systems** include: (1) There is high-quality support for vulnerable learners; (2) All services and institutions involved with learners and their families work together in coordinating inclusive and equitable educational policies and practices; (3) Resources, both human and financial, are distributed in ways that benefit potentially vulnerable learners; and (4) There is a clear role for special provision, such as special schools and units, in promoting inclusion and equity in education (p. 27).

Finally, the fourth dimension of **Practices** display these four characteristics: (1) Schools and other learning centers have strategies for encouraging the presence, participation and

achievement of all learners from their local community; (2) Schools and other learning centers provide support for learners who are at risk of underachievement, marginalization and exclusion; (3) Teachers and support staff are prepared to respond to learner diversity during their initial training; and (4) teachers and support staff have opportunities to take part in continuing professional development regarding inclusive and equitable practices (p. 32).

The review framework should be completed by examining each of the four dimensions and the 16 accompanying features within the policy review framework. This process involves a *Review* of the questions regarding the ‘areas to be examined’ and identification of the types of evidence to collect; a *Discussion* of these and other relevant questions that arise while reviewing the evidence; a *Record* of any information, insights and recommended actions in the second column entitled ‘Comments’; and to *Circle* the ‘level of progress’ that best fits the current assessment of the actions taken to embed the principles of inclusion and equity in educational policy. This process is meant to help in identifying both the areas of strength to build on, and also the aspects of policy that still need attention. “This method is consistent with the idea that developing inclusion and equity in education is an on-going process, rather than a single event” (UNESCO, 2017, p. 38).

Finally, an action plan of recommendations for each dimension is necessary at the end of the process to identify the supporting actions to follow and strengthen inclusion and equity in education policy, by defining a timeline and the corresponding resources (p. 43).

Similarly, the *Index for Inclusion*, earlier mentioned and published in 2002 by Ainscow and Booth, displays a practical handbook that provides a checklist of detailed questions

for new ways of promoting inclusion. Significant changes in school *settings* were triggered as a consequence of a circular process of diagnosis, intervention, and evaluation (p. 94). A “common sense of purpose” shared by teachers, parents and the community appear as another crucial factor of progress in Inclusive Education; belief in a pattern of wide, multilateral collaboration being the best setting to build new capacities and strive for improvement in academic performance also follows Ainscow’s perspective (p. 95).

Regarding the third topic in the academic discussion of Inclusive Education (IE) that deals with teacher education, the aim is focused on raising sensitivity to inclusion among future teachers rather than acquiring more individuals specialized in impairments hindering learning (Booth, 2011, as cited in Kiuppis and Hausstätter, 2014, p. 95). A stand for teacher education programs addressing values associated with solidarity; respect and sustainability; and a cross-disciplinary curriculum that allows an awareness of the diversity of learning environments and challenges is required. Going so far as to include teacher education competences that challenge power relations and biased notions of education, sometimes of inclusion itself, in order to avoid a legitimization of segregation and discrimination is also advised/recommended (Florian and Black-Hawkings, 2011; Lalvani, 2013, as cited in Kiuppis and Hausstätter, 2014, p. 95).

Among some of the critical elements for inclusive schools, as Porter points out in his chapter (Pijl et al., 1997, p.68), is full inclusion which can be regarded as one option on a continuum of services.

About the role of the teachers and their conditions and perspectives, Nes & Strømstad (2003) state that if integration between regular and special school expects to succeed, teachers need to start seeing themselves potentially capable of implementing new ideas,

for assuming this competence would be in their own personal interest. This sets a precondition that represents, at the same time, the perspective from which integration should be viewed: namely, “professionalization which also contains an emancipatory element for teachers and education” (p. 125).

For Nes & Strømstad, discussing inclusion and teacher development as an element of the structures for inclusive development is an aspect that currently faces the challenge of the present structures and traditions of teacher education. This situation to date is considered by the authors to be not ideal for teaching students how to be inclusive. Change takes time, but meanwhile there are other ways of working to participate in the bringing about inclusive schools. Following this perspective, “In-service education is also teacher education” (p. 127) and one way would be to work directly with the education settings and practitioners who want to change their cultures, policies and practices, as mentioned on the Index for Inclusion goals.

Whether initial teacher education can be considered inclusive is a matter considered by Booth, Nes & Strømstad (2003) in developing inclusive teacher education. The authors present a summary of the key elements present at the composition of inclusion:

Table 3. *A composite view of inclusion (Booth, Nes & Strømstad, 2003, p.169)*

A composite view of inclusion	
Diversity	<ul style="list-style-type: none"> – Inclusion is not about any specific group of students, but concerns all learners in school – Diversity is valued – Categorization is minimized

<p>Learning and participation</p> <ul style="list-style-type: none"> – Inclusion is about removing barriers to learning and participation for staff and carers as well as for students – Inclusion means participation in the academic, social and cultural community of the neighborhood school – Inclusion implies every student's right to learn
<p>Democracy</p> <ul style="list-style-type: none"> – Inclusion means that all voices should be heard – Inclusion means that collaboration is essential on all levels
<p>The school as a whole</p> <ul style="list-style-type: none"> – Barriers to learning and participation are found in all aspects of a school. They should not be seen primarily as existing within individual learners – Inclusion implies that all are learners; students, staff, carers and the surrounding communities – Inclusion is not only about the practices in school, but also about the cultures and policies of educational institutions at all levels of the system – It is the school as a system that must change
<p>The society at large</p> <ul style="list-style-type: none"> – Inclusion and exclusion in education should be related to justice for all in society – Inclusion is political and conflictual – Inclusion is a continuous process, not a state that can be reached

When answering the question to what the barriers to a more inclusive teacher education are, Booth, Nes & Strømstad (2003) state that these are seen to occur within cultures, policies and practices within national administrations, teacher education institutions and schools. The expected dynamic allows movement from opposition to compliance to advocacy and ownership of inclusion. Barriers to complying with government requirements are identified when it is barriers to ownership of the ideas that may be the most important to overcome, assert the authors. Some of these barriers include: *different*

interpretations of inclusion, barriers in the teacher education curriculum, barriers in cultures and policies, and barriers in special needs education (p. 171-172).

But the authors also make several suggestions for overcoming barriers to more inclusive teacher education. These include not only changes to teacher education institutions, but ways of working more directly with teachers in education settings. They stress that there can be no general prescription: “barriers arise within particular national, local and institutional contexts and ways of overcoming them have to be sensitive to these contexts and draw on available resources” (p.173). Reducing these barriers and a collaborative approach to school development are also a major gap open to further research. The possibility of developing an Index of Inclusion in teacher education, allowing us to systematically approach the similarities and differences along cultures, policies and practices is fundamental in this field (Booth, Nes & Strømstad, 2003, p. 173-177). The need for a *Handbook* for inclusive teacher education is also suggested by Nes & Strømstad (2003, p.129). A handbook of these characteristics has been used in Norway for in-service education and has many advantages compared to pre-service education according to the aforementioned authors. They suggest that through this process teachers become experienced and they familiar with the demands of school life.

As one of the concluding remarks, Booth, Nes & Strømstad (2003) point out is that they have an awareness of the limitations in the efforts they make to influence practice within the context of more powerful forces within societies in which strong excluding pressures remain in creating vulnerability and disadvantage. At the same time, there is also the awareness of the pressures for education to be approached in similar ways internationally, as well as of the current particular trend of attending to simple measurable outcomes and

of attempting to drive up educational standards through competition and inspection (p. 178). These reforms impede the development of inclusion, according to the authors, despite the efforts of government policy.

Inclusion offers an alternative approach to educational development motivated by a wish to see values of equity, entitlement, community, participation and respect for diversity put into practice within teacher education institutions and schools. Because it involves commitment to an explicit set of values it makes us accountable for our own actions to ourselves as well as to others, and thereby increases responsibility and accountability. It also nourishes the idea and practice of public service, on which must depend the future of equitable systems of teacher education and education more generally. (p. 178)

Inclusive Education in Practice

Welch (2000), in his chapter 'Collaboration as a Tool for Inclusion', refers to the question of why inclusion is effective in some schools but not in others, which turns out to be a complex question with no simple or straight-forward answer. This answer is perhaps complicated by the fact that inclusion as a concept has been embraced by most educators in a philosophical way but not so much in a pragmatic way, due to resistance to the actual practice. This legitimate resistance can partly be understood due to a lack of preparation despite the fact that there this is a real concern for teachers.

It would appear that inclusion has only limited success when educators do not share responsibility. Professionals must work together to make

inclusion work. This, however, is based on the assumption that educators understand collaboration and that they have the skills and resources to implement various forms of collaboration. (p. 71)

Welch explains collaboration as a process that can occur at a variety of levels or degrees and settings, reflecting the notion of working together. According to Welch, several key features of collaboration include: common goals, independence and parity, interactive exchange of resources, decision making processes, problem-solving skills, and communication skills. Aside from these important elements, there are culture and systemic factors that affect collaboration. The culture or organization include bureaucratic structures that, according to Welch, are the most influential factors within schools and impede collaboration in a number of ways.

Some the barriers to collaboration are identified as conceptual, pragmatic, attitudinal and professional barriers which can furthermore be separated into categories (Phillips & McCullough, 1990 as cited in Wade 2000, pp. 81-84). In order to resolve problems in collaborative partnerships, the acknowledgement from participants that collaboration is a complex process is required. Within the context of inclusion, collaboration is not limited to specific approaches of working together. Some examples of common approaches to collaboration in schools designed to promote inclusion are presented by Welch (2000): team-teaching, collaborative consultation, intervention teams, and multidisciplinary student service delivery teams, to name a few. Potential guidelines and challenges for implementation are also acknowledged by the author. Due to the complexity of the inclusion process, he concludes that collaboration is “not a static model, but rather a dynamic framework of procedures and principles that are influenced by both easily

identifiable and subtle factors within the culture and organization of the school and the community” (p. 94).

Education: The Voices from the Sideline

Gause (2011) refers to education as the un-kept promise of our society in the last four decades. Children in conditions of poverty aren't attending school in many places and minorities are still being left behind in many school structures. The authors consider a re-conceptualization of education as an important life-long learning experience that goes from “birth to elder,” therefore, barriers existing between levels, grades and content need to be transformed. “Teaching is by far one of the most difficult professions. Educators are called upon to solve all of societal ills through the educational process. We are expected to teach students from very different and sometimes difficult backgrounds” (p. 3).

The example of the US educational system reveals how a great economic crisis can jeopardize public education and is affecting the lives of middle- and lower-class families. For Gause, embracing diversity opens the opportunity to harmonize differences by integrating cultures, values and beliefs on a daily basis. This is the essential mark of democracy: a critical reflection at both an individual and collective level, with the hope of promoting the common good for all.

Diversity and multiculturalism have evolved into politically-correct terms. But everyone has a perspective regarding diversity, hence, herein lies the problem, according to Gause. “Diversity, multiculturalism, and multicultural education are empty of their own theoretical underpinnings. There is not one conceptual/theoretical framework, taxonomy/paradigm, or school curriculum/philosophy that serves as the foundation for creating citizens who affirm difference” (p. 16).

In regard to the evolution of multicultural education and diversity, Gause refers to educators and institutions of education as pieces that operate from social and historical relations of power that construct and give privilege to some social groups which then become the dominant culture; a space for inequality to be constructed for the “other.” Several scholars have addressed this issue largely from different perspectives throughout history. Only then, and through the acts of social movements, did minorities start to get some recognition from authorities and society in an attempt to undermine discriminatory practices. Legislation in many countries adopted new perspectives for inclusion based on the large number of individuals already-existing and being affected by these adverse conditions.

Critical pedagogy offered frames to address diversity in public discourse. Steinberg and Kincheloe (1997, as cited in Gause, 2011, pp. 20-21) propose five frames found in public discourse regarding multicultural education as a way to portray the evolution of multiculturalism: (1) Conservative diversity practice and multiculturalism or monoculturalism; (2) Liberal diversity practice and multiculturalism; (3) Pluralist diversity practice and multiculturalism, (4) Left-essentialist diversity practice and multiculturalism, and (5) Critical diversity and multiculturalism.

Teaching is a political as well as a liberatory practice. Our nation’s freedom depends on the development of enticing and exciting democratic learning communities where the pursuit of knowledge is the primary objective. (...) Teaching, learning, and leading democratically require constant participation with change. (Gause, 2011, p. 30)

The aim of education then is to ground democracy for the continuing improvement of humanity, affirms Gause, and for this purpose, higher education faces the challenge of preparing critical and transformative leaders, willing and capable of drawing upon culturally relevant, critical and counter-normative pedagogies:

Critical change occurs with significant self-sacrifice, potential alienation, rejection, and costly consequence. As critical transformative educators, we must do justice to the larger social/public responsibility of our positions and roles, particularly in higher education. In (re) crafting the education of critical transformative leaders, we must demystify change, courage, and risk as we (re) imagine the language and fluency of multiple discourses in the rediscovery of democracy and social justice. (p. 30)

Gause (2011) addresses collaborative activism as a way to create change collectively for its pragmatic and transformative potential (p. 41). Collaboration and critical thinking are key aspects for the promotion and development of inclusion according to several authors and research.

Avramidis and Nordwich (2002) in *“Teachers’ Attitudes Towards Integration and Inclusion”*, state that teachers in the USA and Germany had the most positive attitudes among several countries. Positive attitudes in the USA were attributed to integration being widely practiced there as the result of Public Law 94-142. The positive views expressed by the German teachers were seen as surprising because, at the time of the investigation, Germany had no special education legislation, their teachers were not provided with special education training, their children with SEN were educated in segregated settings

and integration was being practiced only on an experimental basis. The authors speculated that the positive views expressed by the German teachers represented an overall sensitivity of Germans towards minorities and, thus, towards disabled people (p. 132). “Researchers have explored a host of specific teacher variables, such as gender, age, years of teaching experience, grade level, contact with disabled persons and other personality factors, which might impact upon teacher acceptance of the inclusion principle” (p. 136).

One factor that has consistently been found to be associated with more positive attitudes is the availability of support services at the classroom and the school levels, assert the authors: “Further, the provision of extensive opportunities for training at the pre- and in-service levels should be seen as a top priority for the policy-makers” (p. 142).

Research is needed to examine additional factors which influence the formation of positive attitudes towards inclusion according to the authors. Some examples they include are (p. 144):

- a) More specific information gathered about the quality of the training opportunities that teachers had in implementing inclusion with regard to their duration, content and intensity, as well as about the quality of their experiences with different groups of exceptional learners.
- b) If training, whether at the pre- or in-service level, is indeed an important factor in modifying teachers’ attitudes; how the preparation of future teachers and, at the same time, the professional development facilitation of those currently in schools, would make them feel more confident in implementing inclusive programs.

- c) Similarly, if ‘experience’ of inclusion promotes positive attitudes, how to support teachers (the main agents of the implementation of the policy) as schools become more inclusive, so their experiences are positive.
- d) Other school factors that impinge on attitudes and school practices, such as ethos, policies, organization, instructional arrangements and the utilization of resources, need to be explored.

Florian & Linklater (2010) discuss that preparing teachers for inclusive education by using inclusive pedagogy to enhance teaching and learning for all could also be seen from a different angle. Their aim focuses on reported findings of a study of a new initial teacher education course in Scotland that starts from the premise that the question is not whether teachers have the necessary knowledge and skills to teach in inclusive classrooms, but how to make the best use of what they already know when learners experience difficulty. The Inclusive Practice Project (IPP) involves a theoretical rationale for the development of the course and outlines and presents examples of how teachers might engage in more inclusive practice.

The agreement that despite the impressive growth of inclusive education around the world, questions and considerations about equity remain neglected is shared by several authors (Artiles, Kozleski, & Waitoller, 2011). In “Inclusive Education: examining equity in five continents” the authors examine how disparate approaches to inclusive education are mediated by the official and implicit goals of public education; by access to intellectual, human, and material resources; and by collective understanding of and educational responses to sociocultural differences. They attempt to provide critical reviews of research on this important education reform movement, as well as a refined theoretical

understanding of the ways equity is addressed. It also offers lessons for future policy and research that are mindful of equity. The authors provide a vision of the contemporary contexts in which different challenges and key conflicts emerge: while a contemporary spread of inclusive education seems exciting, there remain aspects such as the complex historical and cultural conditions of developed and developing countries that shape the way agendas are defined and implemented which are largely ignored.

For the theoretical and analytical framework of a comparative analysis in one of the chapters, Luciak & Biewer (2011) refer to the situation of the educational system in Austria. The authors present educational inclusion as a theoretical concept that is concerned with *all* students and the ways to appropriately address the diversity of their needs.

However, efforts to transform school systems toward becoming more inclusive frequently focus on the educational situation of vulnerable, disadvantaged, and marginalized groups, as evidenced by the UNESCO Guidelines for Inclusion: "Inclusion invokes a particular emphasis on those groups of learners who may be at risk of marginalization, exclusion or underachievement". From an ideological standpoint, the theory of inclusion relates to ethics, civil rights, and conceptions of social justice, but the parameters of inclusion can be conceptualized differently. (p. 19)

This framework includes several key aspects: (a) Physical placement and access, (b) Inclusive Curricula and Pedagogy, (c) Educational attainment and achievement, (d) Transition to work, and (e) Social integration and participation (pp. 19-21).

The conceptualization of Equity is largely based on the principle of fairness and social justice:

The UNESCO report *Educational Equity and Public Policy* distinguishes between three principles of equity: (1) horizontal equity (equality of treatment is fair on condition that members of a group are in the same starting position), (2) vertical equity (if people encounter different starting positions, special measures have to be taken to support members of disadvantaged groups in order to level the differences), and (3) equal educational opportunity (all students should have an equal chance to succeed, and educational success should depend on motivation and effort rather than, for example, on place of residence or availability of resources). (UNESCO, 2007, as cited in Artiles, Kozleski, & Waitoller, 2011, p. 22)

The power dimension of culture enables us to understand how a cultural boundary, such as the cultural difference, can be transformed into a cultural border, which is defined as a social construct that is political in origin (Artiles & Dyson, 2005 as cited in Dyson, et al., 2011, p. 99).

1.2.4. CROSS-CULTURAL PERSPECTIVES AND OPPORTUNITIES

As a theoretical framework for discussing education policy making across cultures, and as one of the possible cross-cultural research issues, Armstrong (2003) questions the spaces where values are reproduced in society:

Educational systems create spaces which are reproductive of existing social relationships and dominant values in society, but this does not mean that the transmission of these relationships and values is mechanical and not open to mediation and context. (...) Policy, then, creates and is made within and between spaces. Policy is about this location and struggle. (...) Educational systems are concerned with social relations and the distribution of power". (p. 28)

For Armstrong, the construction of some groups as outsiders or 'others' is a function of particular social practices in specific contexts, and they contribute to the foundation of stereotypes. Research practices are frequently themselves characterized by the identification and categorization of groups and individuals within specific contexts in which there is an imbalance of power between the researcher and the 'subject'" (p. 32). This is considered as major issue when research is performed in the field of education and similar disciplines.

Research Practices in Different National Context

The question of how the principles of equality and human rights are applied or understood in practice within and across cultures is highly complex and we should be skeptical of attempts to lay down prescriptive universal criteria by which rights can be measured for a number of reasons. (Armstrong 2003, p.35)

Among these reasons, Barton & Armstrong, (1999, p. 4 as cited in Armstrong, 2003, p. 35) propose: (1) that the concept and understanding of 'rights' differ in the diverse cultures and are not easily recognized by those living outside their culture. (2) This fact could

represent a number of assumptions about the particular structures and practices of any society, and (3) the act of creating such criteria assumes the right to define a framework and language within which issues are to be discussed. “This implies adopting a critical stance towards taken-for-granted assumptions within one’s ‘own’ national setting. Cross cultural approach helps to do this because it enables us to understand the relativity and contingency of conceptualizations such as ‘human rights’ and ‘social justice’ and ‘equality’. This involves looking at processes and patterning, seeing structures and relationships as fluid, rather than fixed and static, and understanding the crucial importance of context in the construction and interpretation of events and the assigning of meanings”. (p. 35)

The interpretation of findings in across national study is the most difficult part of the researcher’s task according to Poppleton (1992, 2015 as cited in Armstrong, 2003):

It assumes the possession of contemporary knowledge about how systems are constructed; historical knowledge on how they came to be what they are; anthropological knowledge of the mores and customs embodied in them; and sociological and psychological frameworks of reference in order both to contextualize the picture and to elaborate the finer details. (p. 47)

Research itself is defined by Armstrong as a social practice, which is embedded in complex social and cultural contexts. Therefore, certain assumptions and perspectives are crucial factors in determining research agendas, methodologies and analytical frameworks. “A cross-cultural perspective attempts to take into account both the cultural and political legacies of historical change and the underlying processes and values within

contemporary national contexts” (p. 48) states Armstrong. He adds that such an approach is powerful in the way it creates possible understandings of different societies and their complexities, and for what we can learn from them. A probable outcome of cross-cultural research may be that it gets to challenge assumptions regarding dominant values and practices as well as the established power relationships in particular societies as universal, natural, rational or inevitable. Armstrong expects that this may strengthen the researcher’s ability to look at the societies and understand their inner overt and covert processes, and then from different angles perceive with greater critical awareness and sensitivity the values relating to inclusion and exclusion. “Finally, cross-cultural research encourages recognition of the subjectivity of the language used to describe and analyses and acknowledges that what is ‘seen’ and selected for analysis is mediated by the researcher’s own values and assumptions” (Armstrong, 2003, pp. 48-49).

In a similar way, Barton and Armstrong (2007) explore the meaning and function of inclusive education in a world characterized by rapid social, economic and political change in an inter-disciplinary approach through a series of cross-cultural reflections on inclusive education. In regard to policies, experiences and changes, the question of inclusion and exclusion is viewed as a human rights issue, in which concerns over issues of equity, social justice and participation are of central significance. It is based on research and ideas that aim to contribute to an awareness and understanding of cross-cultural insights and questions.

On inclusive education in Spain, Parrilla expresses her conviction from an inside perspective: “I firmly believe that inclusive education can only be reached by advancing in the direction of democratic educational communities” (2017, p. 19). She points out how

it is possible to build bridges linking education theory and practice through the new-found importance of qualitative education research that responds to a deeper understanding of the possibilities research offers for improving educational practices. For Parrilla, this fact enhances professional growth among teachers participating in research activities (p. 23).

A UNICEF report (Meresman, 2016) referring to the last in the line (Los Últimos de la Fila) points out that despite the fact that there is a move towards a new paradigm, focused on the rights of all children, the problem is that children with disabilities are still at the end of the line and it seems like it is going to be a while before they get to those benefits and rights (pp. 10-11).

This report presents the results of a review about children and adolescents with disabilities living in institutions in Latin America and the Caribbean. The review describes the situation of these children in relation to their right to grow up in a family and community environment. The project was conducted by the Latin American Foster Care Network for the Right to community and family- based care for children and adolescents (RELAF) and UNICEF and seeks to contribute to identifying inform action gaps, detect emerging challenges and draw attention to opportunities for action.

The study included a desk review of the available literature and reports, a critical appraisal of the Committee on the Rights of People with Disabilities (CRPD) in 12 Latin American and Caribbean countries and a rapid assessment of three case studies: Jamaica, Costa Rica y Uruguay. The main findings include:

1. The predominant lack of data and the serious difficulties faced by selected countries in gathering responses to the studies' questionnaire indicates that countries do not have the

base line information that is required to identify challenges and guide improved responses. Another aspect limiting the quality of information available is the predominantly outdated categories used to define disability and a lack of protocols aligned with the social paradigm of the CRPD.

2. The study shows that children and adolescents with disabilities make up 20% of the total number of children living in institutions. Taking as a reference a total of 240,000 children and adolescents in institutional care in the Latin American and Caribbean region (UNICEF, 2012) it can be estimated that at least 50,000 of them are children with disabilities.

3. Their disability condition combined with limited availability of support to their families seems to be at the core of their institutionalized status according to the sources interviewed for this review.

4. The invisibility of this group frequently leads in to the perpetuation and naturalization of detrimental living conditions and structural disadvantage. These include stigmatization and low expectations of personnel and institutions about their true potential for autonomous development, extensive stays in institutions, limited access to adoption programs as well as alternatives for family or community-based care, segregation in special programs only for the disabled and less access to contact with families and community.

5. While many countries are making efforts to develop policies and advance their institutional frameworks to conform with the legal framework and international recommendations emerging from the international treaties there are still significant

limitations in advancing changes. The most prominent barriers identified include institutional inertia that replicates discrimination and low expectations of institutions, lack of training of personnel, under resourcing of habilitation and rehabilitation programs, lack of stimulation for children and adolescents to engage in programs outside residential institutions and lack of control and supervision of institutional practices.

The main message emerging from this review is the need for a next wave of public policies aimed at protecting the rights of children and adolescents with disabilities to grow up in family and community settings and not in institutions. Such policies must be guided by the current international legal framework and the United Nations Guidelines on Alternative Care. The following are priorities for action to be considered:

- Eradicate the invisibility of children with disabilities living in institutions by generating baseline information on their situation and the situation of their families. Such information should translate into active policy making to address priorities and opportunities for action.
- Update and develop protocols for inter-disciplinary assessments of these children, with a focus on their functional characteristics and the identification of each individual's needs for support. Such evaluations should focus on rehabilitation and habilitation programs aimed at optimizing development as well as promoting autonomy.
- Prioritize the training of staff and professional teams so their practice respects the social model and human rights guidelines emerging from the CRPD and fosters positive expectations of the children's development.

□ End the segregation of children with disabilities into especial, “disabled only” institutions and programs. The existing capacity and resources allocated to special programs in conjunction with the experience and capacities accumulated in disabled people organizations and agencies should be re directed to mainstreaming inclusive approaches, support for families to avoid institutionalization and nurturing adoption programs and community care.

□ Conduct public campaigns to fight stigma and promote a positive view of children and adolescents with disabilities to increase the inclination of families and society to adopt and include.

Inclusive Education on the Horizon

Yet another indication of the changes which took place in the 1990s is the incorporation of the term inclusion to university research agendas and lists of topics for discussion by professionals of what had until then been referred to as special education. As could be expected, however, this change was neither immediate nor applied across the board (Parrilla, 2017, p. 25).

In the subchapter “Education, Higher Education, Policy and the Discordant Voice”, Slee for instance, proposes that the education policy field, at least as he perceives it in Australia, is a field for the observation of disconnection and reductionism and that this is distinguishable through the multiple ways in which it operates:

First is the frequent incapacity of or neglect by education to join the dots. Here I refer to the development of contradictory sets of policy initiatives. Hence it is possible for whole sections of an education

bureaucracy to be engaged in the development of policy texts and programmes which demonstrate the organization's commitment to the principles of inclusion. Behind another cubicle, officers are engaged in the development of new technologies of exclusion. In large measure this phenomenon reflects a very poorly theorized and or communicated conception of either exclusion or inclusion. It also reflects policy disconnections. Disconnection may itself be symptomatic of the size of the bureaucracy and its constituencies, or it may reflect the complex struggles for discursive supremacy and power that inevitably operate within such organizations (Ball, 1994). (Slee, 2017, p. 182)

Dominant assumptions and practices in regard to inclusive education remain to be critically analyzed around the globe and thereby the debate and dialogue over such fundamentally important values and concerns seems to be encouraged throughout the available literature.

As several authors point out, a profound analysis of exclusion is indeed a suitable way of understanding the paths to inclusion. By denouncing exclusion, for instance, and through the analysis of exclusion as a mechanism for change, as well as with in-depth analysis of the internal sources and processes of exclusion in both individual schools and the educational system as a whole, it is possible to become distanced from non-critical discourses about inclusive education and let it evolve. "In doing so we would pave the way for much needed analysis of implications and consequences hidden in the mire of certain educational practices and models" asserts Parrilla (2017, p. 33).

Armstrong (2003) reflects in his chapter “Landscapes of Naming and Placing: Structures and Practices of Selection and Sorting in France”, on how a system based on a notion of ‘the normal’ requires a discussion of the structural, procedural and professional relationships and processes that contribute to it. He stresses how children and young people who do not conform to the particular version of ‘normality’ and underpin the education system, are the focus of professional and bureaucratic attention that aims to remove them to other sites on the edges of, or even relegate them outside, the education system. “Alternative sites, often financed by the Ministry for Social Security and managed by associations whose *raison d’être* is, in most cases, special provision on the basis of impairment, provide arenas which are both physically and symbolically landscapes of exclusion” (p. 160). He considers the role of professionals as brokers in identifying and removing young people on the grounds that they are ‘incapable’ or ‘fragile’ to be very important and emphasizes how this has been discussed and therefore questions raised about the implications of such removals for their rights to education. “‘Professionals’ play a pivotal role in processes of spatialization” asserts Armstrong (p. 160). Such an example or model of dealing with children that does not belong to the ‘normal’ category is also found in systems that reproduced the French guidelines.

Among the discoveries reached by Armstrong’s research about space, place and the production of the other, he found as a concluding result that “one difficulty with trying to bring all the main themes and arguments together in a conclusion is the temptation to tidy them all up neatly in a set of homogenized statements” (p. 161). He attributes that this difficulty is exacerbated by the ambitious and multi-disciplinary nature of the study, in which questions and issues emerged along the way. He recognizes the complexity and multi-dimensional nature of social relations and struggles, but also concludes that there is

an inevitable unevenness in terms of disengagement both within and across the questions and issues discussed.

In the same vein, Phil & Meijer (1991) refer to the many countries where the effort to achieve a more inclusive system led to the education of special needs pupils in regular schools and in a declining number of pupils placed in separate, special schools. They mention that in countries such as the Netherlands, Belgium and Germany, this progress turns out considerably slower or even absent while the attempts to realize more inclusive education have resulted in very different educational arrangements in different countries.

In the past few years, quite a number of comparative studies have been conducted in which various aspects of inclusive education have been described. (...) Given the number of studies that focus on inclusion, one can conclude that researchers and the bodies funding them expect to gain new insights from international comparisons that will assist in the process of finding solutions for common problems. (Pijl & Meijer, 1991, p. 2)

For these authors, the question is not only whether the assumption that problems are common across countries is true, but also what the general findings exactly are and to what extent they would also enclose solutions for other countries (p. 3).

The ongoing research in Catalonia and the Basque Country within the framework of the 'Comunidades de Aprendizaje' (Learning Communities) Project is noteworthy, which for over 10 years now has managed to take root in an ever-growing number of primary and secondary schools. The goal of this innovative project is to transform traditional schools

into education communities for all through the creation of school networks (Elborj et al., 2001, p. 27).

The UNESCO Policy Guidelines on Inclusion in Education (2009, pp.18-21) recommends the following checklist of important questions that in each section includes:

- **Attitudinal Change**
- **Inclusive Curricula**
- **Teacher and Learning Environment**

Checklist on Attitudinal Change

- Is the concept of inclusive education well known and accepted?
- Do parents take an active role in education?
- Have awareness programs been launched to support inclusive education?
- Are the local community and the private sector encouraged to support inclusive education?
- Is inclusive education seen as an important factor for economic and social development?
- Are competencies available at special schools or institutions well used to support inclusion?

Checklist on Inclusive Curricula

- Are principles of non-discrimination, appreciation of diversity and tolerance being fostered through the curriculum?
- Are human rights and children's rights part of the curriculum?
- Does the curriculum address the coexistence of rights with responsibilities?
- Is the curriculum inclusive of all children?
- Is the content of the curriculum relevant to the needs and future of children and youth?
- Are the programs, learning materials and teaching methods well adapted and relevant to the lives of youth and adults?
- Does the curriculum allow for variation in working methods?
- Does the curriculum promote education on health and nutrition?
- Does the curriculum incorporate HIV/AIDS prevention education?
- Is the curriculum sensitive to gender, cultural identity and language background?
- Does the curriculum discuss education for sustainable development?
- Does the curriculum reflect visions and goals of wider development in your country?
- Is feedback gathered and integrated for regular revision of the curriculum to take new visions and circumstances into consideration?

Checklist on Teachers and the Learning Environment

- Are there enough trained teachers deployed appropriately throughout the country?
- Is the teaching inclusive of all children, protective, gender responsive and encouraging of the participation of the learners themselves?
- Is the professional development and motivation of teachers enhanced by providing incentives and ongoing professional development?
- Is multilingualism embraced, particularly the recognition of the importance of mother-tongue instruction in the first years of school?
- Are the learning environments safe and healthy?
- Are teaching methods interactive?
- Are teaching methods adapted to different age groups (children, youth and adults)?
- Are teachers encouraged to work in teams?
- Is the work project-oriented?
- Is teaching predominantly theoretical?
- Do materials cater to the needs of all learners with learning difficulties (visually impaired, hearing impaired, etc.)?
- Are teachers encouraged to cooperate with parents and civil society?

In the same way, maybe one of the most remarkable endeavors worldwide is the Universal Design concept adapted to the educational field, known as Universal Design for Learning.

1.2.5. INTRODUCING UNIVERSAL DESIGN FOR LEARNING (UDL)

Meyer, Rose & Gordon (2014) explain how the mentality regarding barriers and impediments many students face, despite of the existence of disabilities or not, keeps moving away from the medical model of disability and towards the recognition that context and self-awareness as a learner both play a huge role in whether any given condition is disabling or not. By the early 1990's, a shift had occurred in the approach of authors to address the disabilities of schools rather than students. They later coined a name for this new approach: Universal Design for Learning (UDL). UDL drew upon neuroscience and education research and leveraged the flexibility of digital technology to design learning environments that, from the outset, offered options for diverse learner needs. This approach caught on as others also recognized the need to make education more responsive to learner differences and wanted to ensure that the benefits of education were more equitable and distributed effectively (p. 5).

The unnecessary barriers in traditional education extended beyond those that impeded students from accessing content and expressing knowledge. Even more important in motivating or work where the *affective* barriers. (...) Many of our early clients were students whose enthusiasm for learning had been overwhelmed by feelings of incompetence and discouragement that had generalized from a few areas of challenge to sense of being altogether inadequate. The disengagement from the enterprise of school and damage to self-esteem was a pernicious result of a rigid system, one we felt could in fact be made flexible now that digital technologies emerged. (pp. 4-5)

UDL, as Loui Lord Nelson (2019) describes, is a collection from several fields that include education, special education, psychology, and neuropsychology of best practices that educators can use to design lessons and learning environments with the purpose of all learners having the opportunity to become purposeful, motivated, resourceful, knowledgeable, strategic, and goal-directed. Learner variability is then the single driving factor underneath it all.

UDL as a framework aims to improve and optimize teaching and learning for all people based on scientific insights into how humans learn. Among the growing literature about UDL, Novak (2016) expands UDL best practices into a useful guide that addresses its implementation as vital for all teachers and learners. On the preface of 'UDL Now,' David Rose uses the comparison of teaching to art:

Great teaching looks a lot like art. While there has been a great deal of attention lately to the “science” of teaching, it is the art of teaching that we most remember and that strikes us with awe. And that is hard to describe or codify. (p. vi)

Universal Design for Learning guidelines considers three networks involved in the learning process and therefore three principles that correspond to them: The recognition networks, the strategic networks and the affective networks. The three UDL principles are: representation, action & expression and engagement. Three main questions arise from the experience of learning and Sinek's Golden Circle (as cited by Novak, 2016, p.35) illustrates them from the outer to the inner circle: The Why, How and What of learning.

The multiple means of **REPRESENTATION** deals with the recognition of networks or the "WHAT" of learning and advocates to present information and content in different ways, requiring educators to:

Provide options for **Perception** (guideline 1)

Offer ways of customizing the display of information (checkpoint 1.1)

Offer alternatives for auditory information (checkpoint 1.2)

Offer alternatives for visual information (checkpoint 1.3)

Provide options for **Language & Symbols** (guideline 2)

Clarify vocabulary and symbols (checkpoint 2.1)

Clarify syntax and structure (checkpoint 2.2)

Support decoding of text, mathematical notation, and symbols (checkpoint 2.3)

Promote understanding across languages (checkpoint 2.4)

Illustrate through multiple media (checkpoint 2.5)

Provide options for **Comprehension** (guideline 3)

Activate or supply background knowledge (checkpoint 3.1)

Highlight patterns, critical features, big ideas, and relationships (checkpoint 3.2)

Guide information processing and visualization (checkpoint 3.3)

Maximize transfer and generalization (checkpoint 3.4)

The multiple means of **ACTION & EXPRESSION** concerns to the Strategic Networks or the "HOW" of learning and advises to differentiate the ways that students can express what they know, requiring educators to:

Provide options for **Physical Action** (guideline 4)

Vary the methods for response and navigation (checkpoint 4.1)

Optimize access to tools and assistive technologies (checkpoint 4.2)

Provide options for **Expression & Communication** (guideline 5)

Use multiple media for communication (checkpoint 5.1)

Use multiple tools for construction and composition (checkpoint 5.2)

Build fluencies with graduated levels of support for practice and performance (checkpoint 5.3)

Provide options for **Executive Functions** (guideline 6)

Guide appropriate goal-setting (checkpoint 6.1)

Support planning and strategy development (checkpoint 6.2)

Facilitate managing information and resources (checkpoint 6.3)

Enhance capacity for monitoring progress (checkpoint 6.4)

The multiple means of **ENGAGEMENT** is related to the Affective Networks and the "WHY" of learning and suggests to stimulate the interest and motivation for learning, requiring educators to:

Provide options for **Recruiting Interest** (guideline 7):

Optimize individual choice and autonomy (checkpoint 7.1)

Optimize relevance, value, and authenticity (checkpoint 7.2)

Minimize threats and distractions (checkpoint 7.3)

Provide options for **Sustaining Effort & Persistence** (guideline 8)

Heighten salience of goals and objectives (checkpoint 8.1)

Vary demands and resources to optimize challenge (checkpoint 8.2)

Foster collaboration and community (checkpoint 8.3)

Increase mastery-oriented feedback (checkpoint 8.4)

Provide options for **Self-Regulation** (guideline 9)

Promote expectations and beliefs that optimize motivation (checkpoint 9.1)

Facilitate personal coping skills and strategies (checkpoint 9.2)

Develop self-assessment and reflection (checkpoint 9.3)

As a result, UDL theorizes that by following these guidelines, students will transform into expert learners who are: Purposeful & Motivated, Resourceful & Knowledgeable and Strategic & Goal-Directed, states the Center for Applied Special Technology, CAST (CAST, 2018).

In co-teaching for instance, like in all collaborations, it can take different forms. In co-planning lessons using UDL guidelines, co-teaching reflects a process which includes: stating clear goals, developing flexible assessments, designing flexible methods, and selecting the correspondent materials and media (Rao & Berquist, 2017, pp. 121-138).

To implement UDL in the education system, a process that goes from a need for change to an expert learning aim is required. This process encompasses a systemic change that includes 5 key phases: exploration, preparation, integration, scaling and optimization. “UDL implementation is a recursive process which requires those involved to revisit ongoing initiatives until UDL has become the framework through which all other initiatives are filtered” (Laswell, Van Horn, Greene, Vogel & Wieneke, 2017, p. 142-143).

In summary, the UDL Guidelines provide a practical, scientifically based method that intends to improve daily teaching and curriculum design, asserts Novak (p. 29). Similar to the Universal Design concept in architecture, UDL aims to compel/mandate the challenge of being accessible to all. The UDL guideline is provided as a graphic organizer by CAST (2018) on their website. Version 2.2 is enclosed in the appendix section of this work.

1.2.6. EARLY CHILDHOOD INCLUSION

For the Division of Early Childhood and the National Association for the Education of Young Children (**DEC-NAEYC, 2009**) the idea of a shared definition matters: “DEC and NAEYC recognize that having a common understanding of what inclusion means is fundamentally important for determining what types of practices and supports are necessary to achieve high quality inclusion” (p. 42).

Definition of Early Childhood Inclusion:

Early childhood inclusion embodies the values, policies, and practices that support the right of every infant and young child and his or her family, regardless of ability, to participate in a broad range of activities and contexts as full members of families, communities, and society.

The desired results of inclusive experiences for children with and without disabilities and their families include a sense of belonging and membership, positive social relationships and friendships, and development and learning to reach their full potential. The defining features of inclusion that can be used to identify high quality early

childhood programs and services are access, participation, and support.

(DEC, 2009, p. 43)

These statements, in terms of access, participation and supports, bring out a clearer context for provision and research early childhood quality education. By **access**, defining features refer to a wide range of learning opportunities, activities, settings, and environments. Inclusion takes different forms and occurs in several organizational and community contexts (homes, childcare, pre-school, recreational programs, faith-based programs, public and private pre-kindergarten, etc.). In these spaces, slight modifications can improve access for individual children. One concept that can be used in different settings in order to remove physical and structural barriers is the Universal Design for Learning (UDL) whose principles and practices help to ensure that every young child has access to learning environments, to typical home or educational routines and activities, and to the general education curriculum. The UDL concept has been presented extensively earlier in this chapter. Access refers also to technology that enables children to participate in activities and experiences in inclusive settings.

Participation deals with additional individualized accommodations and supports for full participation in learning activities play and with peers and adults. A variety of approaches are involved when implementing inclusion depending on the individual needs and priorities of young children and families. Social-emotional development and behaviors that ease participation are critical goals of high-quality early childhood inclusion, as well as learning and development in all other domains.

Regarding **supports**, an infrastructure of systems-level supports must acknowledge the efforts of organizations and individuals providing inclusive services to young children and

families. Family members, specialists, practitioners, and administrators should be able to take part in continual professional development and support to implement effective inclusive practices by acquiring knowledge, skills, and a proper attitude. This collaboration among key stakeholders remains crucial for implementing program policies and acquiring resources to promote opportunities for collaboration among these actors. Therapists and other specialized services must be blended and integrated into these general early care and educational services. Quality frameworks offer standards, guidelines, and professional competencies that will reflect inclusive practices that ensure that all early childhood practitioners and programs are ready to address the needs and priorities of early childhood education and care participants.

Both DEC and NAEYC consider articulating the fields' collective wisdom and values of the meaning of early childhood inclusion to be a fundamental step towards improving inclusion through shaping educational policies and practices. Therefore, they sum up certain recommendations for using this position statement to accomplish the inclusion goal in ECEC (pp. 44-45).

1. Create high expectations for every child to reach his or her full potential (this is also asseverated by Vigotsky`s theory of Zone of Proximal Development).
2. *Develop a program philosophy on inclusion* (a similar set of assumptions, values, and beliefs about the most effective ways to support infants and young children with disabilities and their families).
3. *Establish a system of services and supports* (this includes incentives for inclusion: childcare subsidies and adjustments to staff-child ratios).

4. *Revise program and professional standards* (this uses a shared definition of inclusion as the foundation for identifying dimensions of high-quality inclusive programs and the professional standards and competencies of practitioners in these settings).
5. *Achieve an integrated professional development system* (this requires strategic planning and the commitment of families and other key stakeholders across several early childhood sectors).
6. *Influence federal and state accountability systems* (the emphasis on the prevalence of children who receive inclusive services ignores quality and anticipated outcomes of the services for children in terms of the intensity of inclusion and the proportion of children within these settings. It reveals the need to increase the number of children who receive inclusive services with the goal of improving the quality and outcomes associated with inclusion).

The term inclusion can be used in a broader context relative to opportunities and access for children from culturally and linguistically diverse groups, a critically important topic in early childhood requiring further discussion and inquiry (...) culture has a profound influence on early development and learning, and early care in education practices must reflect this influence. (DEC, 2009, p. 46)

The *Index for Inclusion: Developing Play, Learning and Participation in Early Years and Childcare* (Booth, Ainscow & Kingston, 2006), similar to the index detailed previously, is an approach to childcare and education according to inclusive values. It is an adaptation from the index version for schools and therefore it shares its structure, much of the content and the processes for working with the index. It is a resource to support the inclusive

development of nurseries, play groups, parent and children's centers, childminding, homecare, clubs and play schemes. It can help everyone in these settings to find their own next step in order to increase the participation, learning and play and learning of the children and young people in their care by reducing barriers. The materials are also designed to challenge and help settings to become more inclusive and responsive to the diversity of the community by using the available resources in the best possible way as well as by building a culture of collaboration. The index promotes lasting improvements through this supportive approach which is an alternative to ECEC based on inspection, competition and fear of failure (pp. 1-2).

It is mainly focused on the role of play as a counterbalance to the growing assessment and the use of the attainment targets approach:

It should also provide a reminder that play is important for development at all ages. This means that play should be valued for its own sake not as something that can be controlled and measured. Education for children should remain responsive and flexible and avoid the narrowing of thinking and expectation that can result from too great a concentration on early assessment. (p.2)

The term settings, children and practitioners are taken from the index terms to refer to ECEC contexts and participants in contrast to the terminology used for the school case.

The inclusion concept for the index is thought to be a principled approach to action in education and society, encompassing these commitments to human equality:

Inclusion in early years and childcare is as much concerned with the participation of petitioners as with the involvement of children and young people. Participation implies playing, learning, and working in collaboration with others. It involves making choices about, and having a say in, what we do. More deeply, it is about being recognized, accepted and valued for ourselves. (p. 3)

Developing inclusion involves reducing all forms of exclusion. It's about minimizing *all* barriers to play, learning and participation for *all* children. Inclusion in education involves, according to the index: (1) an increasing participation of children and a reduction of their exclusion from the cultures, activities and communities of local settings, (2) a restructuration of the cultures, policies and practices in settings so that they are responsive to the diversity of their locality, (3) equal valuation of all children, families/carers and practitioners, (4) an appreciation of the differences between children as resources to support play, learning and participation rather than as problems to be resolved (5) an acknowledgement of the right of children to good quality education and childcare in their locality, (6) improvement making for practitioners and children, (7) a reduction of barriers to play, learn and participate; (8) a learning process from attempts to overcome barriers in order to make changes that benefit children more widely, (9) an emphasis on the development of community, values and achievements; (10) a mutual sustaining relationship fostering between settings and communities, (11) recognition that inclusion in early education and childcare are aspects of inclusion in society, and (12) exercise of putting inclusive values into action (p. 4).

The Index of Inclusion addresses 3 dimensions: (A) creating inclusive cultures, (B) producing inclusive policies and, (C) evolving inclusive practices. The first dimension deals with shared inclusive values in the community, whose principles guide decisions about policies and practices so that development becomes an ongoing process. The second encourages strategies for inclusive change and supports a framework that permeates old plans for the settings minimizing exclusionary pressures. The last dimension concerns activities responsive to the diversity of children in the settings and the surrounding community, where practitioners are encouraged to use resources and manage supports for playing, learning and participating (p. 8). Table 4 summarizes this framework by each dimension:

Table 4. The planning framework (Booth, Ainscow & Kingston, 2006, p. 9)

The planning framework	
Dimension A: Creating inclusive cultures	
Building communities	Establishing inclusive values
Dimension B: Producing inclusive policies	
Developing the setting for all	Organizing support for diversity
Dimension C: Evolving inclusive practice	
Orchestrating play and learning	Mobilizing resources

Throughout the index process, several phases are considered a step-by-step plan and are also estimated time frameworks provided in order to organize this process. This is presented in the Table 5 below:

Table 5. A way of organizing the index process (Booth, Ainscow & Kingston, 2006, p. 16)

A way of organizing the Index Process		
Phase 1	Getting started with the index	June-July
Phase 2	Finding out about the setting	September-December
Phase 3	Producing an inclusive plan	
Phase 4	Supporting development	January-July
Phase 5	Reviewing the Index process	

As it has been mentioned throughout this subchapter, inclusion is closely linked to democratic and social justice concepts. It is a process that still demands further challenges and in-depth analysis. In a research project of the University of Stavanger about what kind of future citizens are fostered in early childhood education and care (ECEC) in order to build cohesive, democratic and pluralistic societies in Nordic countries, values in education in early childhood settings in five countries (Denmark, Finland, Iceland, Norway and Sweden) were examined from the perspective of parents, pedagogues, politicians and researchers. In order to raise awareness of the values of education in the early years, one of the participants, the peace researcher Steen-Johnsen (2016) refers to this matter stating that “a modern democracy is one big conflict resolution project really, it’s about institutionalizing different interest so that we can successfully live with each other”. Johansson (2016), also a pedagogue participant adds that all the Nordic countries’ ‘curricula include the value democracy and that the mission there is clear: “preschool is the place where children learn about democracy”. Because the preschool of today fosters the citizens of tomorrow, among the key reflection questions are, as the research project states: What kind of future citizens do we foster in early childhood education in order to

build a democratic society? And, which values are important? The intention or the ‘Why’ of an Education System, Educator`s Training, Education Philosophy or Education Policies, with these or other characteristics, is a vital factor in the pursuit of an inclusive society and a transformation of the traditional pedagogies and attitudes towards diversity and democracy. This important discussion remains part of the critical issues of current ECEC concerns and research matters. In the next subchapter, Early Childhood Education and Care (ECEC) is approached with deep interest from the different elements it consists of.

1.3. Early Childhood Education and Care (ECEC)

1.3.1. CONCEPTS AND DEFINITIONS

Early Childhood Definition

“To survive infants must have their biological requirements for nourishment and protection met, but to thrive infants also need their psychosocial essentials for mental growth and emotional well-being addressed” (Bornstein, Putnick, Lansford, Deater-Deckard & Bradley, 2015, p. 1). The way caregivers act addresses biological needs of infants as well as infants’ other psychosocial requisites and it varies in every society. “Beyond nurturance and safety, therefore, active and enriching caregiving responsibilities fundamentally invest in young children’s education and socialization. Just as infants must connect with others through socioemotional interactions, they must also learn about the world through didactic interactions” (Bornstein et al. 2015, p.2).

From a developmental perspective, states Lieberman (2014), infancy is when the major stages that most large-bodied mammals go through before they become adults is undergone. First, during the infant stage, mammals are dependent on their mothers for milk and other kinds of support as their brains and bodies grow promptly. After the gradual process of weaning, mammals go through a second juvenile stage. During this phase they are no longer dependent on their mothers for survival, their bodies keep growing gradually, and they continue to develop social and cognitive skills.

The most significant difference is that a novel stage, childhood, has been added. Childhood is a uniquely human period of dependency that occurs after weaning but before a child can

feed entirely on its own and before its brain has finished growing (Lieberman, 2014, p. 112).

In a paper commissioned for the EFA (Education for All) Global Monitoring Report, Woodhead (2006) presents some changing perspectives on early childhood. In terms of constructions and reconstructions of early childhood, he explains that a social and cultural paradigm that features of early childhood (including the modern Western childhoods that are so often taken as a standard for all) has the advantage and is understood as a product of specific economic, social and cultural processes. With this, he is not denying the significance of universal maturational processes, nor the particular vulnerability of young children to adversity, rather he is considering the socio-cultural paradigm which emphasizes early childhood contexts and processes as shaped by human action. These actions, he underscores, are strongly social in character and are commonly mediated by cultural processes, including competing cultural visions on young children's needs, their individuality, gender, and ethnicity, among other elements. "In recent decades, these themes have become a catalyst for theoretical and empirical studies originating within a wide range of disciplines, notably psychology, sociology and anthropology, cultural studies and development studies" (p. 21). Conventional scientific disciplines, and especially socio-cultural theories of early development previously outlined embrace these kinds of studies, though early childhood thinking has also been affected by a much more radical critique of conventional theory and research (Woodhead, 2006; Bloch, Swadener & Cannella, 2004).

Social constructionist, post-modernist and post-structural perspectives
have been especially influential, liberating early childhood from

narrow conceptualizations of what is natural, normal and necessary and opening the way to a more historical and political perspective on institutions, policies and practices, as well as on the ways theories, knowledge and beliefs about young children regulate their lives (Qvortrup et al 1994; James and Prout 1990). (Woodhead, 2006, p. 21)

In regard to the trends towards interdisciplinary childhood studies, he recognizes that traditional discipline-based studies fragmented the child as much as traditional professional specialisms (Woodhead, 2003 as cited in Woodhead, 2016). An interdisciplinary childhood studies allow a place for diverse perspectives on early childhood to join together and favor greater consistency towards more coordinated policies and more integrated services, which at the same time encourage an increasingly holistic view of children's interdependent rights. Among some of the major themes embraced by childhood studies that Woodhead points out are (pp. 21-22):

- Young children's development is a social process. They learn to think, feel, communicate and act within social relationships in the context of particular cultural settings and practices, mediated by beliefs about how children should be treated and what it means to be a child, as well as when childhood begins and ends (Richards and Light, 1986; Schaffer, 1996; Woodhead et al., 1998).
- Cultures of early childhood are also profoundly social, expressed through peer group play, styles of dress and behavior, patterns of consumption of commercial toys, TV, and other media (Kehily and Swann, 2003).
- Childhood is a social phenomenon (Qvortrup 1994).

- Childhood contexts and social practices are socially constructed. There is not much ‘natural’ about the environments in which children grow-up in and spend their time, in built environments, classrooms, and playgrounds, as well as in cars, buses and other forms of transport, in shopping malls and supermarkets. These are human creations that regulate children’s lives (Maybin and Woodhead, 2003).
- Childhood is an ambiguous status, even within a given time and place. Individual children are faced with, and frequently take creative delight in exploring the multiple versions of being a young child - at home, at preschool, in the playground, including the contrasts and inherent contradictions, especially in multi-ethnic, urban contexts (Corsaro, 1997; Woodhead et al., 2003).
- Childhood has been differently understood, institutionalized and regulated in different societies and periods of history. Early childhood has perennially been re-invented - and differentiated according to children’s social and geographical location, their gender, ethnicity, their wealth or poverty, amongst other factors (Cunningham, 1991; Hendrick, 1997).
- Early childhood is also a political issue, marked by gross inequalities in resources, provisions and opportunities, shaped both by global as well as by local forces (Stephens, 1995; Montgomery et al, 2003).

These standpoints draw attention to the ways early childhood is constructed and reconstructed, by children but also for children themselves (James and Prout, 1990, as cited in Woodhead, 2006). As a result, “any particular specification of early childhood services, curriculum and pedagogy will inevitably reflect particular combinations of cultural assumptions and aspirations, as well as patterns of power and relationship between governments, children, families and professionals” (p. 22). Settings, pedagogies and

practices in early childhood are molded by generations of human activity and creativity, by circumstances, opportunities and constraints and informed by multiple discourses about children's needs and nature, stresses Woodhead. These discourses are also revised under a post-modern lens and the critique therein currently remains transcendental for the use of language when evaluating ECEC. In some cases, these perspectives on reconstructing the visions of early childhood conceptions are addressed under the considerations of alternative theorist, such as those of the post- structuralism Foucault and Deleuze, whose guidelines intend to go beyond the existent notions of quality in early childhood care and education (Dahlberg, Moss & Pence, 2013). Malaguzzi, as the founder of Emilio Reggia's movement, joins the list of alternative early childhood thinkers, among others, that keeps gaining great attention by researchers, practitioners and parents (Smidt, 2013).

In regard to early childhood policies and practices as shaped by competing images and discourses of the young child, Woodhead states that "early childhood is a disparate field" (p. 33). He briefly reviews four core perspectives that have been most influential to these discourses: (1) A developmental perspective that emphasizes regularities in young children's physical and psychosocial growth during early childhood, as well as their dependencies and vulnerabilities during this formative, phase of their lives. (2) A political and economic perspective that is informed by developmental principles, transformed into social and educational interventions, and reinforced by economic models of human capital. (3) A social and cultural perspective that draws attention to the respects in which early childhood is a constructed status and to the diversities of ways it is understood and practiced for, with and by young children, with implications for how goals, models and standards are defined, and by whom. And (4) a human rights perspective that reframes conventional approaches to theory, research policy and practice in ways that fully respect

young children's dignity, their entitlements and their capacities to contribute to their own development and to the development of services (Woodhead, 2006, p. 4).

For each of these overarching perspectives, he outlines a cluster of specific theoretical, research and policy themes, summarizes major areas of controversy, and identifies a range of alternative visions for early childhood. He intends not to reduce a difficult debate into a simplified formula for researchers or scholars, but rather to present the formerly outlined perspectives as an analytic device that can help make sense of some major streams of thought, major lines of evidence and major areas of debate (p. 33).

Summarizing early childhood in four perspectives opens other regards to questioning as well, according to Woodhead. "Diversities, contradictions and debates in public discourses of early childhood bear only a fraction of the challenge, when set in context of (generally unarticulated) diversities in beliefs, ideas and experiences that shape individual children's lives" (p. 34). Through any close study of young children, it is possible to reveal the complexity of the worlds they inhabit, the very different pressures on parents, caregivers and others on whom their wellbeing depends, adds the author.

Starting points for policy development are very different where early childhood is dominated by extreme poverty, inequality or discrimination, or by ethnic struggle, civil or cross-national conflict, or by malnutrition, preventable diseases or HIV/Aids, by family or community breakdown and forced migration, or by weak or corrupt infrastructures of care and education, health and social support. (p.34)

Generalizations in these aspects of children's lives and their opportunities, therefore, tend to be limited in their value even within so-called stable, materially rich democracies, states Woodhead. He stresses the fact that this especially occurs in rapidly changing, mobile, multi-cultural urban communities where economic inequalities and social exclusion persist as prevalent, despite concerted policy initiatives aimed to combat its negative impacts on children.

Overarching concepts about promoting young children's growth, learning, development, fulfilling potential etc., do not do justice to realities of their experience, any more than do unqualified assertions about, for example, promoting cultural identity or respecting rights. Young children are typically surrounded by multiple goals and expectations, including of their own early childhoods. They engage in numerous roles and identities: as dependants, playful companions, learners, carers, pupils, and so on. (p. 34)

Considering the young children's perspective on their own unique early childhood, and their active engagement with multiple relationships, activities and transitions during the course of their early childhood period, as well as the way they cope with separation, disruption, challenges and discontinuities, should be questionably, the most crucial starting point for policy and practice, asserts Woodhead (p. 34).

Some ECEC Definitions

Early childhood education (ECE) covers all forms of organized and sustained center-based activities, such as pre-schools, kindergartens and day-care centers and are designed

to foster learning and emotional and social development in children. These programs are generally offered to children from the age of three.

Early childhood care (ECC) covers all center-based day care that is provided outside the home in licensed centers. These services are most commonly referred to as nurseries, day-care centers, crèches, playschools and parent-run groups. Some countries also include family day care as part of ECC. It can be provided in a home setting, at the caregiver's home or at the child's own home where a qualified or registered childminder or caregiver looks after the child. ECC can be provided to children as early as from birth.

Early childhood education and care (ECEC) encompasses all forms of ECE and ECC services under an integrated system, which provides integrated pedagogical settings covering age zero or one to compulsory schooling age (OECD, 2013, p. 1)

CEC stands for Early Childhood Education and Care as proposed above, though some literature also refers to it as Early Childhood Care and Education (ECCE). For the purposes of this academic work the first acronym of the term is used but both may appear throughout the text indistinctly.

Burger (2013) collects some of the issues around defining ECEC. He clarifies that there is no universally recognized consensus on the age period to which early childhood refers. In most cases the term early childhood care and education is used as a collective term to cover any kind of formal institutional programs and services that aim to nurture children's development, growth, and learning under compulsory school age, or up to approximately eight years of age. These programs and services may draw on a variety of approaches and are funded, operated, and regulated by different administrative frames (p. 27).

Formal definitions of ECCE vary. The ‘Education for All 2007’ Global Monitoring Report (UNESCO 2006) adopts a holistic approach to early childhood care and education. “ECCE supports children’s survival, growth, development and learning – including health, nutrition and hygiene and cognitive, social, physical and emotional development – from birth to entry into primary school in formal, informal and non-formal settings” (p. 3). ECCE programs cover very diverse arrangements, from parenting programs to community-based childcare; center-based provision and formal pre-primary education, often in schools, states the report. These programs characteristically aim at two age groups: children under three, and those from age three to primary school entry, which usually takes place by age six but always by age eight (p. 3).

UNESCO (Kamerman, 2006) defines ECEC as services for children under compulsory school age involving elements of both physical care and education. These services comprise center day care, family day care, pre-Kindergarten, Kindergarten, nursery schools, play groups, drop-in centers, etc. Several EFA Global Monitoring Reports refer to “early childhood care and education (ECCE)” as programs that last at least two hours a day and 100 days a year (p. 1).

1.3.2. SOME ECEC HISTORY

Institutional early care and education has a long history in Western societies, explains Burger (2013). Its roots can be found in the 19th century when industrialization and urbanization began to crumble traditional family structures. The increasing entrance of mothers into the industrial workforce displaced the conception of families with fathers as breadwinners and mothers as caregivers. There is broad consensus, adds Burger, that early care and education services should provide the fundamental requirements for children’s

care, health, safety, socialization and education. These services should also be available to support those particular children of unfavorable learning environments who are therefore at higher risk of detrimental development (p. 111).

A cluster of developments launched a new era in the history of ECEC, states Kamerman in *A Global History of Early Childhood Education and Care* (2006). This era stands out for the developments between the 1960s and 1990s. These developments pertaining to, for example, in the 1960s, when the social protection policies boom took place in the European and Anglo-American countries and when several African countries became independent, and in the 1990s, with some mention of earlier developments as relevant. This progression of events relevant to ECEC culminate with the remarkable developments that led to greater attention to ECEC in the 1990s: the Jomtien Declaration of 1990 in Thailand, the Dakar framework of 1990 and the joint sponsorship by UNESCO, UNICEF, UNDP, and the World Bank of the World Conference on Education for All, the launching of UNESCO's Global Monitoring Reports, the World Summit for Children, the Convention on the Rights of the Child (CRC), and the launching of the OECD (Organization for Economic Cooperation and Development) Thematic Review of Early Childhood Education and Care (p. 2).

Reviewing the histories of ECEC developments in several countries shows that in much of Europe and North America, and even in several of the developing countries such as China and India, kindergartens and nurseries were first established in the 19th century, often portraying the same models: Froebel, Pestalozzi, Montessori, and the activities of missionaries, states Kamerman.

Early on, a distinction was made between “kindergartens” for educational purposes and day nurseries to provide care. But subsequent developments were slow, with some expansion occurring during World War II and some following that. Except for the eastern European socialist countries, with extensive developments occurring right after the War II, and France, with the integration of preschool into the education system in 1886 and the expansion of the *ecole maternelle* in the 1950s, the most significant developments date from the 1960s: the end of colonialism, the establishment of independent states in Africa, the dramatic increase in female labor force participation rates, the extensive developments in child and family policies in Europe and the U.S., the debate between care vs development as the critical issue in the ECEC field. (Kamerman, 2006, p.3)

ECEC policies and programs in Europe and the Anglo-American countries evolved out of extraordinarily similar historical streams according to Kamerman: child protection; early childhood education; services for children with special needs; and services to facilitate mothers’ labor force participation. In all Anglo and European countries, one overarching theme is the movement from private charity, beginning in the early and middle 19th century to public responsibility, evolving largely after World War II. The extent of public responsibility diverges, however, across the countries. Yet, it is the relative emphasis given in public policy to the custodial care of children in situations of poverty and disadvantage, whose mothers work, on the one hand, and education and socialization of

all children, on the other, that appears to be the most distinguishing variation among countries (pp. 10-11).

In France and Italy, the developments started with 19th century charitable institutions for poor, deprived, often abandoned children (David and Lezine, 1974; Pistillo, 1989, as cited in Kamerman, 2006). In France, the programs serving 3 to 5-year-olds were taken over by the Ministry of Education in 1836 and integrated into the public-school system in 1886. Since World War II, a substantial expansion has taken place mainly since the mid-1950s due to the growing pressure from middle class families to expand the programs to include their children too. The objective was essentially to provide a socialization and educational experience for children between 2-3 years old and children of compulsory school entry age (6 years old) and prepare them for primary school. It is important to mention that access was regarded as a right for these children (p. 11).

Provision for younger children emerged later, under the auspices of the health ministry, and grew more slowly. These latter services for the very young, were designed initially for protective purposes, to minimize the spread of contagious diseases, and thus with no attention to education. Subsequently, the focus was on providing care to the children of working parents and the goals broadened, but the supply of places and the scale of provision have never reached the level of the universal preschool which now covers all 3-4-5-year olds and almost half the 2 year olds. (Kamerman, 2006, p. 12)

Traditionally, education for young children has taken place in daycare institutions or other institutions, as has been mentioned. The largest field in most Western countries for ECEC

is *kindergarten education* (Rauschenbach & Riedel, 2015). In some countries, public care and education for young children goes back a few hundred years. In the international arena and debate over ECEC, Germany has been associated with the kindergarten concept. Typical kindergarten education stems from Friedrich Froebel, known as "the father of kindergarten", and the creation of the first kindergarten in Germany in 1840.

Froebel formulated some important principles for kindergarten education, including closeness to nature, aesthetic activities and the importance of play. He also emphasized the need to have kindergarten education tuned into the child's level of development (Froebel 1982 as cited in Rauschenbach & Riedel, 2015). Today it is apparent that many educational institutions for young children all over the world have been influenced by Froebel's thinking on *kindergarten education*, even though they may have other names and/or traditions. *Family education* deals with the upbringing of children at home and how parents can support their children in their development. In this matter, many studies point to parents and siblings as the most remarkable factors influencing children's development. Therefore, state Rauschenbach & Riedel, it is vital for early childhood educators to discuss basic principles for family education with parents (p. 16).

Alternative programs in early childhood care and education vary from country to country, according to its particular situation. It is difficult to describe in a few words what characterizes the majority of traditions in early childhood care and education, assert Rauschenbach & Riedel. But they underline that one of the most important aspects of alternative programs is their very existence. "Parents should have the opportunity to send their children to educational institutions that differ from the mainstream educational thinking in their country" (p.17).

The 'Kinder und Jugendhilfegesetz' (Child and Youth Welfare Act) in reunified Germany in 1990-1991 was designed as a modern, prevention-oriented law on public services that was no longer restricted to define targeted services for children in risk, but rather stressed the need to support and nurture the welfare and development of all children.

The foundation stone was therefore laid for the provision of universal services and the stepwise introduction of legal entitlements and standards, and the ground was prepared for an emphasis on the educational aspects and potential of ECEC that would take on a more central role in the following decades. In all these reform episodes, calls for the integration of kindergartens into the educational system were linked with a clear notion of the professionalisation of educators.

(Rauschenbach & Riedel, 2015, p. 7)

Rauschenbach & Riedel address the historical process of integrating mothers into the ECEC force, since Motherliness was considered a gender-specific, natural competence of women and the main 'qualification' required for educating young children, which also served as a model in the development of the profession of educator. Though Froebel's vision was different, and his ambition was to launch the profession of kindergarten educator sideways the lines of male-based professional models in which specialized formal qualifications and work correspond to each other, he might have failed:

His failure in this is well known; yet after the 1848 revolution many of his female scholars emigrated and brought the concept of academically trained kindergarten teachers to the USA and other countries, where they fell on more fertile ground than in Germany. (p. 8)

So, Germany for instance, recruited women from the 'educated middle class by opening one of the few opportunities for professional emancipation that was available to them at the time around the 1960s, but this changed as the decade proceeded. Plenty of opportunities for educational advancement were gradually available to young middle-class women, crowding to enter academic careers. They formulated individual solutions to the problem of lack of professional recognition by making alternative career choices, clarifies Rauschenbach & Riedel:

In turn, the profession of 'Erzieherin' was taken up and increasingly dominated by young women with lower levels of formal education and lower aspirations for career and advancement. This factor was immediately used as an argument against boosting training standards; in debates over the introduction of academic courses for educators, the argument or concern was repeatedly voiced that raising admission requirements would close the profession to this group of young women holding no more than basic or intermediate school-leaving certificates, as one of the few professional choices open to them. (p. 9)

The rationale behind these arguments may have been genuine concern over the career opportunities open to these young women, or simply the fear that difficulties in meeting recruitment needs might otherwise have arisen, state Rauschenbach & Riedel.

In any case, the picture suggested was that actually no particularly exacting qualifications were needed to be an educator, or even that too much theoretical training could be detrimental to the intuitive attention and care for children – an objection that was likewise heard. (p. 9)

Academics, experts and politicians, however, began to pay close attention to educators' preparation for their new and challenging role of providing educational support and guidance to children. Furthermore, they started to discuss the adequate place to acquire the essential knowledge and skills, assert Rauschenbach & Riedel. The fact that the powers of decision-making concerning the approval of new courses had been reassigned from the Ministries of Education of the 'Bundesländer' (German States) to new private accreditation agencies, which were able to respond far more rapidly, seems to stimulate the development of abundant new bachelor's and master's courses, both with generalist profiles and for highly specialized vocational fields, including the development and spreading of ECEC university courses (p. 10). For monitoring purposes, little official data is available and therefore the majority of information is based on that which was provided by the universities themselves. "As the courses are not subject to uniform regulations or a common framework curriculum and differing criteria can be applied, figures vary wildly" (p. 11). Nevertheless, a somewhat unlikely first scenario for the near future, according to Rauschenbach & Riedel, would be that universities replace vocational colleges as the dominant centers of formal education.

Similarly, Kamerman summarizes the roots of ECEC policies and programs in the European countries into two mid-19th century main developments: (1) protective services for neglected children and the children of poor working mothers; and (2) preschool education focused on enhancing or enriching the development of middle-class children. Subsequently, during and after World War II, a third component began to shape these policies, specifically responding to the needs of the growing numbers of women in the labor force who sought decent quality and affordable care for their children. And fourth,

preparing young children for school has been an additional factor as a more recent component (Kamerman, 2006, p.15).

In terms of the analysis of such contexts, Welch-Ross, Wolf, Moorehouse & Rathgeb (2006) mention the importance of considering historical trends in early childhood programs and policies to trace their origins before discussing current early childhood policies. Many programs in the United States, for instance, were originally designed to enhance young children's development and learning, while others were meant to provide child care support for working parents.

In the US around the 1830s, day nurseries provided custodial child care while mothers were working, and at the same time, private initiatives offered social and cognitive learning opportunities for middle class families under a fee-for-service nursery school category. Both of these programs' form began to expand significantly around the 1960s and 1970s, add Welch-Ross et al. Compensatory education programs were developed for disadvantaged children before their entry to school, also as a way to promote health and improved nutrition access (p. 370). By 1965, this impulse against poverty met the federal establishment of *Head Start*, a program of the US Department of Health and Human Services, and about ten years later federal support to states for programs committed to the education of children with disabilities was also expanded through the Education for All Acts.

Throughout the upcoming years and because of a series of changes, the division lines between childcare provision for educational purposes or to support labor force have blurred. The same is true for ECEC in terms of striving for equity or including disabilities; the US scenery displays a diverse range of public and private programs, settings and

corresponding practitioners' credentials provision. Professional development reflects a tendency to focus on preschool services rather than informal or home settings care provision qualifications (p. 371). Despite these differences, programs intending traditionally to support working families, as much as programs fostering children's school readiness, are currently part of the trend of better integrating programs and increasing their resources efficiency. Nevertheless, one of the major challenges in integrating these systems consists of coordinating quality standards, where ECEC providers present a variety of training and education traditions. State and local governments differ widely on their approaches to implementing federal programs and also in terms of their investment in ECEC.

Though certain guidelines have been developed, the current policy context in the US remains as pursuing a unified child and family policy through ongoing attempts to integrate services and coordinate standards that still do not exist. By addressing several issues related to the optimal educational conditions of providers, it is possible to strengthen the scientific integrity and policy relevance of studies and professional development research. These issues seem to persistently limit the application of research to practice and policy and include, for Welch-Ross et al. the categories of: theory and conceptual models, research design, data analysis, measures, samples and data interpretation (pp. 385-388).

Early childhood education practices and policies are derived from many sources other than findings from empirical research. Yet, professional development research, if sound, timely, and relevant, is critical to giving the early childhood workforce the knowledge, skills,

and other tools required for promoting the healthy development and early learning of young children. (Welch-Ross et al., 2006, p. 392)

Other ECEC professional development related analyses are performed at the end of this subchapter with greater depth. The following are some aspects of Latin America and the Caribbean (LAC) ECEC panorama.

The LAC region is characterized by an extensive and diverse colonial heritage from Britain, France, Netherlands, Portugal, and Spain. In 2006 according to UNICEF, 60 percent of the Latin American and the Caribbean region's children were living in poverty, with incomes of less than \$1 US Dollar, and rural poverty remains especially severe. International governmental organizations, such as UNICEF, UNESCO, UNDP, and the World Bank, and large international NGOs such as Save the Children have played an active role in supporting ECEC initiatives in the region. Save the Children reports that the child policy priorities for the region include: neonatal health and reproductive health, early child development and primary education, nutrition, and emergency responses and preparedness (Kamerman, 2006, p. 44).

According to a World Bank study (2004, as cited in Kamerman, 2006) LAC is the world's most unequal region with the richest 10 percent of the population receiving 48 percent of the wealth while the poorest 10 percent receive only 1.6 percent.

The countries are characterized by extensive inequities with regard to education, health, and water as well as income. Race (African descendants) and ethnicity (the various indigenous people) constitute the major source of inequities. According to the World Bank's 2003

annual report on LAC, these inequalities slow the pace of poverty reduction and undermine the development process itself (de Ferranti, et al., 2003). In contrast, gender differentials in income and education have been reduced. (Kamerma, 2006, p. 44)

This contributes to an adverse scenario in the region. In the case of Colombia, for example, until the mid-70s, pre-primary education was not imperative within educational policy. Enrollment rates were very low in 1975, and pre-primary education was offered primarily by private institutions to children from affluent families in the main cities (Ministerio de Educación Nacional & UNESCO, 1999, as cited in Kamerma, 2006). Although by 1985 enrollment rates more than doubled, and government involvement also increased, it was not until the early 1990s that central legislation led to significant expansion of services (p. 48). “Despite the legal reforms carried out in the 1990s, young children in Colombia are still very vulnerable and unprotected” (p. 52).

Mexico was the only Latin American country in the OECD (the Organization for Economic Co-operation and Development) by 2005, and thus, the only Latin American country to participate in the OECD thematic review of ECEC programs (Kamerma, 2006, p. 46). Mexico joined in 1994 and the next Latin American country to join the OECD as member country was Chile in 2010. Among the different forms of country engagement, Brazil has been an OECD Key Partner since 1999, while Colombia and Costa Rica are in the process of accession (OECD, 2016).

In Mexico, according to Kamerma, demographic change, internal migration, and urbanization have played a major role in shaping this country’s ECEC policies and programs. The first known day care center in Mexico was established in the mid-19th

century to provide care for the children of working mothers. In 1910, another was established and continued to operate until 1920.

Government involvement occurred first when the post-revolutionary constitution of 1917 guaranteed working women the right to day care services for their children. Implementation of this right evolved slowly over time but by the early 1970s all female government workers and all female workers (and sole male parents with young children) who were enrolled in the social security system had a right to day care provided by the government. (p. 46)

By the 1970s, the regulation of these facilities was placed under the Mexican Ministry of Education. The law emphasized that day care not be primarily custodial but rather be dedicated to the holistic development of the participating children (Tolbert, et al, 1993, as cited in Kamerman, 2016, p. 46).

Preschool education had a similar history in Mexico. Preschool education started in the late 1800s with a concept of early care which aimed to help develop, socialize, and educate young children. The programs adopted the influences of Pestalozzi, Froebel, and later, Montessori, which were shared with the European and North American countries as well as with several other Latin American countries. “Preschool education spread slowly also, shifting only gradually from its social welfare bias to an education and development base. Periodically, curricular reform was carried out as well” (Kamerman, 2006, p. 47).

The OECD country report characterizes Mexico’s ECEC system as shaped by four historical traditions: (1) charity and welfare, including child protection and compensatory

education, under social welfare auspices administration; (2) care for the children of working women, under the auspices of the social security and health ministry's administration; (3) non-governmental and community-based programs; and (4) early education, set in the education ministry. Kamerman estimates that over time, two main categories of programs arose: initial education, which consisted of a voluntary program highlighting protection for and care of children under the age of 4, including parent education; and preschool education for children aged 3-5, which consisted of a compulsory program focused on the education and development of children before primary school entry. Several of these are half-day programs, with distinct morning and afternoon shifts, as in the case of Brazil as well. (p. 47)

The reality of countries in Latin America in regard to the tradition of ECEC displays a strong contrast between the development in the advanced industrialized countries (the OECD countries) and that of developing countries. Even true in the mid-1990s, especially with regard to access and coverage or enrollment rates and quality.

The relatively high proportion of providers that were public rather than private, is far more likely to characterize the European countries (including the CEE countries) than the African, Asian, and LAC countries; private programs were an especially large component of services for the under 3s. (p. 54)

The history of ECEC programs is a fascinating illustration of how policies and programs can be transmitted across national borders and even around the globe, remarks Kamerman (2006). Over time, it is possible to identify similar policy and program initiatives emerging around the world, especially in countries sharing similar roots and tailed by developments

that were transmitted from other countries also exposed to the work of pedagogically important references. “After all, this is how social security expanded around the world, and maternity leave policies, and compulsory primary education” (p. 60). International organizations and their contributions created opportunities for learning and sharing experiences that later on culminated in the large shared initiatives beginning in 1990.

Wollons (2000) reminds us in her study of the international diffusion, politics, and transformation of the kindergarten, countries have immense power “to respond to and reformulate borrowed ideas” and local cultures have similar power to shape and adapt them further. In effect, that is what this history is all about: the adoption of an innovation in the field of education that took two important functions related to child development, childhood education and childcare and socialization, borrowed them from different sites, and set the foundation for key initiatives around the world. (Kamerman, 2006, p. 61)

Important facts and key concepts for the development of ECEC are presented below.

1.3.3. CONCEPTUALIZING ECEC

Early childhood care and education is a dynamic sector of research, education and practical life. It carries traditions from the past, showing new generations of professionals and parents how to understand children, how to pass on knowledge from one generation to another,

and how to bring children into areas of valued competence. (Lillemyr, Fagerli & Søbstad, 2001, p. 7)

Bronfenbrenner (1979, as cited in Anning & Edwards, 2006) disputed in his ecological model of child development that societies should place a high value on responding to the needs of young children. In his model, the 4 systems are described as below:

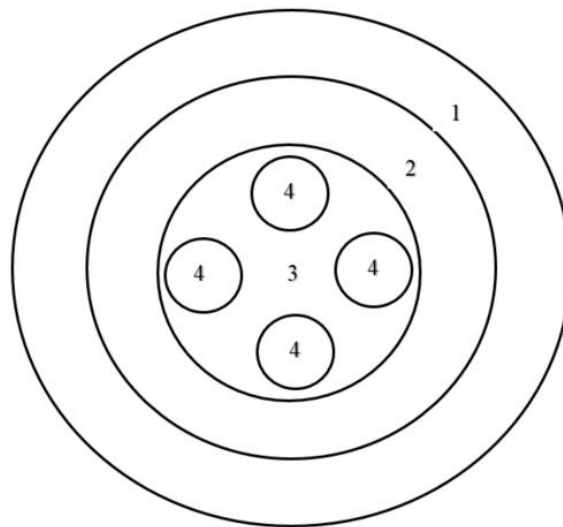


Figure 1. Historical/cultural influences on services for the developing child based on Bronfenbrenner (1979, as cited in Anning & Edwards, 2006, p. 4).

(1) Macro-system: historical/social/cultural/ecological environments at national policy level.

(2) Exo-system: settings that do not involve the child as an active participant but in which events occur that affect, or are affected by, what happens in the micro-systems, for example, local authority systems or inspection structures.

(3) Meso-system: interrelations between two or more settings in which the child actively participates, for example, home and nursery, childminder and playgroup.

(4) Micro-system: for example, the playgroup, pre-school education, childcare or childminder setting where the child experiences a particular pattern of activities, roles and interpersonal relationships.

In the context of promoting children's learning from birth to the age of five, Bronfenbrenner explains that this purpose can only be achieved when members of that society acknowledge the complex interrelationship between children, parents, educators, carers, community groups, and those, for example, with responsibility for employment and housing. "In turn, priorities for allocating money to particular aspects of family needs, including the provision of children's services, depend crucially on the value systems of the dominant groups that determine social policy and allocate funding to community or welfare services" (p. 3).

Likewise, in *Early Childhood Education: Society and Culture*, Anning, Cullen & Fler (Eds. 2004) state some key issues in ECEC, such as some conceptualizations of learning and pedagogy in early years' settings, the nature of knowledge in every years' settings, assessment in early years' settings related issues, and valuation and quality in early years' settings. Concepts such as the pedagogy of play and constructivism, the early childhood curriculum, professional knowledge, bridges between literacies, socio-cultural assessment, assessment across cultures, transforming assessment understanding, quality teaching, evaluation quality, and home and school literacies, are all part of the valuable compendium edited by the authors above. Some of these analyses are incorporated in the coming pages.

A Framework for Conceptualizing Early Childhood Education

Vygotsky (1987) and his socio-cultural perspective that takes into account the social, historical and cultural dimensions of everyday activities, has emphasized the understanding of children as cultural beings, living in particular communities at particular times and constructing a particular history. Many scholars have built based on Vygotsky's considerations important further theory, social-constructivism and socio-historical research. It is possible to see both the transformations of early childhood education in practice and the building of cultural capital for our profession. (Fleer, Anning & Cullen, 2004, p.175)

In early childhood education, the notion of mediated learning is evident in the focus on relationships that mediate learning. The Vygotskian concept of the zone of proximal development (ZPD) has assisted practitioners in understanding that children learn with the support of others and to take a more active teaching role, state Fleer et al. (p.176).

The emerging themes and concepts in early childhood settings, such as the *conceptualizations of learning and pedagogy, the nature of knowledge, the assessment, and evaluation and quality*, lead the authors to several conclusions. They resolve that both the transformations of early childhood education in practice and the building of cultural capital for professionals, are enriched by this material in seeking to build a new community of practice with new conceptual tools.

Regarding the foregrounding social-cultural debate in early childhood, Vygotsky's education theory remains crucial. "Classroom-based analysis of teaching interactions guided by social constructivist perspectives may reflect a focus on immediate contexts of learning but fail to recognize the significance of long-standing beliefs and practices for pedagogical practice" (Fleer et al., 2004, pp.176-177).

At the core of the debate of the 1990s, the strong sense of cultural mediation integral to Vygotsky's theory remarked the polarization of individual and social explanations of learning, often associated with Piagetian and Vygotskian understandings. This debate has also been challenged on several fronts, for instance, through the concept of community of learners which acknowledges the individual and collective dimensions of a learning community (Rogoff et al., 2001 as cited in Fleer et al., 2004), or co-construction theorists that built on the legacy of Piaget's concept of the active learner (McNaughton, 1995; Rogoff, 1998; Valsiner, 1988, as cited in Fleer et al., 2004). Additionally, post-Piagetian cognitive constructivists and social constructivists pursue the complementary nature of their research on children's learning and development:

Such rapprochement has been fostered by greater acceptance of interdisciplinary perspective on development, learning and educational thought in the academic community, and the parallel rise of diverse methodologies. In early childhood education, the visibility of the co-construction concept has been supported by psychological work and postmodern critical perspectives. (p. 177)

Bloch, Swadener & Cannella (2014) present, in the second edition of *Reconceptualizing Early Childhood Education and Care - A Reader: Critical Questions, New Imaginaries &*

Social Activism, a foundational text containing contemporary theories, debates and political concerns regarding early education and child care around the world. The reader discusses critical early childhood studies over the past twenty-five years as part of the scholarship in reconceptualizing the early childhood movement. By way of contesting the normalization of mainstream discourses within the field, and through using post-modern perspectives, the authors allow space for critical positions.

With these visions in mind, several elements of the ECEC discourse and practices are approached below and discussed around the promotion of ECEC as a human right, as a means for learning and development enhancement, and as a way to strive for social equity. Education and care policies are also discussed separately and from the research perspective to contribute to the general ECEC panorama.

1.3.4. IMPORTANCE

The near universal endorsement of children's rights presents a new opportunity, for a more genuinely universal consensus around promoting children's wellbeing. Interpreting young children's rights in practice is not without difficulties, especially the challenge to assert universal entitlements, combat discrimination, whilst at the same time respecting diversity. (Woodhead, 2006, p. 34)

The importance of ECEC stands on the fact that it is a right, recognized in the Convention of the Rights of the Child, which has been ratified almost universally.

UNESCO (2006, pp. 3-4) states that, especially in the developing countries, ECEC has the potential to improve the well-being of young children, where a child has a four in ten

chance of living in extreme poverty and 10.5 million children a year die from preventable diseases before the age of five. During early childhood, brain development is fundamental for the foundation of later learning that contributes to other EFA goals. Additionally, it is more cost-effective to institute preventive measures and support for children at early stages of development than to compensate for disadvantages as they grow older. Investment in ECEC shows very high economic returns, offsetting disadvantage and inequality, principally for children from poor families. Considering the rising number of mothers in the workforce, affordable and reliable childcare provides important support for working parents, particularly mothers. UNESCO also remarks on the importance of considering the learning process as ongoing and starting at birth:

Learning begins before a child walks through the classroom door.

From the earliest age, children's development and learning are fostered through their interactions with caring human beings in secure, nurturing and stimulating environments. Young children's experiences in the first years of life – well before they begin school – create the foundation for subsequent learning. Although early childhood is a period of great potential for human growth and development, it is also a time when children are especially fragile and vulnerable. (UNESCO, 2006, p.12)

Campbell-Barr & Nygård (2014) stress the importance of the Human Capital Theory and its role for ECEC policies since the mid-1990s in a study of Finland and England, countries considered to be members of different family policy regimes. They refer to the question of whether policies are losing sight of the child, by bringing up the fact that the

international interest in early childhood education and care by supranational organizations, including the European Union, has grown substantially due to its dual function of sustaining parental employment and fostering child development (p. 346).

The European Commission (2011 as cited in Campbell-Barr & Nygård, 2014) has admitted that initial developments in relation to ECEC were essentially about expanding the number of places in recognition of its role in supporting targets to improve female employment, while more recent ECEC developments have sought to focus on the quality of provision (p. 350). This led the authors to distinguish two drivers behind the quality and quantity of ECEC provision, and thus reflect the dual aims of parental employment and child development. However, these targets represent quite different constructions of the child, as well as the assumed benefits of ECEC policies for children and their parents:

Parental employment drivers reflect a concept of the child as a part of the family, whereby parents are responsible for providing for their child(ren). Child development objectives reflect a shared responsibility for children (Piper, 2008). However, within the child developmental objectives there is a view of the child as becoming in relation to the skills they will gain rather than valuing those that they already have.

(p. 350)

The position of Campbell-Barr & Nygård is that focusing primarily on child development debates around ECEC translated into the theory of human capital as the dominant rationale for investing in ECEC. This dominance, as they explain, privileges cognitive development and the acquisition of knowledge, despite the evidence that ECEC is just as important, if not more so, for social development. The analysis performed by the authors includes the

exploration of the patterns of ECEC developments over time, the extent to which these developments have been framed as human capital investments, the way it influences as reference to supranational policy imperatives, and the possible growing convergence between countries around ECEC. Though there is some merging in ideas around the function of ECEC in supporting parental employment around the globe, Campbell-Barr & Nygård consider that the still differing interpretations when looking at child development could be related to the cultural and historical origins of the particular countries. The authors raise concerns for the growing dominance of human capital theory in interpretations of ECEC for resulting in a very narrow view of children and ECEC services.

It is interesting that the OECD was keen to point out that they have purposefully placed education before care in ECEC, but it is worth stressing that childhood comes before both education and care. At present the focus on human capital is forming a particular construction of childhood, one where children are becoming rather than being. (p. 355)

Nevertheless, ECEC faces a more favorable emerging policy environment, according to the EFA Global Monitoring Report (UNESCO, 2006). Several key aspects contribute to this process as the report mentions: political endorsement can put ECEC on the agenda, thus making resources and policies available, promoting ECEC and providing information to carers, while international aid agencies and organizations support several projects for local initiative developments that can flourish.

Although national ECCE policies are country specific, they should include guidelines on governance, quality and financing questions. ECCE involves multiple sectors, making coordination a frequent challenge. Defining a lead administrative body and setting up coordination mechanisms with real decision-making power can advance the agenda for young children. Governments need to ensure that minimum acceptable standards are met for all children, whether the provider is public or private. (UNESCO, 2006, p. 9)

According to the report, in order to expand and improve ECCE, additional public and private funds are required. Benefactor support for ECCE, for example, has been limited so increased support results as essential. In many developing countries, the aiming of resources toward the most disadvantaged children may be the first step in the direction of a broader national ECCE policy for all children.

Overall findings determine the importance of appropriate pedagogical intervention in early childhood services for the lives of children. Regarding research and policy making in the field of ECEC, a greater emphasis is required for children from socially disadvantaged backgrounds “since well-designed early childhood programs can help establish social equity and equalized educational opportunities among different children by compensating for disadvantage and vulnerability resulting from factors such as socioeconomic status, ethnicity, gender, or minority status” (Burger, 2013, p.13).

Burger also remarks that socioeconomic background factors contribute significantly to children’s development in addition to the effects on ECEC services. His research shows that “different policy frameworks, societal and political discourses, and cultural as well as

economic structure impact on the provision and use of early childhood care and education systems” (p.13).

Burger displays a series of arguments that examines ECEC as a way to strive for social equality and equality of opportunities. “Early childhood care and education has been proposed to offset the negative impacts of socioeconomic disadvantage and inadequate learning environments on children’s development and school achievement” (p. 18). Due to a wide range of high-quality early childhood programs that produce positive effects on a variety of cognitive and social outcomes, many governments aware of this fact have begun to invest specifically in ECEC programs in order to ensure that all children, regardless of their social, cultural, or ethnic background benefit from high quality educational opportunities.

Two main categories of children benefit particularly from the efforts to provide ECEC according to the OECD (2006, p. 92): children with additional learning needs derived mainly from socioeconomic, cultural, ethnic and/or linguistic factors, and children with special needs derived from physical, mental or sensory disabilities. These later considerations open the debate for inclusive ECEC towards social equity, which are analyzed in this subchapter.

In the research field of ECEC, Burger (2013) recapitulates that the approach from scientific disciplines and methods reflect several interests. On a societal level, early childhood care and education systems display interests that include respect for children’s rights, diversity, social inclusion, and equality in society. These systems can be as complex and unwieldy as a field of research and, as a consequence, multiple perspectives can be adopted, and different disciplines can be engaged with the topic, asserts Burger. Scientific

interest in early childhood in general has a long history, and pertinent contributions span virtually the full range of academic disciplines including philosophy, psychology, sociology, ethnology, anthropology, history, education, economics, law, biology, and (public) health research. Often, research on early childhood care and education in particular has focused specifically on provision, funding, administration, and quality of programs. Moreover, relevant analyses have examined curricula, social practices, interpersonal relations and interactions, family support and parent involvement, child development and health, ethics in early education settings, or staff training and qualifications, among many others (p.19).

What early childhood care and education strives for, according to Burger (2013), is concerned with some historically approached issues. Social inequalities, for instance, continue to exist in at least six key areas of human development: education, work, income, living standards, health, and social participation (OECD, 2011 as cited in Burger 2013). Equality of opportunity is one of the foundational principles of meritocratic societies; it exists where everyone is accorded the same chance to develop his or her capabilities and to be acknowledged for personal accomplishments regardless of characteristics not related to personal performance. In terms of ECEC as a means to combat inequalities, the extent to which equal opportunity is given to individual members of any given society is questionable. In practice, social background does impact on personal opportunities and success including educational attainment, as shown in studies such as the Program for International Student Assessment 'PISA' (pp. 17-18).

The importance of access and participation in ECEC from a theoretical framework resides in favoring social equity in society, stresses Burger (2013). Research advocates for

policymakers to take measures to include children, in particular from more deprived social backgrounds, in ECEC centers. “Promoting the participation of disadvantaged children in centers would decrease inequalities in access and allow those children who are most in need to experience and benefit from center-based care and education” (Burger, 2013, p. 188). In regard to regulation of ECEC services, it may ensure more effective and higher-quality services, hence it is desirable according to Burger.

Effective regulation may include a national definition of program standards, adequate funding of programs so as to allow compliance with program standards, a participatory approach to standards definition, implementation and quality improvement, the provision of opportunities for professional development and of incentives to assist providers in advancing the quality agenda, and effective supervisory agencies. (p. 189)

1.3.5. CAREGIVING IN DEVELOPING COUNTRIES

A lot has been pointed out in regard to the developmental perspectives of early childhood education in developing countries. Bornstein & Putnick (2012) address the caregiving situation in developing countries by uttering that enriching caregiving practices fosters the course and outcome of the child development state (p. 1). Perhaps another way to see it is contained in the affirmation: “Education is a vital generic caregiving function” that Papoušek & Bornstein stated earlier in 1992 (as cited in Bornstein & Putnick, 2012, p. 3).

Positive caregiving in terms of education and socialization seems to promote children’s cognitive and social competencies and to improve success in the way they manage their

lives, state the authors, so caregiving has benefits as well as costs for offspring (p. 2). They emphasize cognitive and socioemotional caregiving by relating it to several other fields of impact and influences:

Cognitive and socioemotional caregiving matter. In developed as well as developing countries, long-term benefits from high-quality early intervention programs to improve parenting include better health outcomes for children, higher verbal and mathematics achievement, greater success at school, improved employment and earnings, less welfare dependency, and lower crime rates (Adair, 1999; Deaton, 2001; UNESCO, 2005). (Bornstein & Putnick, 2012, p. 13)

Yet on a comparative level, the same caregiving practice can have the same or different meanings in different contexts, just as different caregiving practices can have the same or different meanings in different contexts, add Bornstein & Putnick (p. 15). Caregiving as a part of ECEC does not always encompass the education component.

Education and Care

In the *Journal of Early Childhood Research*, Bennett (2003) outlines the persistent division between care and education. In his paper he addresses some of the historical and cultural reasons why the care and education of young children tend to remain separate, both at the level of central policy-making and in the conceptualization and development of early childhood institutions.

“The division tends to produce a wasteful and incoherent dual-track approach, which has rather negative effects on the provision of services for under-threes. In consequence,

funding for care services, including out-of-school care, remains problematic in many countries” states Bennett (p. 44). At the same time, he adds that cost–benefit analyses are fairly unanimous in showing that early education and care services more than pay for themselves. In his perspective, the conceptual division between education and care carries negative consequences not only for children in early education or pre-school, but maybe in general, to children in schools too, for it prompts an overemphasis on the cognitive development of children in educational services to the detriment of care and social attachment. The caring function of our early childhood institutions and schools are now more than ever necessary to underpin learning and social attachment, states his research (Heckman, 1999; Bowl et al., 2001, as cited in Bennett, 2003).

But the familial sphere is also addressed by Bennett, when considering that another serious consequence of the fragmentation between education and care is the assumption that families, particularly mothers, will supply all the necessary care. Furthermore, this assumption eventually takes women out of full-time employment, because of the lack of adequate public support for their child-rearing contribution.

In consequence, equality of opportunity is denied many women, with respect to job access, salary levels, career prospects, overall life earnings and pensions. That the human rights and economic consequences of such segregation are unacceptable can be seen from the new European Union Employment Guidelines (European Commission, 2002), which stress the mainstreaming of gender equality and the reconciliation of work and family life. Objectives under the reconciliation of work and family life include ‘adopting family-

friendly policies, including parental and other leave schemes... and increasing the availability of care services for children'. (Bennett, 2003, p. 45)

For historical reasons, reports the OECD (2006), policies for the “care” and “education” of young children in this regard have developed separately, with different understandings of children and fractured systems of governance. Responsibility for services may be divided among several ministries, based more on traditional divisions of government than on the actual needs of families and young children (p. 46).

Caregiving issues, as much as early childhood education aspects, matter, and face the challenge of finding the pertinent amalgam suiting its contexts. But these issues also require reflection on combined quality criteria. Quality therefore, remains central to the further ECEC discourse and discussion.

1.3.6. QUALITY IN ECEC

“Quality early childhood provision is a much contested phenomenon around the world. Quality has been defined and debated in many forums, in research reports for parents and government departments, and in working papers put out for broader consultation” (Anning et al., 2004, p. 135). Rogoff (as cited in Anning et al., 2004, p. 136), uses three lenses through which important aspects of quality and evaluation in ECEC are explored altogether: personal, interpersonal & institutional/cultural. Nevertheless, these areas are considered neglected according to the authors.

The first lens, focusing on a deeper understanding of the individual (Podmore, 2004), aims at giving voice to the child, their dispositions, interests and questions and provides a new

conceptual tool for evaluating the experiences of the individual. Anning emphasizes the importance of high qualified practitioners who continue professional development and self-evaluation processes regarding quality learning environments. Self-evaluation starting from the ‘child’s questions,’ according to her, leads to the incorporation of children’s perspectives, and is also linked to a sociocultural oriented curriculum that allows early childhood teachers to have insightful reflection and improvement of provision (p. 158).

In a chapter regarding evaluation and quality in early years’ settings, Siraj-Blatchford. (2004, pp. 137-148) proposes quality as early childhood pedagogy by stating that teaching should be as much the concern of those working in early childhood settings as it is any other educational sector. She argues that teaching is implicit in pedagogy and therefore of great importance when analyzing quality provision in early years education. She also argues, along with Freire and others, that “those who restrict their work to facilitation are neglecting their civil duty to teach in a society where there is social injustice and inequality” (p. 137).

Siraj-Blatchford emphasizes the important relationship learners have with their teacher. She demonstrates through international longitudinal studies the importance of the pedagogue in framing quality experiences for young children, where the teachers, therefore, become central to the provision of quality in early childhood education. Her argument is established on research that shows how quality settings have opportunities for adults and children to engage in sustained shared thinking where teachers do actually teach in order for early childhood education to be considered quality provision (p.135-136).

An assumption for the ECEC community has been that there are some particular cultural skills, attitudes and dispositions that are supposed to be taught to children in their early years. Though for some readers this may be questionable, states Siraj-Blatchford, she continues: “if there is no legitimate curriculum to be taught in the early years then there is clearly no need for teachers/educators” (p. 138).

Consequently, she uses two clarifying figures that display the range of possibilities in terms of models of early childhood education. A typology of the most commonly applied models of early childhood education has been provided by Weikart (2000 as cited in Siraj-Blatchford, 2004) as shown below (figure 2).

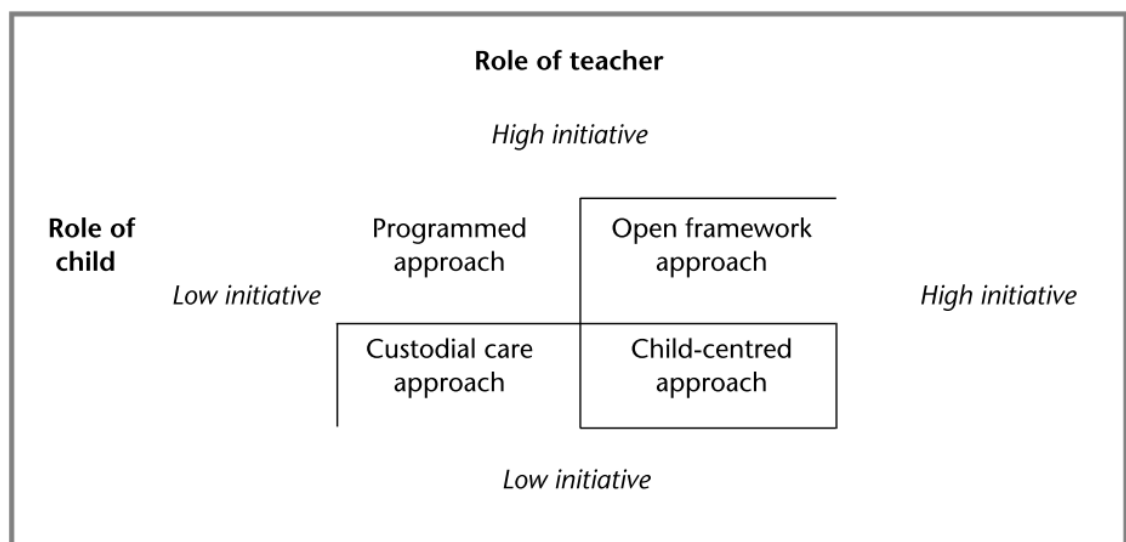


Figure 2. Role of the teacher and role of the child (Weikart, 2000, as cited in Siraj-Blatchford, 2004, p.139).

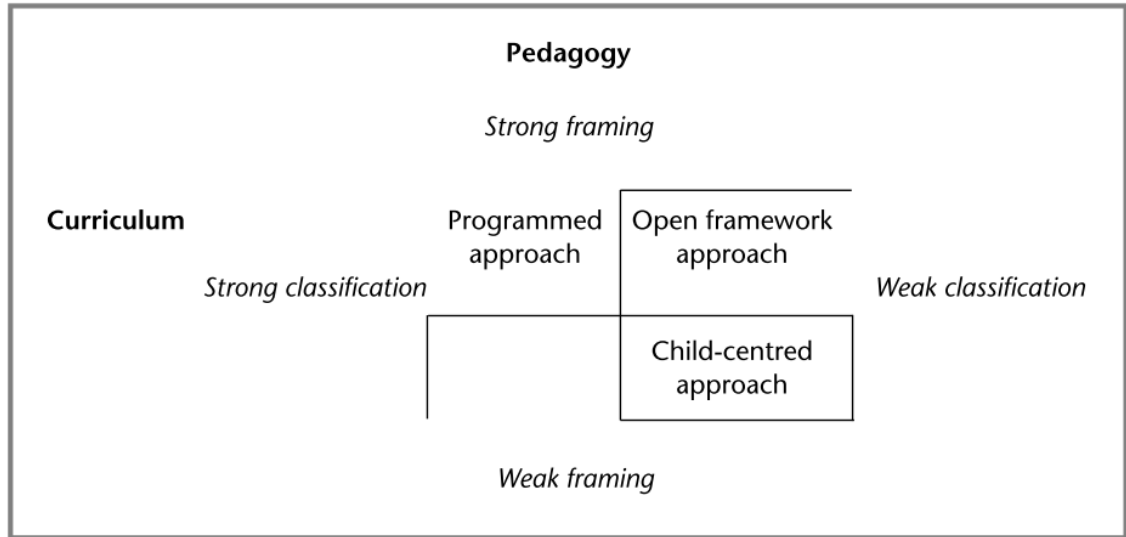


Figure 3. Pedagogy framing and curriculum classification (Weikart, 2000, as cited in Siraj-Blatchford, 2004, p.139).

According to Weikart, the major organizing principle to be considered is the role of either high or low curriculum ‘initiation’ on the part of the teacher/adult and the child, with later work elaborating a highly structured pedagogy and high child initiative in terms of their control over the curriculum (figure 3). “The major organizing principle might therefore be better conceived in terms of pedagogy and curriculum” (p. 138).

Siraj-Blatchford’s learning theory is attributed to social constructivism drawn from both Vygotsky and Piaget: if learning is considered to be the result of a process of cognitive construction that is only achieved when the child is interested and/or involved, it is entirely consistent to treat the part played by the effective educator in precisely the same way.

The cognitive construction in this case is mutual, where each party engages with the understanding of the other and learning is achieved through a process of reflexive ‘co-construction’. A necessary condition will be that both parties are involved and, for the resultant learning to

be worthwhile, that the content of their engagement should be in some way instructive. (p. 143)

The Researching Effective Pedagogy in the Early Years (REPEY) study (Siraj-Blatchford et al., 2002 as cited in Siraj-Blatchford, 2004, pp. 146-147), provides evidence of a wide range of pedagogical practices which affect child outcomes. REPEY findings were generally supportive of the three-part model of effective pedagogy, including adult and child involvement, cognitive (co-constructive) engagement and the use of instruction techniques such as modelling and demonstration, explanation and questioning.

Other major findings of the REPEY study were as follows:

- Effective pedagogues assess children's performance to ensure the provision of challenging yet achievable experiences; provide formative feedback during activities and differentiate their planning and teaching; and model appropriate language, values and practices, encourage socio-dramatic play, praise, encourage, ask questions, and interact verbally with children.
- Effective pedagogues have good curriculum knowledge and child development knowledge; the most highly qualified staff provide the most direct teaching but also the kind of interactions which guide but do not dominate children's thinking; while less qualified staff are better pedagogues when supervised and supported by qualified teachers.
- Effective pedagogy is both 'teaching' and the provision of instructive learning and play environments and routines.

- The most effective settings provide both teacher-initiated group work and freely chosen yet potentially instructive play activities; tend to achieve an equal balance between adult-led and child-initiated interactions, play and activities; employ behavior policies in which staff support children in rationalizing and talking through their conflicts; view cognitive and social development as complementary; and have shared educational aims with parents supported by regular communication.

By the same token, over 25 years ago, Field (1991 as cited in Aubrey, David, Godfrey & Thompson, 2000, pp. 12-13) pointed out the way research showed that for children's early experiences to have beneficial effects in terms of their emotional stability, present contentment and later achievements, certain key factors require great attention. Those key ingredients include:

- The development of self-esteem in young children,
- Investment in young children,
- Stable childcare arrangements ensuring children interact with a limited number of familiar caregivers each day,
- Low staff turnover
- Good training
- Low adult-child ratios.

Aubrey et al. (2000) review the complexity and the cost of conducting research into early learning and sum up research suggesting that high-quality early childhood care and education services can contribute to young children's early learning and future social and academic outcomes. This being particularly true for less-advantaged nursery-aged

children, though evidence for benefits to children from a variety of backgrounds as well as for those aged below three years is also available.

Research concerning young children and their families is extensive and is closely intertwined in broader societal trends. (...) Learning takes place in a variety of environments for young children and has to be examined in different settings, in relation to costs and benefits in terms of later social and education achievement, and in comparison with other countries.” (p. 13)

As part of a move towards improving the quality of research, Aubrey et al. reflect on the role of the research community in early childhood education as well as a number of relevant professional organizations, national and international, to be important in helping to shape future policy and practice as well as influence the direction of future research (p. 15).

It is clear for Flear et al. (2004) that early years cross-country researchers design research that conceptualizes questions in ways that reflect contemporary values and expectations in their particular society and culture, at individual, social and institutional levels. Additionally, as research has been situated in activity settings that are meaningful to early years researchers, so too have explanations gained in richness and applicability to diverse early years settings. Some propositions for quality early years education presented by Flear et al. (2004, p. 188) are that:

- Effective practice reflects a culture of enquiry that involves a research- based discourse.

- Teaching is central to quality early childhood education
- Pedagogical leadership is integral to achieving quality early childhood education
- Professional development is conceptualized as the co-construction of a committee of practice
- An appropriate curriculum is co-constructed between children and significant others (peers and adults) and is underpinned by close home and center partnerships
- Socio-culturally framed assessment practices the view of knowledge as owned by a community of learners, rather than residing in individuals. Assessment is about participants moving through understanding rather than simply mapping the end product or outcome
- Enacting socio-cultural theory into practice requires active re-conceptualization on the teachers' part, and the effort and time needed for this shift has been seriously underestimated.

The characteristics of effective early childhood care and education programs highlighted by Burger (2013) and presented as consistent during the last decades with research literature, include a number of features: duration, intensity, quality, curriculum and breadth of programs (p. 40).

Many aspects of the optimal scenario rely on research-based or promising practices, according to Soodak et al. (2002). In regard to inclusive early childhood education facilitators and what is known about success, Soodak comprises: (a) the use of transdisciplinary practices for the early intervention team, (b) service coordination among

various early childhood agencies, (c) consultation with preschool staff about implementing best practices, and (d) systematic planning for transition (p. 96). Furthermore, states Soodak in regard to professional empowerment for inclusive ECEC: if every professional—regardless of whether that professional is an administrator, practitioner, college or university faculty member, and/or researcher—tried to incorporate the elements of knowledge/ skills and motivation in his or her professional practice, there would be every reason to believe that the optimal scenario earlier described could and would exist (p. 98).

Considerable research has focused on defining and measuring dimensions of early childhood program quality and its outcomes for children, state Buysse & Hollingsworth (2009). Although the field seems to not have reached a consensus on one specific approach for categorizing factors that lead to program quality according to the authors, several aspects of program quality may be grouped into two broad dimensions:

(a) the quality of the curriculum and intentional teaching (e.g., planning, delivering and evaluating instruction, and relating positively to children and adults) and (b) environmental and structural quality indicators (e.g., physical environment, child-staff ratio, staff qualifications, communication and collaboration with families, administrative leadership, compensation); (Burchinal & Cryer, 2003; Buysse et al., 1999; Coleman, Buysse, & Neitzel, 2006; Cryer & Clifford, 2003; NAEYC, 1995; National Center for Early Development and Learning, 1997). (Buysse & Hollingsworth, 2009, p. 121)

1.3.6.1. The Quality Statements of the European Commission

The European commission (2014, pp. 10-12) elaborated a report titled The Working Group on Early Childhood Education and Care: A Proposal for Key Principles of a Quality Framework for ECEC. This proposal focuses on transversal issues (access to ECEC, the ECEC workforce, curriculum, monitoring and evaluation, and governance and funding) and embraces ten broad action statements, each of which is an invitation for member states to strengthen the quality of ECEC. High quality ECEC is based on high expectations, and according to the report requires:

Access to ECEC

1. Provision that ECEC is available and affordable to all families and their children.

The potential benefits of this high-quality universal provision are particularly significant for children from disadvantaged and/or marginalized groups. ECEC provision should be made available from birth to the age at which children start compulsory primary school. Flexibility in relation to opening hours and the content of the program provision needs to be offered to respond to parental circumstances and encourage all families to use ECEC services.

2. Provision that encourages participation, strengthens social inclusion and embraces diversity.

Successful inclusion in ECEC is based on: a collaborative approach to promoting the benefits of ECEC which involves local organizations and community groups; approaches which respect and value the beliefs, needs and culture of parents; an assurance that all children and families are welcome in an ECEC setting/center; a proactive approach to

encouraging all parents to use ECEC services; recognition that staff should be trained to help parents and families to value ECEC services and to assure them that their beliefs and cultures will be respected, training for which can be supported by parenting programs which promote ECEC; and close cooperation between the staff in ECEC centers, health and social services, local authorities and the school sector.

The ECEC workforce

3. Well-qualified staff whose initial and continuing training enables them to fulfil their professional role.

Recognizing the ECEC workforce as professionals is key. Professional development has a huge impact on the quality of staff pedagogy and children's outcomes. Developing common education and training programs for all staff working in an ECEC context (e.g. preschool teachers, assistants, educators, family day carers, etc.) helps to create a shared agenda and understanding of quality.

4. Supportive working conditions including professional leadership which creates opportunities for observation, reflection, planning, teamwork and cooperation with parents.

Good working conditions benefit staff and contribute to their retention. Good working conditions can also reduce constant and detrimental staff turnover in ECEC. Policy measures affect the structural quality of ECEC provisions including locally-determined arrangements on the size of a group; children to adult ratios; working hours, and wage levels which can help to make employment in an ECEC context an attractive option.

Curriculum

5. A curriculum based on pedagogic goals, values and approaches which enables children to reach their full potential in a holistic way.

Children's education and care as well as their cognitive, social, emotional, physical and language development are important. The curriculum should set common goals, values and approaches which reflect society's expectation about the role and responsibilities of ECEC settings in encouraging children's development towards their full potential. All children are active and capable learners whose diverse competences should be supported by the curriculum. At the same time, the implementation of the curriculum needs to be planned within an open framework which acknowledges and addresses the diverse interests and needs of children in a holistic manner. A well-balanced combination of education and care can promote children's well-being, positive self-image, physical development and their social and cognitive development.

Children's experiences and their active participation ought to be valued, and the significance of learning through play understood and supported within said curriculum.

6. A curriculum which requires staff to collaborate with children, colleagues and parents and to reflect on their own practice.

A curriculum is an important instrument to stimulate the creation of a shared understanding and trust between children themselves; and also, between children, parents and ECEC staff in order to encourage development and learning, states the report. At a system or national level, a curriculum can guide the work of all ECEC settings and contexts. At a local or setting level, it can describe the practices and priorities in the context of each center. A collaborative approach is essential when developing the

curriculum, thereby including the ability of individual staff to analyse their own practice, effectiveness, partnerships, and new to create approaches based on evidence. The quality of ECEC is enhanced when staff discuss the implementation of the curriculum within the context of their center/setting and take notice of the needs of the children, their parents and the team. The curriculum can enhance this approach by promoting children's learning through experimentation and innovation and encouraging cooperation with parents on how ECEC provision contributes to supporting children's development and learning.

Monitoring and evaluation

7. Monitoring and evaluating produces information at the relevant local, regional and/or national level to support continuing improvements in the quality of policy and practice.

Systematic monitoring of ECEC allows for the generation of appropriate information and feedback at the relevant local, regional or national level. This information should support open exchange, coherent planning, review, evaluation and the development of ECEC in the pursuit of high-quality standards at all levels of the system. Monitoring and evaluation is more effective when the information collected at a provider level is aligned with the information collected at a municipal, regional and systematic level.

8. Monitoring and evaluation which is in the best interest of the child.

Monitoring and evaluation processes should be conducted to support children, families and communities. All stakeholders, including ECEC staff, should be engaged and empowered during the implementation of any monitoring and evaluation process. While monitoring can focus on the quality of structures, processes or outcomes; a focus on the

interest of the child and staff engagement strengthens the importance of looking at the quality of the processes used in ECEC settings.

Achieving these statements is easier if governance arrangements are in place

9. Stakeholders in the ECEC system have a clear and shared understanding of their role and responsibilities and know that they are expected to collaborate with partner organizations.

Given the cross-sectoral nature of an ECEC provisioned government, stakeholders and social partners need to work together to secure the success of ECEC services. Legislation, regulation and guidance can be used to create clear expectations about the importance of collaborative working which supports high quality outcomes for children, families and local communities.

10. Legislation, regulation and/or funding which supports progress towards a universal legal entitlement to publicly subsidized or funded ECEC and progress which is regularly reported to all stakeholders.

Structural or legislative arrangements should support families accessing ECEC by giving them the right to access affordable ECEC provision. Approaches which support progress towards the universal availability of ECEC recognize that providing additional funds to support access for disadvantaged groups can be an effective strategy for increasing access, especially for children from migrant, disadvantaged or low-income families. Monitoring the uptake of ECEC ensures that funding is used effectively and is essential for making progress towards universal entitlement to provision measures to emphasize the attractiveness and value of ECEC services.

The European benchmark is known as a new benchmark on quality and expects that “by 2020 at least 90% of ECEC provision is of good quality or better as measured by the national or regional criteria” which are based on the main statements in the proposal above presented (p. 13).

Reimagining Quality in Early Childhood

Jones, Osgood, Holmes & Urban (2016) in the editorial of “*Reimagining Quality in Early Childhood*” refer to Dahlberg et al.’s discourse and outline the belief that through an array of complex and challenging contributions, an attempt to offer generative approaches to reconfigure what might constitute ‘quality’ within early years education is possible. The issue of reimagining quality came about from a shared concern about what the authors refer to as the ‘gravitational pull’ of quality in early childhood education in addition to debates about quality that have already existed for a considerable time, but that remain resolute despite rigorous critique. The aim is to revisit and extend the pioneering work undertaken by Gunilla Dahlberg, Peter Moss and Alan Pence (1999, 2007) in the book “*Beyond Quality in Early Childhood Education and Care: Postmodern Perspectives*” and in the subsequent revised edition, where the authors made the astute observation that the concept and language of quality cannot accommodate issues such as diversity and multiple perspectives, contextual specificity and subjectivity.

The authors contributing to the book “*Reimagining Quality in Early Childhood*” explore juxtapositions between meanings of ‘quality’ and ‘forces’. Through this analysis, they point out what they grade as toxic interests when some forms of (so-called) quality are valorized, whilst others are at best ignored or at worst demonized. They insist that the challenge of putting new materialism and post-humanism to work requires significant

ontological and epistemological shifts. However, it is only by shifting the ground on which specific knowledge claims are made that it is possible to potentiate a different logic which, in turn, can alter both thinking and, importantly, practice. (Jones et al., 2016, pp. 3-4)

All of the contributors to this issue have risen to the challenge of significant ontological and epistemological shifts to work with a different logic and so generate other knowledge claims that might just get us beyond normative, standardised and overly technicist conceptualisations and articulations of quality. (p. 7)

1.3.6.2. The Beyond Quality Discourse

As has been said in “Beyond Quality in Early Childhood Education and Care” by Dahlberg, Moss & Pence (1999 & 2013), it is possible to question the search to define and measure quality in the early childhood field and its tendency to reduce philosophical issues of value to purely technical and managerial issues of expert knowledge and measurement by working with postmodern ideas. The authors argue that there are ways other than the ‘discourse of quality’ to understand and evaluate early childhood pedagogical work and to relate these to alternative ways of understanding early childhood itself and the purposes of early childhood institutions.

Among some examples of these alternative ways of understanding ECEC, and through an international perspective on services for young children, Anning & Edwards (2006) present a study on Denmark and New Zealand as ECEC quality examples worldwide:

“The concepts of social responsibility and democratic decision-making are high priorities in Danish cultural life” (p. 4). Significantly, the workers in the kindergartens are called

`pedagogues' but the approach to promoting children's learning is predominantly through play. Moss (1992, as cited in Anning & Edwards, 2006, p. 334) notes that the basic training of these pedagogues takes about three and a half years and praised the high quality of provision in Denmark.

“Denmark is in every respect exceptional (...) and is the only EC (European Community) country where publicly funded provision accounts for most of the children in this age group (0-6) who attend some form of early childhood service” (p. 5). With these kinds of values underpinning provision of services, it is no surprise that early childhood practitioners from the UK who visit Denmark's pre-school settings come back gasping with surprise at the quality of the provision they see: the purpose-built centers, high standards of resources, advantageous staffing ratios, to name a few, state the authors. Above all, for visitors from the UK, it seems to be the calm informality and physical freedom of the young Danish children in ECEC settings like the forest kindergartens, that is the most striking feature of their daily lives in nursery settings, add Anning & Edwards.

In the other scenario, New Zealand's early childhood services are primarily community based (Cullen 2001, as cited in Anning & Edwards, 2006, p. 5). It is evident that the range of provision in New Zealand responds to concepts of respecting diversity within their complex demographics and is central to ECEC provision. They include sessional kindergartens, play-centers (parent cooperatives), childcare, *Nga Kohanga Reo* (Maori immersion centers), Pacific early childhood centers, coordinated family daycare and the correspondence school early childhood service. They also provide a bicultural curriculum for all preschool settings in which *Te Whariki* (MoE 1996) is well-known. The view of children embedded in the curriculum is of a ‘competent learner and communicator’. This

model embraces four central principles: empowerment, holistic development, family and community, and relationships. The principles also reflect a holistic approach to children's learning, unlike the subject basis of the English curriculum. *Whariki*, or mat, signifies the weaving together of the central principles into five strands: well-being, belonging, contribution, communication and exploration. The emphasis in translating the principles into practice is found in learning through play. As the authors point out, again visitors to settings in New Zealand from the UK are struck by the quality of outdoor play experiences and the quantity of choice the children are given in activities. (p. 5)

In summary, the general implication is that benchmarks of quality in early childhood are not intrinsic, fixed and prescribed by scientific knowledge about development, although science clearly has a crucial role to play in informing quality development. In due course, human societies may come to share beliefs about what is 'normal' and 'natural' and 'appropriate' for all young children. But universal consensus would not make these beliefs, or the arrangements for their implementation, any less cultural (Woodhead, 2006, p. 23).

1.3.7. ECEC TODAY

In terms of ECEC today, Burger (2013) states that it has become the subject of considerable debate and interest in both private and public sectors and the significance of early care and education in fostering children's early learning and development has been widely recognized (p. 15). Though early childhood education systems differ around the world, according to the OECD (2016, p. 260) in the 2017 report of Education at a Glance, some indicators include:

1. In a majority of OECD countries, education now begins for most children well before they are five years old, 78% of three-years old are enrolled in early childhood education across OECD countries.
2. On average, 55% of children in early childhood educational development programs attend private institutions.
3. Expenditure on early childhood education accounts for an average of 0.8% of GDP.

There is increasingly public responsibility over the regulation of ECEC services as the number of children in such settings increases, states Burger (2013). The type and extent of regulation reveals its dynamic character in how it normally varies not only between countries, but also within countries as a function of regions and the nature of the programs. Burger notes that one characteristic of an effective regulatory system is to help ensure children's rights to care and education settings that protect them from harm and improve their health and development. He adds that families are as much a part of the process of early care and education as any other ECEC member and features such as caregivers, educators, particular facilities, different curricula, pedagogical practices, quality standards, and regulations are. Research illustrates the importance of efforts to involve parents and families in many features related to ECEC, since a number of family variables can influence children's futures. Family factors and processes are typically more predictive of child functioning for young children than childcare factors and processes in childcare institutions (pp. 44-45).

Burger (2013), presents several current questions throughout studies addressing key issues in ECEC research that challenge societies to provide socially equitable education systems.

He focuses on the provision and opportunities for children from different social backgrounds across countries in a pedagogical, historical and sociological context. (p. 44)

1.3.7.1. Global, International and Local Perspectives of ECEC

Campbell-Barr & Bogatić (2017) refer to the use of the term ‘global’ to signify what is seen as an increasing trend towards whole world views on ECEC services, particularly in relation to how their social-welfare function is conceived. Conversely, they refer to the term ‘international’ to imply a between-nations approach, such as the sharing of pedagogical approaches or the development of transnational research. There is an inevitable interplay between the global and the international, where the terms are often used interchangeably, and attention tends to be drawn to the different research that exists in ECEC, from those who compare ECEC services internationally considering structural attributes, to those who contemplate the sensitivities of the cultural context (p. 1461). Towards the local, the authors state: “We observe the influence of supra-national organizations in different cultural contexts, the incorporation of ideas about supporting parental employment and providing the foundations to children’s lifelong learning, alongside a questioning of the global transference of ideas on ECEC” (p. 1465). The meeting of the global and the local is evident within other papers and, similarly, how there can be different readings of the global as a result of the local context (p. 1466).

Among some concluding remarks of a special issue on “*Global and Local Perspectives of Early Childhood Education and Care*”, Campbell-Barr & Bogatić state that it seemed important to analyze their own assumptions about the consequences of global ideas for ECEC services, and the consequences for understanding children, and appreciating that there are different readings of the global discourses.

Whilst we had anticipated a global panopticism, whereby global ideas on ECEC operate as a regulatory gaze across and within national states (Lingard et al., 2013), we have also begun to appreciate the different ways in which discourses are utilized. The investment discourse of ECEC as providing the foundations to children's lifelong learning is evident within the papers, but is engaged with in different ways – from resistance to acceptance – to meet the needs of the local. The global-to-local paradox is therefore perhaps less about meeting global expectations for quality ECEC and finding culturally located solutions to local problems, but about developing a multi-directional and dynamic relationship between the two. (p. 1468)

Seeking to make sense of this relationship, they present several papers that forge together different perspectives on ECEC, yet in looking at these relationships, it seems clear that those working in ECEC are both witnessing an expansion in the expectations of their role and, consequently, facing new and renewed challenges for working in ECEC, note Campbell-Barr & Bogatić.

Generally, within social sciences, there is a contemporary tendency towards 'provincialization' of the 'epistemic and cultural premises' of the western world (Bhambra & de Sousa Santos, 2017, p. 4). In this sense, the question remains whether the global influences in ECEC will remain dominant, but with a special sensitivity towards the local, or whether these global frameworks along with our own subjectivities

will disable us from ever being able to comprehend the cultural other
(Bhambra & de Sousa Santos, 2017). (p. 1468)

Going back to Bronfenbrenner's ecology system model (1979), and considering the presented examples of ECEC cases in Denmark as well as in New Zealand, it seems appropriate to deeply question the current situation of families as part of the child system and as core of early social interactions today.

1.3.7.2. Maternity, Paternity, and Parental Leave Policies in ECEC

Following Kamerman's report (2006, pp. 17-18), maternity leaves are employment-related policies that were first endorsed more than a century ago to protect the physical health of working women and their babies at the time of childbirth. Paid maternity leaves, an essential support for employed mothers, were first established as part of the invention and enactment of social insurance by Bismarck in the Germany of the 1880s. They were enacted well before women constituted a significant component of the paid workforce in any of the countries discussed so far, and when female labor force participation rates were quite low. Maternity leaves ranged in duration at the beginning, from 4-12 weeks, associated to provisions for sick leaves, but not to non-job-related disabilities.

They were paid as a lump sum or flat rate benefit, and established on the assumption that relieving women of the pressures of the workplace for a brief time before and after childbirth while protecting their economic situation, would protect and promote the physical well-being of women and their babies. (p. 17)

By World War I, 21 countries had established at least an unpaid maternity leave and of these, 13 were paid (Gauthier, 1996, as cited in Kamerman, 2006). By the beginning of World War II, another eight European countries had also enacted a paid leave, including all the major western European countries. Among the major industrialized countries, only the U.S. and Canada did not have such legislation in place around the same time.

The international Catholic and socialist influences as well as the fragility of the new German state threatened Bismarck's concerns about rising social discontent, so he turned to the enactment of social insurance as a device for binding workers and other groups to the state, "not only through bonds of loyalty but also through common self-interest" (Levine, 1988, p. 55, as cited in Kamerman, 2006, p. 18). In 1883 the first national social insurance law was enacted, providing health insurance through a large number of independent "funds," paid sick leave, and paid maternity leaves.

Business Insider published an article (Turner, 2017) of an international study of parental-leave policies in 11 different countries. Some facts they found about how much paid leave new mothers and fathers get include the following: In the US the Family and Medical Leave Act provides up to 12 weeks' unpaid leave, but doesn't apply to everyone. The Trump administration included a plan for paid parental leave in its 2018 budget proposal, with a stated goal of offering eligible workers six weeks of leave. The proposal is considered a landmark for the US, though the US is one of the eight total member states of the UN's 193-member states that do not already have a national program for paid parental leave. Questions remain whether the proposal will ever make it into policy, but its inclusion highlights a national and international conversation about paid leave.

Some other examples are Australia, where there is a legal requirement to provide 12 months' maternity leave; Ghana, where there are plans to extend maternity leave from 12 to 16 weeks; India, where mothers get 26 weeks' leave; Sweden, where both parents are allowed to stay off work until the child is 18 months old; Singapore, where mothers get 16 weeks' leave; Japan, where childcare leave runs until the child reaches the age of 1; The Netherlands, where there's a minimum of 16 weeks' leave; Italy, where every mother gets at least five months' maternity leave; France, where mothers get 16 weeks' leave; and Germany, where mothers can take up to three years' family leave.

In the same vein, in an article published in February 2019 by the Latin American Post, Carreño clarifies and summarizes the maternity leave situation in Latin American countries. Maternity leave consists of a paid rest period conferred by law for women immediately after they have a child. This time is recognized by the presiding health organization to which the mother is affiliated, regardless of whether it is linked to the organization as independent, by the contract of employment, or by agreement of the provision of services. The purpose of these licenses is to allow new mothers to spend time with their children to facilitate breastfeeding, considering that the World Health Organization recommends at least six months of breastfeeding, and the creation of bonds, as well to allow the mother to recover from childbirth and pregnancy.

The United Nations Children's Fund (UNICEF) and the International Labor Organization recommend an average time of 14 weeks of paid leave, however, a report from the Center for Public Policy Analysis of the School of Public Health of the University of California in Los Angeles states that in different Latin American countries, the time allowed by law is less than that recommended by UNICEF.

In Latin American countries, licenses fall below the recommended time. The list of countries in LAC with the longest maternity leave are: Cuba with 58 weeks, Chile with 30 and Venezuela with 26, followed by Costa Rica and Brazil, each with 17 weeks. Uruguay, Colombia, and Panama meet the recommended minimum of 14 weeks, while Argentina, Bolivia, and Peru give mothers 13 weeks of leave and the Dominican Republic, Ecuador, El Salvador, Guatemala, Honduras, Mexico and Nicaragua are located in the Latin American average with 12 weeks. Finally, the countries with the least time off are Paraguay and Haiti with 9 and 6 weeks respectively and, according to UNICEF, Suriname is the only country in Latin America that does not offer paid maternity leave.

Some countries also grant licenses to fathers to spend time with their children during the early stages of development. In Chile, fathers have one week of leave, and of the 30 weeks granted to mothers, 6 can be transferred to fathers. Similarly, Cuba offers the first 18 weeks of leave to be taken by the mother, and the remaining weeks can be distributed between the father and the mother. In Venezuela, according to a study by MenCare and Michael Page, parents have 14 working days of license, weekends not included, in Uruguay fathers have 10 days, in Colombia 8, in Peru 4 and in Argentina 2 working days off were recently approved, when previously they had been entitled to two days of leave regardless of whether the days fell on a weekday or during the weekend.

Finally, it should be noted that most countries allow the extension of maternity leave for a couple additional weeks, in the case that the child is born with a disability or requires additional hospital care. In the same way, countries like Mexico allow 6-week licenses for mothers who adopt a child. Furthermore, mothers who wish to spend more time with their

children have the possibility of an extension of maternity leave without remuneration, but with the guarantee of not losing their job.

1.3.8. CHALLENGES AND FUTURE AGENDA

The EFA 2007 Report (UNESCO, 2006, p. 9) outlines nine recommendations that warrant urgent ECEC policy attention:

1. Return to the comprehensive approach of Dakar.
2. Act with urgency to enroll all children in school, expand adult literacy programs and create opportunities for children living in conflict and post-conflict situations.
3. Emphasize equity and inclusion.
4. Increase public spending and focus it better.
5. Increase aid to basic education and allocate it where it is most needed.
6. Move ECCE up in domestic and international agendas.
7. Increase public financing for ECCE and target it.
8. Upgrade the ECCE workforce, especially regarding qualifications, training and working conditions.
9. Improve the monitoring of ECCE.

In the same manner, UNESCO Proposed Model for a Global Perspective on ECEC proposed by Lillemyr, Fagerli & Søbstad (2001) was not conceived “as an alternative to ‘old’ models but, rather, as defining the early childhood field as overlapping and adjacent to several other educational areas” (p. 19). It considers primarily five main perspectives: (1) a value-based theory and practice, (2) ethical responsibility and accountability, (3) democracy as a framework and an aim, (4) a holistic rather than a fragmented approach,

and (5) a more open educational system. Several of these aspects are shared by contemporary approaches to education and caregiving standards.

All contributions to the development of the early childhood field will have to focus on a "best-for-the-child" perspective, in accordance with the UN Convention of the Rights of the Child. It is a challenge to all of us to define and discuss what is meant by holistic education which is so central to early childhood approaches today. Developments of our field need to draw upon all the main areas, such as research, education, and practice. For that reason, students in early childhood teacher training should be encouraged to reflect upon their future role. This will help them identify useful practice and develop a high level of competence and contribute to high quality in their integration of theory and practice later in their future careers. (Lillemyr et al., 2001, p. 19)

“Upbringing and education will always reflect values, no matter if those values are hidden or more openly defined in relation to educational aims, contents, methods and evaluation” (Lillemyr et al., 2001, p. 9). In this model, the valued principles are: The Universal Declaration of Human Rights, and in particular the Convention on the Rights of the Child, democracy, multiculturalism, ethical responsibility and accountability, the value of play, and a new professionalism:

In recognizing a professional’s obligation to work for the best interest of the child, there is a three-fold challenge: -being professional in securing one’s profession competences, as an educator, a health-worker, etc. This includes knowing the limits of one’s competences, as

well as seeking the continuous development of these competences. -
 knowledge about other relevant professions to provide total support for
 the child, including knowledge about the responsibilities of parents
 and the important resources they possess. -professional collaboration
 with other professionals and parents. (p. 12)

Fleer et al. (2014) discuss the current research evidence and future directions of four ECEC related themes: (1) Learning and pedagogy, (2) The nature of knowledge in early childhood settings, (3) Assessment in early years settings, and (4) Evaluation and quality in early years settings.

(1) Learning and pedagogy. The socio-cultural approach adopted by the authors foregrounds the learner: “Peers learning together in place setting as adults and children learning together in instructional settings, and adults learning together as learners, teachers, assessors and evaluators of curricula for young children” (p.180). Socio-cultural principles guide these learners institutional, social, cultural and historical contexts, reflecting beliefs and practices that constrain learning in particular. The notion of dialogue in early childhood education is not recent and a greater emphasis on acknowledging children’s meanings is not easy for teachers with preconceived roles and views about teaching interactions (p.180). In the same vein, dialogue as the organizer principle of curricular activity is also conceptualized following Vygotsky’s core concepts. “Conversations with and between children occur in joined activity contexts that promote dialogic inquiry and knowledge building. This should not be a difficult idea to apply to the activity-based early years curriculum” (p. 181).

(2) The nature of knowledge in early childhood settings. Two levels of debate are immersed regarding the nature of knowledge in early childhood settings: *curriculum knowledge* and suitable for the education of young children and *professional knowledge* suitable for practitioners responsible for promoting young children's learning. According to Fler et al., little empirical evidence about the effectiveness of different curriculum models is available. For instance, in countries like England, New Zealand and Australia, the debate about curriculum models remains polarized between developmentally 'appropriate practice' and 'subject or project' based curricula (p. 182). Regarding professional knowledge, a strong tendency towards assertions weak on evidence seems part of the debate for Fler et al.: By tradition, the preparation of practitioners to 'teach' young children has been driven by hierarchical/status divisions, with graduate teachers managing teams of poorly paid classroom assistants or nursery officers. It has also been dogged by political interference. The training of teachers has been caught up in government policies such as raising standards in 'the basics' or 'subjects' (...) or social control in 'citizenship' or preparing a workforce in 'skills in Information and Communication Technology (ICT)'. The training of nursery officers/childcare workers, traditionally strong in child development, has been influenced by the rapid expansion of childcare designed to release women as cheap, part-time labor (p. 183).

Fler et al. mention the concept of 'Educare' as the combined systems offering education and care, where the sharing and redistribution of professional knowledge in combined centers turns into a complex and time-consuming process (p. 183). Core to the debate about professional knowledge are the generic knowledge domains and expertise-skills needed of all team members (speech therapists, physiotherapists, psychologists, teachers, social workers, health workers and administrators), as well as the specific knowledge

domains according to their role within the team. The exchange of knowledge in the best interests of children and parents seems to find an opportunity in the Activity Theory (Engestrom as cited in Flear et al., p.178), which analyses the processes underpinning work-based systems acknowledging complexities and conflicts. The theory's premise consists of the contextual features of a task that contributes to a subject-actor's performance of that task. An important feature of Engestrom's work is that it deals with knowledge exchange, stimulates dialogue focusing on knowledge or expertise, and contradictions between viewpoints, includes historical/cultural aspects of systems and activities, when new learning is produced or not, and addresses how this learning changes or does not change activities in the work place. These stimuli encourage the reassessment of what team members already know and challenge them to acquire and activate new knowledge or expertise (p. 180).

(3) Assessment in early years settings. While socio-cultural theory in early childhood education has progressed significantly, with many countries now reporting that they have evolved their teaching practices accordingly, few have put the same amount of effort into reshaping or re-theorizing their assessment practices. It is now evident that there is a general lag between early childhood teaching practice and early childhood assessment practices (p. 183).

Despite the benefits of using a sociocultural perspective on early childhood research, two main shortcomings remain as complexities of the assessment practice: (1) governments put pressure on teachers to use assessment tools that enable them to compare the effectiveness of different types of provision across institutions, states and countries; and (2) teachers who spend their whole professional careers using individualistic lenses to

observe children while reducing their observations to certain domains, find it very difficult to use sociocultural theory for documenting children's learning. In order to prepare early childhood teachers for the future, two types of conceptual tools are required: the first one is built upon sociocultural theory that acknowledges learning as owned by a community of learners instead of upon an individualistic orientation. The second instrument for professionals is able to extract an appropriate measure of understanding matching government priorities from a rich source of assessment activity, though in most countries currently numeracy and literacy are a/the main concern. "The social, cultural and political context of each country determines to what extent the early childhood profession needs and receives resources to support assessment practices" (Fleer et al. 2004, p.184).

(4) Evaluation and quality in early years settings. Education seems to be part of the 'age of quality' (Dahlberg as cited in Fleer et al., p. 185); nevertheless, an effort is being made to prevent us from adopting a universal perspective, instead cautioning that there is no guaranteed formula for determining quality provision in the early years. There is strong evidence of a causal relationship between the level of teacher education and the quality of the program they provide for young children, pointing to staff qualifications as quality measures. Along with process quality indicators that measure actual program experiences by children, it is possible to examine issues of quality with the alternative outlook of sociocultural theory, framing the complex contributions surrounding the concept of quality more fully.

Clearly quality cannot be considered without repositioning the role of the adult back into teaching–learning dynamics (...) Perspectives and quality, research into majors of quality and discussions around

evaluation processes are better understood when the role of the teacher is embedded in the research process. (p. 187)

Through the examination of these sociocultural interactional sequences as embedded within a complex cultural and social context, the rather primitive current understandings about quality are challenged. Visibly, further research is urgently needed in order to fully appreciate the complexities and diversity of quality that are enacted in early childhood settings, assert Flerer et al. among some of their major conclusions.

Anning et al. (2004, pp. 57-68) reflect further on the co-construction of an early childhood curriculum in a chapter regarding the nature of knowledge in early years settings. They assert that play-based activities routed in children's interest have dominated the approach to curriculum models in early childhood settings.

Practitioners have justified the choice of knowledge appropriate for the education of young children as 'child centred'. Their discourse and practice have been dominated by the adult-led constructs of 'topics' or 'themes' or child-led 'play' opportunities, frequently freely chosen by the children and sometimes of a repetitive, low-level quality, as unifying processes for planning activities and delivering the content of the curriculum. (Anning, 2004, p.55)

According to Anning et al., (2004) this discourse has been at odds with the dominant political agendas of raising standards at national levels in order to fulfill the demands of statutory schooling. Meanwhile at local levels, another level of dissonance has emerged due to the conflict among histories, cultures and beliefs of groups of practitioners required

to work together in reconfiguring early year services. Social services care for social-emotional welfare, education services care for children's cognitive development. Nevertheless, this child centered model of implementation is not always reachable in all countries because of either adult ideologies, beliefs or political imperatives, state the authors (p. 55).

In relation to policy changes of early childhood services in the twenty-first century, Moss and Penn (1996, as cited in (Anning & Edwards, 2006, p. 159) in their book "Transforming Nursery Education", promoted a forward-looking vision of integrated services for young children and their families.

They describe three versions of how workplaces might look in the twenty-first century: a community center nursery, a school campus, and a nursery school and out-of-school club set in a park. These examples are illustrative of Moss and Penn's vision of 'a comprehensive, integrated and coherent early childhood service, flexible and multi-functional... a rich and enhancing experience for everyone involved in it, children first and foremost, but also parents, staff, members of the local community'. (p. 165)

1.3.8.1. Inclusive ECEC

In research that addressed the question of whether variables associated with quality child care programs predict the inclusion of children with disabilities, Essa et al. (2008) state that little research has been carried out on the inclusion of children with special needs in child care. Therefore, the purpose of their study was to determine what variables predict

the inclusion of children with disabilities in centers and home care. To examine the association of several indicators of quality child care and inclusion, the method used was logistic regression (p. 171).

Among the implications of this particular study is one particular finding which suggests that one way to increase the number of child care programs that welcome children with disabilities is to make disability-specific education widely available to family care providers, teachers, and directors. Moreover, coursework seems a crucial element of early childhood professional development programs. “Overall, the study helped to clarify some relationships between inclusion and select aspects of child care. In particular, it confirmed the importance of early childhood disability-specific education in the inclusion of children with special needs in child care programs” (p. 177).

Pathways to Inclusive ECEC

Previous efforts to define and measure quality in early childhood have concentrated on overall program quality and have not specifically addressed inclusive program quality for children with disabilities, state Buysse & Hollingsworth (2009). High-quality inclusion therefore, can be assumed as incorporating both recommended general early childhood practices as well as specialized instructional and intervention strategies to accommodate and support individual learning needs (Buysse et al., 2001as cited in Buysee & Hollingsworth, 2009, p. 123). According to the draft joint DEC/NAEYC position statement, the key components comprise the desired results of inclusive experiences. These results include a sense of belonging and membership, positive social relationships and friendships, and development and learning to reach one’s full potential, as well as the three additional defining features presented earlier in this work: access, participation, and

support. Universal Design for Learning (UDL) is particularly helpful for conceptualizing and implementing high-quality inclusion to address these components of high-quality inclusive programs.

To promote participation, belonging, and engagement for every child, the draft joint DEC/NAEYC position statement on inclusion recommends the use of a range of specialized instruction and intervention approaches. Specialized instruction addresses a variety of learning goals and encompasses all of the accommodations and approaches teachers, parents, and specialists use to support an individual child's learning and development. (Buysee & Hollingsworth, 2009, p. 123)

Among the several recommendations for how content on inclusive program quality may be incorporated in professional development, Buysee & Hollingsworth address professional development focused on dimensions of inclusive and global program quality. They represent a critical path for improving the quality of the early childhood workforce and early childhood programs for all children, including those with disabilities (p. 125).

The authors provide recommendations to support stronger connections between program quality initiatives and efforts focused on improving professional development on inclusion. The core components of effective professional development being: the who, the what, and the how, as defined by the American National Professional Development Center on Inclusion NPDCI (2008 as cited in Buysee & Hollingsworth, 2009) are used as an organizing framework for presenting these three recommendations: (1) Consider the characteristics (the who) of both the learners and the providers of professional

development in the context of the quality improvement movement, (2) Redefine the content (the what) of professional development to reflect what is currently known about program quality standards, practices, and measures., and (3) Employ the most effective professional development methods (the how) to facilitate experientially oriented learning that will promote improvements in both global program quality and quality inclusive programming (pp. 124-125).

1.3.8.2. Inclusion Barriers and Supports

In one study, Buysse, Wesley & Keyes (1998) examined the factor structure of perceived barriers and supports associated with early childhood inclusion among early education and intervention professionals, and parents of young children who received early intervention services. Four barrier factors arose from an exploratory factor analysis based on ratings of administrators and service providers: early childhood program quality, community resources, service coordination and integration, and attitudes and beliefs (pp. 179-180).

Identifying aspects of the community such as training and technical assistance resources, service coordination and integration, and advocacy activities that serve to support early childhood inclusion represents an under researched area, particularly with respect to assessing the effects of these variables on ease of implementation. (p. 181)

1.3.8.3. An Agenda for the Future

On the basis of cross-national research, the authors (Fleer et. al, 2004) aim to conceptualize early childhood education through a socio-cultural perspective:

It is clear that early years researchers from the three countries are designing research that conceptualises research questions in ways that reflect contemporary values and expectations in their particular society and culture, at individual, social and institutional levels. As research has been situated in activity settings that are meaningful to early years researchers, so too have explanations gained in richness and applicability to diverse early years settings. (p.188)

In foregrounding the cultural and political imperatives across nations, state the authors, it is possible to critically examine many taken-for-granted practices and to start to not only understand the ‘historical child’ but create new and different histories for children and for early childhood education (Fleer et al., 2004, p. 189).

“The accounts of the early education systems (...) remind us that a realistic appraisal of research within a socio-cultural framework must incorporate the constraints and affordances of specific educational systems embedded in their own socio-cultural, political, historical contexts” state Fleer et al. (2004, p. 189). And yet, they assert that there is much to be gained from sharing common concerns across the particularities of national boundaries. Therefore, the challenge for international early childhood researchers and practitioners, from a socio-cultural perspective, would be to establish and maintain a dialectical relationship where researchers, practitioners and policy-makers can increase their dialogue and co-construct common educational goals for children as members of society.

1.3.9. PROFESIONALIZATION IN ECEC

Anning & Edwards (2006, p. 144) point out that in order to develop the new early years professional and to create context for professional development in times of change, it is important to consider that a feature of more recent policy in early childhood education has been to expect practitioners to work collaboratively across professional boundaries and to encourage them to work with the family networks that support children, as well as with children themselves. This way, new forms of practice that promote children's well-being and social inclusion result from these expectations and share the following features:

- a focus on children as whole people i.e. not as specific 'needs';
- the following of the child's trajectory overtime and across services;
- an ability to talk across professional boundaries;
- an understanding of what other practitioners are able to offer the responsive package of protection or care that is built around the child or young person and an acknowledgement of the capacity of service users and their families to help to tailor the services they are receiving;
- an understanding that changing the life trajectories of children involves not only building confidence and skills but also a reconfiguring of the opportunities available to them through systems-wide change.

Anning & Edwards consider that expectations for inter-professional collaboration and working with families and communities have also recently increased (p. 145).

As a way to create contexts for professional development, they highlight that early year's practitioners who work together are required to see the possibilities for informed

responsive action available to them in their settings and are required to use those possibilities. Communication about their learning process is fundamental and leads to a shared responsibility for the generation of their own knowledge base. The practice also proves constant in-action development of a common store of practical knowledge that is itself continuously open to scrutiny. Such examination can only arise in a professional climate that encourages confidence to value openness and collaboration across boundaries of profession and location in a way that the best interests of children can be served (Anning & Edwards, 2006, p. 158).

In the basis of a review of studies on professional development in the US, Maxwell, Field & Clifford (2006) identify that a common definition of professional development is nonexistent. Implicit terms are defined by the operationalized measures of information, but they are not accessible for most readers, as the authors point out. They themselves therefore identified three main components of professional development: education, training, and credentials. Education can be defined as the activities within a formal education system, training can sometimes be referred to as *in-service* or *informal training*, and credentials are considered a third component of professional development, granted typically by organizations other than those which provided the requisite knowledge (pp. 22-23).

Of the three areas of professional development, training is the most problematic, state Maxwell et al.:

Sometimes the term *training* was used to describe in-service or informal professional development opportunities. Other times, *training*

was used in a broad sense that encompassed professional development activities both within and outside the formal education system. (p. 33)

“Without common definitions, the measurement of professional development cannot be consistent” (p. 38). This difficulty represents a problematic situation for practitioners and policy makers at the same time as for researchers, and this can lead to a particular use of terminology by the researcher according to the state or context (p. 39).

The authors refer to other conclusions regarding research issues such as the amount of data gathered in comparison of the data reported reflecting an unbalanced situation; the fact that professional development measures rely on self-report that potentially biases the research base; and the lack of consensus within and across all child care settings that reflect that problems are not restricted to any singular care and education setting (p. 40). Consistency in definitions and in measurement across studies is recommended along with expanded data collection to include the context of professional development activities. The use of hypothesis to drive instrument development, as well as to conduct additional research regarding the impact of professional education of practitioners and its relation to ECEC quality and child outcomes, are also important observations towards a better understanding of each of the components of professional development: education, training and credentials, estimate the authors (pp. 40-42).

As for multi-professional teamwork, the post ‘Every Child Matters’ agenda has shifted from a concern about how distinct agencies and professionals can contribute to integrated service delivery, explain Anning et al. (2010). The current imperative for the joined agenda, in her perspective, is to formalize integration at systemic levels: nationally, regionally and locally. Integration is supposed to be sustained accordingly at governance,

strategic and operational levels. In order to illustrate this system, Anning et al. use the ‘Onion for Integrated Services’ diagram, which has four layers from the outside to the core: governance, strategy, processes and front-line delivery, and a requirement to formalize infrastructures at national, regional and local levels. These layers shelter the core which represents the outcomes for children and young people, parents their families and communities. The main challenge, in her perspective, is how such radical, complex and multi-level systems can uphold cohesion, information exchange and effectiveness. This is definitively a daunting agenda for change in the field of early years professionals’ development asserts Anning et al. (2010, pp. 114-115).

Four domains are part of the Multi-agency Team Checklist enlisted by Anning et al. (2010) that promotes and supports multi-professional practice in children’s services: (1) Structural domain: systems and management, (2) Ideological domain: sharing and redistributing knowledge/skills/beliefs. (3) Participative domain: participation in developing new processes, and (4) Inter-professional domain: learning through role change (pp. 132-135).

The social and cultural context of children remain a core element for practitioners to sensitize and to raise an awareness of, states Burger (2014). In order to meet the needs of young children, practitioners need to be sensitive to variations in children’s prior and current social and cultural experiences, different home languages, and varying community backgrounds (p. 189). Societies and cultures shape and interpret children’s development and behavior in their own ways and as children become members of a given society or culture, they learn to function comfortably within a particular context and respond

meaningfully to its requirements (p. 190). Views of children and human development in early care and education have changed and are changing over time, states Burger (2013):

In sum, main factors impacting on children and their development are economic, demographic, cultural, social and political. By using different methodical approaches, more meticulous attention can be given to historical changes of thought, practice and attitudes relating to young children in early childhood care and education. (p. 192)

For scientific evolution to take place, differing approaches that may compete against each other and thus stimulate paradigm development is needed to make room for conclusions, asserts Burger.

A research approached through arts is addressed by Brankley (2010) under the question of who decides how the arts should be taught and what arts should include in the educational system of Canada. Among the perceptions and experiences of pre-service teachers in performing arts-based education in an inclusive setting, Brankley notes that the value that is placed on art is uniformly low—from board of education policies, to funding, to the practice of what is taught and encouraged by teacher education programs. There is considerable evidence pointing to a hierarchy in the educational system that gives priority to other curriculum areas, including the pressure of large-scale testing, as well as administrative pressures at the school and board levels which prohibit, dissuade, and ultimately create a climate in which the practice and teaching of the arts is challenged (p. 172).

The manner through which pre-service students will accumulate the type of knowledge and experience that will best serve the students in their inclusive classrooms is of great relevance. Given that perspective, Brankley questions firstly whether interactions with community organizations associated with individuals with exceptionalities are needed; secondly what approach fits better to course facilitation and what type of knowledge is needed to prepare pre-service educators; and, thirdly, what role associate teachers perform in mentoring pre-service students in differentiated learning. Some concluding remarks include that the Canadian perception and adoption of inclusion stands in constant motion. And as research and external influences weigh in on its implications and implementation, pre-service teachers need to be equipped to provide the best education possible within this environment (Brankley, 2010, p. 173). The ECEC concept in general is also in motion:

In another 20 years, one certainty is that the project of reconceptualizing early childhood will still be necessary. The only thing stopping this would be if educators were no longer thinkers. (...) we prefer to take a creatively optimistic position and imagine a future where early childhood teachers carry status in society because of their significant contribution to the community. (Grieshaber & McArdle, 2014, p. 97)

In that coming future, early childhood teachers are a diverse workforce with flexible and varied ways of working with young children; they lead pedagogy and research and are recognized by their values, attitudes and expertise. In the same vein, early childhood settings are places of science, arts, adventures in learning and creativity, influencing the

communities and schools around them, enacting a more fair, just and equitable world, avidly state Grieshaber & McArdle.

Soodak (2002) in “Enhancing Professional Empowerment for the Implementation of Inclusive ECEC” mentions the very well-known gap between research and practice in this matter. “Most of the commentary on the research-to-practice gap has focused on improved methods for dissemination so that stakeholders will have research-based information readily accessible” (p. 99). Soodak adds that there has been a lack of professional motivation related to empowerment, so in the future it would be necessary to focus on strategies that enhance self-efficacy, perceived control, vision, energy, and professionals’ persistence “as a means for increasing the likelihood that research-based and promising practices will be put into everyday supports and services for young children and their families” (p. 99).

Within research on the nature of early childhood education, Aubrey et al., (2000) enlists the TTA (Teacher Training Agency) recommendations, in the British context, to be considered for developing teaching as a research-based profession, and encourages the following: improvements in the accessibility of the existing stock of knowledge, scientific investigation and evaluation as well as disciplined enquiry and comparative studies; higher quality and more relevant research which can have an impact on day-to-day practice; and a more active role for teachers in conceiving, implementing, evaluating and disseminating research projects (p. 14).

Certainly, the field of educational research seems to have been dominated by natural science assumptions and methods during this century, but it may be that developmental psychology has been a

greater influence on early childhood education research. During the last twenty years both educational research and developmental psychology have been wrestling with the challenges thrown up by different approaches and models or paradigms of ‘how the world works’ and therefore how to conduct research. (Aubrey et al., 2000, p. 16)

The authors point out the fact that while the OECD report seems to favor greater sharing of knowledge among researchers, practitioners and policy-makers, and that this is to be welcomed, there is also a need to ask to what extent all the parties involved require the same type of information about particular issues or different aspects of findings concerning the issues. For instance, parents and caregivers could also be provided with research briefings, maybe even in another dissemination form and style. “It may be only when parents have access to key research information that they will feel sufficiently confident and knowledgeable to challenge some of the mistaken interpretations of educational practice provided by the press” (p. 17).

In order for researchers to generate debate about what early childhood is and what it means to be a young child in a particular society and what educational services should be provided as a result, according to Aubrey et al., it is necessary to open the debate to a wider audience and make it more accessible. It is also necessary to befriend the press, parents and politicians alike, add the authors.

Further, we need to encourage our teacher and educator colleagues to become involved in research projects, to share in the excitement of exploring, thinking and writing – activities which, certainly in Britain,

are rarely recognised as real work requiring sufficient time to carry out properly (p. 17).

As a summary of the coming agenda, the authors indicate that whilst much remains to be learned about the activity of the young learner from birth to the development of competence in a range of domains, as well as the role that instruction plays in facilitating this process, early years education has a rich knowledge base upon which to draw. If this understanding as it comes at last to the top of the priorities could be systematically applied to inform policy and practice in early years education, then much will have been achieved. This process could even provide a model for the development of educational studies in general and inform research which attempts to investigate learning at a time of rapid economic, social and political change, state the authors (Aubrey et al., 2000, pp. 208-209).

In regard to ECEC inclusion professionals, the Joint Position Statement of the Division for Early Childhood (DEC) and the National Association for the Education of Young Children (NAEYC) (2009) points out that in order to achieve an integrated professional development system, an agreed-upon definition of inclusion is required. This definition should be used by states to promote an integrated system of high-quality professional development to support the inclusion of young children with and without disabilities and their families. To develop a system with these characteristics, strategic planning and commitment is also necessary on the part of families and other key stakeholders across various early childhood sectors: higher education, child care, ECEC programs, public ECEC services, early intervention, health care, mental health, etc.

Shared assumptions about the meaning of inclusion are critical for determining who would benefit from professional development, what

practitioners need to know and be able to do, and how learning opportunities are organized and facilitated as part of an integrated professional development system. (p. 45)

To answer the question of how research can be combined with policy making to fill the gap of research-based decision-making in ECEC, professionalization is addressed by Eberhart, Hahn & Seybel (2017). They state several issues on how research and policy can interact in the future to create more positive experiences for children and ECEC professionals:

What challenges have to be overcome in order to link both fields more closely and make research count in ECEC policy making? The alignment of research questions with policy questions seems to be hindered due to the lack of joint panels in which researchers and policy makers regularly exchange knowledge and ideas. (p. 14)

Among some key factors and challenges of research-informed policy making in ECEC, Eberhart et al. present longitudinal studies examples. It seems that longitudinal studies in ECEC need to achieve a balance between offering new perspectives on a topic and providing information on potential effects of policy measures or pedagogical practices, assert the authors. Additionally, it is important to consider that the complexity of methodology creates certain barriers to collaboration.

Although policy makers have a significant amount of knowledge about an issue in which policy is to be made, they may not always have the time to fully grasp all details of the methodology. On the researcher's

side, it is a great challenge to describe methods and their implications on the findings in a simple, however precise way. (p. 14)

For Eberhart et al., the great challenge in ECEC policy and research of the next decades, nonetheless, will be to bond both fields in a more systematic way so that meaningful research findings are obtainable for policy makers and that these findings find their way into policy decisions (p. 15). Similarly, in the editorial of “In Praise of Early Childhood Educators” Murray (2018) states:

Whilst policymakers have been persuaded that experiences in early childhood have the greatest effect on lifetime outcomes (Heckman 2017), in many countries, governments have yet to invest adequately in the early childhood workforce (OECD 2017). The knowledge, expertise and sensitivity that we must require of our early childhood educators cannot be underestimated if young children’s experiences in early childhood settings are to be optimal. Yet many early childhood educators continue to endure worse pay, lower training levels and poorer status than their counterparts who work with older children (Bertram and Pascal 2016; Mercer 2013). (Murray, 2018, p. 1)

This situation is an injustice, states Murray, and therefore governments may need to address it with urgency if the United Nations early childhood development target is to be achieved by 2030. “Early childhood educators require sophisticated expertise to know if, when and how to intervene to optimize young children’s learning in early childhood settings” (p. 1). These interventions vary and require educators, for example, to bridge with primary carers and other agencies, to develop rich learning environments, to provide

opposite provocations, to engage in dialogue with children, to question appropriately and to co-construct understanding with young children, summarizes Murray. “Equally, the expert early childhood educator knows the wisdom of refraining from intervention at times” (p. 1).

In a study about teachers’ perceptions, attitudes, and beliefs, Mulvihill, Shearerb & Van Horn (2001) expose the ways each of the three features affect the teacher’s behavior. The study investigated center- and home-based child care providers’ perceptions of inclusion-related needs and barriers. It focused on two main aspects: (a) the providers’ participation in disability-related training, and (b) their current experience working with children with disabilities. Among the results they found that participating in training and serving children with disabilities was positively associated with caregivers’ perceptions of needs and barriers, but not with child care providers’ attitudes. These results indicate that program and provider characteristics are related to participation in disability-related training and serving children with disabilities that, in turn, are related to perceptions of needs and barriers. They provide suggestions for further investigation of the mechanisms associated with training and their influence on attitudes, beliefs and practice of parents and special education teachers, as well as child care providers (Mulvihill et al, 2001, p. 197).

In terms of possible training programs, the authors emphasize that the results of the study re-enforce findings from a number of other studies that indicate that individuals who participate in pre-service or in-service training specifically related to serving children with disabilities are more comfortable with and willing to serve these children. Teaching and serving children with disabilities is no longer exclusively the responsibility of the special education teacher or schools and programs designed for children with special needs. Any

person who works with children and families is likely to encounter children with varieties of disabilities. It is imperative that disability-specific training is more widely available and that child care providers in particular have access to such training (p. 212).

The data collected in the study might also give some additional insights into individuals' planning and training regarding the content of training, state Mulvihill et al. "The majority of the respondents expressed little or no concern about interacting with children with disabilities and their families, that is, they expressed few Attitudinal Barriers to inclusion" (p. 212). More barriers related to staff needing specific training in special needs were cited, for instance, needing special equipment and toys, and addressing financial issues. If it possible for training to not address the issues of financing but could, on the other hand, emphasize those skills most likely to enhance teachers' ability to address the needs of a wide range of abilities through appropriate curriculum adjustments and adaptation of equipment and toys, stress the authors. A partnership with disability-related organizations, such as early intervention or special education, and with the child care community must be fostered to successfully merge the best of both worlds into successful inclusive child care programs (Mulvihill et al., 2001, pp. 212-213).

Continuing with the professionals' inclusion issues, in "*the Impact of Trainings on Child Care Providers' and their Attitudes and Perceived Competence Toward Inclusion*" (Baker-Ericzén, Mueggenborg & Shea, 2008), the study refers to an investigation into a comprehensive modularized inclusion training program provided to 1,298 diverse early child care providers including center-based, family home, and license exempt settings. The research focuses on providers' attitudes and perceived competence toward inclusion

in California, in the US. Factors such as the number of trainings attended, and provider characteristics associated with positive changes were also examined.

There is a body of literature that demonstrates child care providers' attitudes and perceived competence are critical to a universal acceptance of inclusion as the standard of care (Guralnick, 2001; Mulvihill et al., 2002; Odom, 2000). This study demonstrated that early child care providers' attitudes toward and perceived competence of inclusion increased at post measurement after specialized training. (Baker-Ericzén et al., 2008, p. 204)

Overall, all of the providers who participated in the trainings significantly changed their attitudes and perceived competence toward inclusion; however, the more training a provider received the larger the gains, according to the study. "Compared to other providers, providers who attended three or more of the topic-specific training sessions displayed the most positive attitudes toward inclusion and demonstrated the greatest perceived competence regarding how to include a child with special needs into their program" (Baker-Ericzén et al., 2008, p. 204).

As part of the implications and future directions mentioned by the authors for this sort of research, the sustainability of the training curricula to continue to be used within communities past their demonstration phase and the initial funding initiative is of primary concern for all training programs. Too often, when external state or federal initiative funding ends, widespread uses of the training curricula also end, stress Baker-Ericzén et al. (2008, p. 206).

In regard to diversity and how ECEC addresses one of the elements of interculturalism, Hill & Nichols (2004, pp.159-172), focus on how constructs of quality literacy learning in schools and centers have been structured under a third lens: the institutional/cultural one. They demonstrate in their research the disparity existing between home and school literacy when educational programs do not consider multiple pathways to be essential

In schools where there is considerable diversity in children's homes, communities and cultures, it is not possible for teachers to predict each child's unique forms of literate competence. Rather, teachers have to become inquirers into the literacies of their children's worlds. In turn, children need to be informants about their participation in social practices of literacy, and the representational resources that they are competent in using. Young children, as demonstrated in the case studies in this chapter, are problem-solvers and very flexible socio-linguists who are able to speak, read, write and view a range of written and spoken language genres at home and at school. (p. 172)

Lastly, teachers themselves live in multiple worlds and have access to an array of literacies. Bringing the world into the classroom also means bringing their own lives in, through which they can show others how to cross the frontiers that divide their classroom from other worlds. Bringing personal, interpersonal and cultural/institutional factors together enables a better understanding of quality provision dynamics. The evident consequence results in the complex and evolving nature of evaluation.

This chapter has provided an extensive review of relevant historical, cultural, and social elements around the dynamic definitions of early childhood and the transformed

conceptions regarding ECEC. Several theoretical and practical perspectives have been addressed to encourage a discussion of the importance of ECEC development worldwide, and the analysis of particular considerations of scientific, economic and political approaches demarcate different tendencies in ECEC aspects, such as quality.

II. Comparative Study

2.1. The Context of Ecuador and Germany

2.1.1. Introduction

For this subchapter an overview of some generalities about both countries is provided. First, Germany is contrasted in general to Ecuador for some context. Then, North Rhine-Westphalia (NRW) is introduced as the specific Federal State (in German: Bundesland) out of the 16 states taken for the comparative study with Ecuador. The purpose of this section is to offer a panorama to which the content of the analysis can be concerned. Then Education in both countries is summarized and depicted.

Geographical, historical, political, administrative, economic, social and cultural features are very important to consider when intending to provide a referential framework despite the brevity of these details. Therefore, and though this context is not an in-depth or extensively framework, it does serve as an outline for further analysis and interpretation of the data collected in both countries which is displayed in subsequent pages.

2.1.2. Geography of Ecuador and Germany

Ecuador is a republic in the northwestern South America, it includes the Galapagos Islands (UNESCO World Heritage Site since 1978) and is bordered by the Pacific Ocean in the west, Colombia in the north and by Peru in the south and south east. It shares maritime borders with Costa Rica. Ecuador straddles part of the Andes Mountains and occupies part of the Amazon basin. Situated on the Equator, from which its name derives, Ecuador is one of the most environmentally diverse countries in the world. The Ecuadoran mainland is divided into three main physical regions: The Costa (coastal region), the Sierra

(highland region), and the Oriente (eastern Amazonian region), the fourth region is known as the Insular, consisting of the 19 islands of the Galapagos.

Germany is a Western European country with more than two millennia of history. Germany (in German: Deutschland), officially called the Federal Republic of Germany, is a sovereign state, bordered to the north by the North Sea, the Baltic Sea and Denmark, to the west by the Netherlands, Belgium, Luxembourg, and France, to the south by Switzerland, and Austria, to the east by the Czech Republic, and Poland. Additionally, the country shares maritime borders with Sweden, and the United Kingdom.

Germany's central and southern regions have forested hills and mountains cut through by the Danube, Main, and Rhine river valleys. In the north, the landscape flattens out to a wide plain that stretches to the North Sea. Between these extremes, Germany is a country of incredible variety. Germany's location at the heart of Europe shares its borders with nine neighbors, more than any other European country. Germany's largest wooded area, its most famous, is in the southwest near the Swiss border. This is the Black Forest, a mountainous region full of pine and fir trees that contains the large Danube river.

2.1.2.1. Maps of Ecuador and Germany



Figure 4. Physical Map of Ecuador and Germany (freeworldmaps.net 2019)

Political Map of Ecuador



Figure 5. Political Map of Ecuador (nationsonline.org, 2018)

Administrative Map Of Ecuador



Figure 6. Administrative Map of Ecuador (nationsonline.org, 2018)

Political Map of Germany



Figure 7. Political Map of Germany (source: nationsonline.org, 2018)

Administrative Map of Germany



Figure 8. Administrative Map of Germany (source: nationsonline.org, 2018)

2.1.3. Brief History

The history of Ecuador begins with the pre-Hispanic ethnic groups until the Inca invasion. It then continues with the Spanish Conquest and the foundations of San Francisco de Quito in 1534 and other villages. The Spanish political-administrative era began and would last until the time of independence of the colony in 1809. The Great Colombian nation (Gran Colombia) dream of Simón Bolívar arose but was later divided in 1830 into what is today called the Republic of Ecuador. The Gran Colombia included the territories of what presently is Venezuela and Colombia. The Republic of Ecuador went through several dictatorial periods until 1978 when Ecuador approved a new constitution and started its democratic era which continues today.

The area that is now Germany was inhabited by Germanic tribes for many centuries. It was part of the Franconian Empire under the rule of Charlemagne, the father of the German monarchy. Much of Germany also became part of the Holy Roman Empire. From 1700 to 1918, the Kingdom of Prussia was established in Germany. In 1914 World War I broke out and Germany lost but in the wake of WWI, it tried to recover. There was a revolution and the monarchy collapsed. Soon after, Adolf Hitler rose to power, he created the Nazi party and became dictator. He started WWII and conquered at first much of Europe including France. Yet, the United States, Britain and the Allies managed to defeat Hitler. After the war, Germany was divided into two countries: East and West. East Germany was a communist state under the control of the Soviet Union, while West Germany was a free market state. The Berlin Wall was built in 1961 in order to prevent people from escaping East Germany to the West. However, with the collapse of the Soviet

Union and communism, the wall was torn down in 1989. On October 3, 1990 East and West Germany were reunited into one decentralized country.











2.1.4. Economic Facts











The Economy of Ecuador and Germany differ considerably, though some similarities are recognizable. GDP values as well as the Human Development Index reveal key features.

Table 6. Economic traits of Ecuador and Germany.

<u>STATISTICS</u>	ECUADOR	GERMANY
<u>GDP</u>	▲ \$104.29 billion (PPP) (2017)	▲ \$4.000 trillion (nominal; 2018) ▲ \$4.356 trillion (PPP; 2018)
GDP rank	63rd (PPP, 2012 est.)	4th (nominal, 2018) 5th (PPP, 2018)
GDP growth	0.1% (2015), -1.6% (2016), 3.0% (2017), 2.2% (2018)	▼ -0.2% (Q3 2018) ▼ 1.5% (2018 tyd.)
GDP per capita	▲ \$6,273 (2017)	▲ \$48,264 (nominal; 2018) ▲ \$52,558 (PPP; 2018)
GDP per capita rank	90th (2018)	<u>16th (2018)</u>
GDP by sector	Agriculture: 6.7% Industry: 32.9% Services: 60.4% (2017 est.)	Agriculture: 0.7% Industry: 30.7% Services: 68.6% (2017 est.)

<u>Inflation (CPI)</u>	▼ 0.4% (2017)	▲ 2% (2018)
Gini coefficient	44.7 (2017)	▼ 29.1 low (2017)
<u>Human Develop. Index</u>	▲ 0.752 very low (2018) (86)	▲ 0.936 very high (2018) (5th)
Labour force	7.6 million (December 2016)	45.9 million (2017 est.)
Labour force by occupation	agriculture: 26.1% industry: 18.4% services: 55.5% (2017 est.)	agriculture: 1.4% industry: 24.2% services: 74.3% (2016)
Unemployment	3.5% (2018)	3.4% (July 2018)
Average gross salary	447.00 USD minimum wage monthly (2019)	<u>€3,880 / \$4,360 monthly (2018)</u>
Average net salary	762.00 USD Average wage monthly (2015)	<u>€2,360 / \$2,652 monthly (2018)</u>
Main industries	petroleum, food processing, textiles, wood products, chemicals	Iron, steel, coal, cement chemicals, machinery, vehicles, machine tools, electronics, automobiles, food and beverages shipbuilding, textiles
Ease-of-doing-business rank	114th (2017)	▼ <u>24th (2019)</u>

<u>EXTERNAL</u>	ECUADOR	• GERMANY
Exports	▲ \$19.3 billion (2017)	▲ \$1.434 trillion (2017 est.)
Export goods	petroleum, <u>bananas</u> , <u>cut flowers</u> , <u>shrimp</u> , <u>cacao</u> , coffee, wood, fish	motor vehicles, machinery, chemicals, computer and electronic products, electrical equipment, pharmaceuticals, metals, transport equipment, foodstuffs, textiles, rubber and plastic products
Main export partners	 <u>United States</u> 31%  <u>Vietnam</u> 7.6%  <u>Chile</u> 6.9%  <u>Panama</u> 4.8%  <u>Russia</u> 4.7% (2017)	 <u>European Union</u> 58%  <u>United States</u> 8.8%  <u>China</u> 6.4%  <u>Switzerland</u> 4.1%  <u>Turkey</u> 1.9% Other 20.8%
Imports	\$19.3 billion (2017)	▲ \$1.135 trillion (2017 est.)
Import goods	industrial materials, fuels and lubricants, nondurable consumer goods	machinery, data processing equipment, vehicles, chemicals, oil and gas, metals, electric equipment, pharmaceuticals, foodstuffs, agricultural products

Main import partners	 <u>United States</u> 19%  <u>China</u> 19%  <u>Colombia</u> 7.8%  <u>Brazil</u> 4.5%  <u>Panama</u> 4.4% (2017)	 <u>European Union</u> 57.6%  <u>China</u> 9.9%  <u>United States</u> 6.2%  <u>Switzerland</u> 4.7%  <u>Russia</u> 2.8% Other 18.8%
<u>FDI</u> stock	▲ \$113.11 billion (December 31, 2012 est.)	▲ \$1.653 trillion (31 Dec. 2017) ▲ Abroad: \$2.298 trillion (31 December 2017 est.)
Gross external debt	▲ \$20.03 billion (December 31, 2012 est.)	\$5.084 trillion (31 March 2017)

The Central Intelligence Agency (CIA) provides extensive information regarding the economic situation of both countries, so does the World Trade Organization and the World Bank Group. In the case of Ecuador, The Observatory of Economic Complexity and the International Labor Organization, as for Germany the Deutsche Bundesbank and the Federal Statistical Office also offer important data. The Gini coefficient statistical measure shows the inequality in the distribution of households per capita.

Exports from Ecuador were the first engine of economic growth from the late 19th century until the Great Depression between 1929 and 1941. Ecuador's income is based on the export of few primary products, mainly cacao and coffee, undermining industrialization

because no alternatives are considered. In the last ten years of the previous government, massive projects were part of the government agenda that intended to shift the national production matrix mainly through the construction of hydroelectric plants and oil refinement plants. This coincided with a great financial boom due to the high prices of oil worldwide. Unfortunately, these initiatives turned into corruption scenarios and are currently being investigated for the loss caused to the state.

The economy of Germany on the other hand, is known as a highly developed social market economy. It has the largest national economy in Europe. The Industrial Revolution in Germany got underway approximately a century later than in England and France, partly because Germany only became a unified country in 1871. The establishment of the German Customs Union in 1834 and the expansion of railway systems contributed to industrial development and political unity. The growth of free trade and of a rail system intensified economic development which opened new markets for local products, increasing the demand for engineers, architects and skilled machinists, and moved investments in coal and iron. Is the largest manufacturing economy in Europe and it is less likely to be affected by the financial downturn, according to the experts, for its great role in the economy in comparison to the US or the UK. Germany conducts applied research with practical industrial values and binds the latest university insights and industry-specific product and process improvements and generates a great deal of knowledge in its own laboratories (asme.org, 2013). It's a world's top location for trade fairs in the world. Part of the G8, G20, OECD and as founding member of the EU and the Eurozone, it benefits from favorable trade conditions. Below in the tables the contrasting situations in both countries reflect the growth or debt within the last five to six years:

Table 7. International Monetary Fund economic indicators per country, Ecuador 2018.

Ecuador						
Year	GDP (in Bil. US\$ PPP)	GDP per capita (in US\$ PPP)	GDP growth (real)	Inflation rate (in Percent)	Unemployment (in Percent)	Government debt (in % of GDP)
2013	▲172.9	▲10,958	▲4.9 %	▲2.7 %	▲4.2 %	▲21.1 %
2014	▲182.6	▲11,394	▲3.8 %	▲3.6 %	▼3.8 %	▲27.1 %
2015	▲184.7	▼11,351	▲0.1 %	▲4.0 %	▲4.8 %	▲33.8 %
2016	▼184.2	▼11,144	▼-1.6 %	▲1.7 %	▲5.2 %	▲42.9 %
2017	▲192.6	▲11,482	▲2.7 %	▲0.4 %	▼4.6 %	▲45.0 %

Table 8. International Monetary Fund economic indicators per country, Germany 2018.

Germany						
Year	GDP (in Bil. US\$ PPP)	GDP per capita (in US\$ PPP)	GDP growth (real)	Inflation rate (in Percent)	Unemployment (in Percent)	Government debt (in % of GDP)
2013	▲2,826.2	▲35,045	▲0.6 %	▲1.6 %	▼5.2 %	▼0.1 %
2014	▲2,938.6	▲36,286	▲2.2 %	▲0.8 %	▼5.0 %	▲0.3 %
2015	▲3,048.9	▲37,323	▲1.5 %	▲0.1 %	▼4.6 %	▲0.6 %
2016	▲3,159.8	▲38,370	▲2.2 %	▲0.4 %	▼4.2 %	▲0.8 %
2017	▲3,277.3	▲39,650	▲2.5 %	▲1.7 %	▼3.8 %	▲1.1 %
2018	▲3,386.0	▲40,852	▲1.5 %	▲1.9 %	▼3.4 %	▲1.7 %

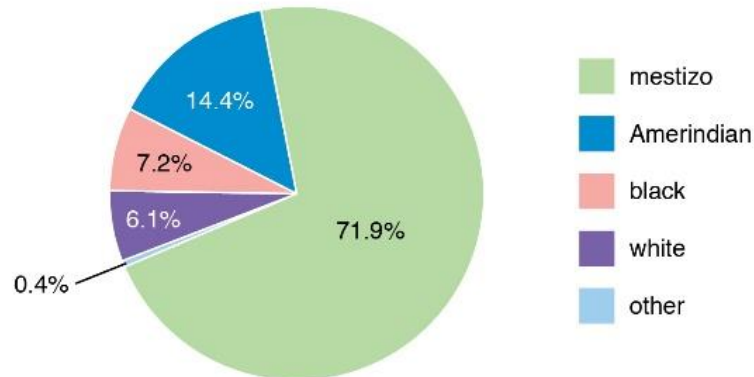
2.1.5. Demographics and Culture

Ecuador has an estimated population of 17.26 million for 2019 and ranks 70th in the world.

The last official census recording the population of Ecuador occurred in 2010 and showed there were 14,483,499 people living in the country. It has a density of 61 people per square

kilometer (153/square mile), ranking 151st in the world. Self-identification of its habitants correspond to the categories: Mestizos 71,9%, Indigenous 7%, Montubios 7,4%, Afro-Descendants 7,2%, White 6,1% and Other 0,4%.

Ethnic composition (2010)



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Figure 9. Ethnic self-identification of Ecuadorian's Population (Census 2010).

Ecuador has a very ethnically diverse population. On the last census the ethnic composition included: Mestizos (of mixed ancestry), Montubios (Mestizos of the Coast), Afro-Ecuadorians, Indigenous, White and other. Most of the ethnic groups of Ecuador descend from the Spanish colonists and South American Indians, as the mixture of these two groups created the Mestizo category. Afro-Ecuadorians are descendants of black slaves who arrived in the country to work on plantations in the 16th century. Until the 1950's, the geography of ethnicity in Ecuador remained very defined until a jump in migration mostly of indigenous people into the cities. Nevertheless, 14 indigenous nationalities are recognized by the state.

Most people in Ecuador live in the central regions, the Andes mountains or along the coast of the Pacific Ocean. Only 3% of the total population lives in the tropical forest east of the mountains, which remains very sparsely populated. The largest concentration of Ecuadorians lives in the two largest cities: Guayaquil with a population of 3.6 million and the capital city of Quito with a population of 2.5 million, according to data provided by the National Institute of Statistics and Census (INEC, 2018). Ecuador also receives a great number of refugees. The United Nations High Commissioner for Refugees (UNHCR, in Spanish ACNUR), support the state in protecting the largest refugee population in Latin America. 95% of this population are people fleeing from the internal armed conflict in neighboring Colombia.

Germany is the most populous country in the European Union. Despite a drop in the country's growth rate, its 2019 population is now estimated at 82.43 million, which makes Germany the 17th most populous country in the world. It's also the largest country in the European Union. Germany has a population density of about 230/square kilometer (583/square mile), which ranks 58th in the world.

When East Germany and West Germany were reunited in 1990, the population of East Germany was around 16.1 million people. Although living standards have improved dramatically in the East over the past 20 years, it still lags in economic development, and as a result, many people head west in search of better job opportunities. Despite its large population, Germany has relatively few large cities, and only four have a population over 1 million: Berlin, Hamburg, Munich and Cologne. Still, these cities are much larger when the metropolitan area is considered, according to the website World Population Review (2019).

According to World Population Prospects of the UN (2019), Ecuador has a net increase of 1 person every 1 minute while Germany does every 2 minutes. Both countries share a Net increase of 1 person every 2 minutes. Today almost one in every ten Germans comes from a foreign country, which is more than at any other time in history. The largest minority is Turkish, who started coming in the 1950s to work mainly in the mining sector. Some of both countries' general and political features are presented below:

Ecuador and Germany Population Clock

Table 9. Population estimates based on interpolation of World Population Prospects data.

	Ecuador	Germany
Population (June 2019)	17,369,180	83,511,981
Last UN Estimate (July 1, 2019)	17,373,662	83,517,045
Births Per Day	920	2,136
Deaths Per Day	241	2,562
Net Migrations Per Day	68	1,270
Net Change Per Day	747	844
Population Change Since January 1st	130,725	147,700

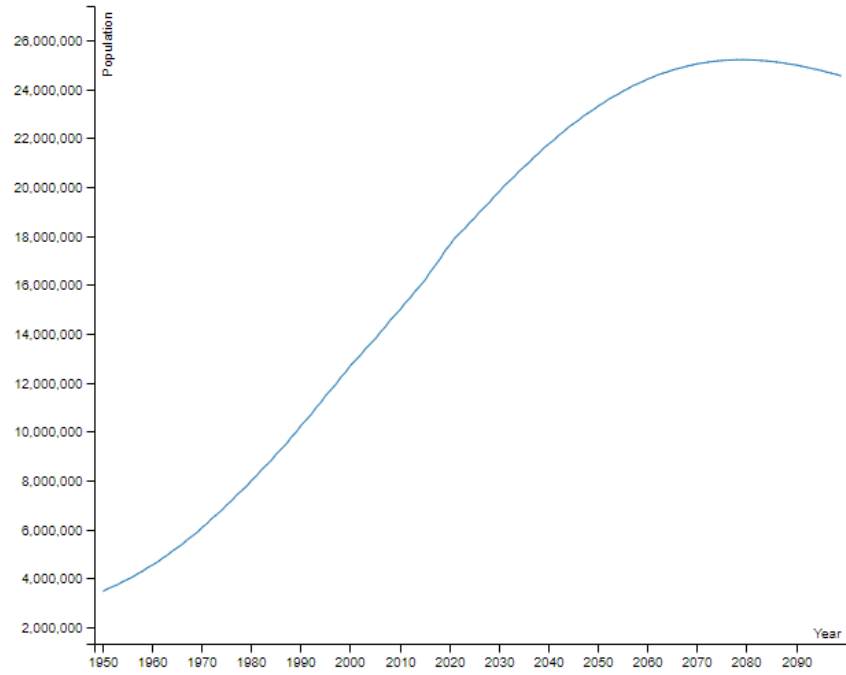


Figure 10. Ecuador's Population Growth (World Population Prospect, 2019)

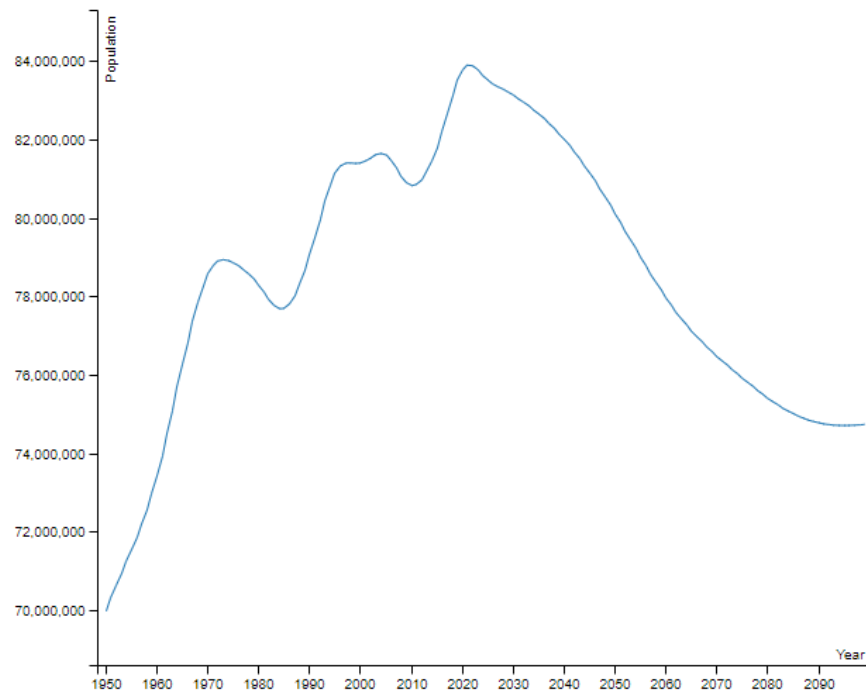
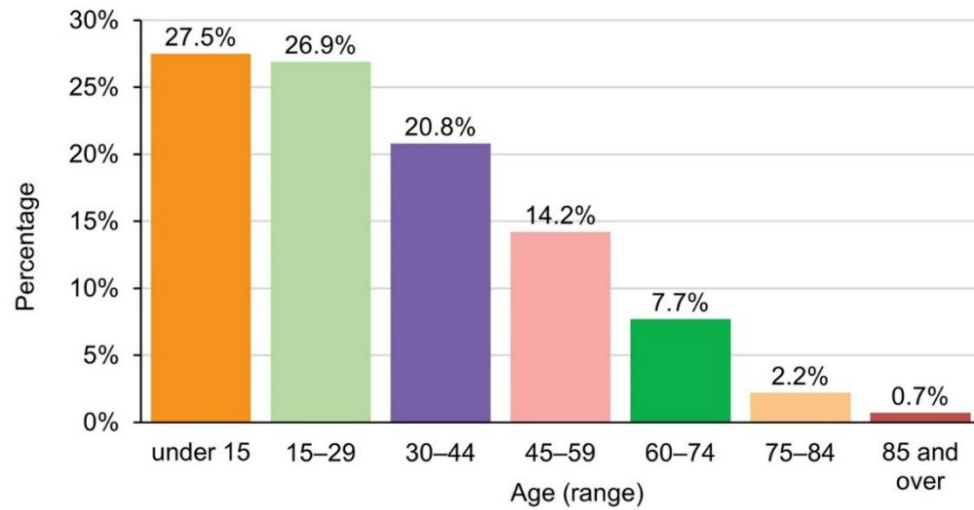


Figure 11. Germany's Population Growth (World Population Prospect, 2019)

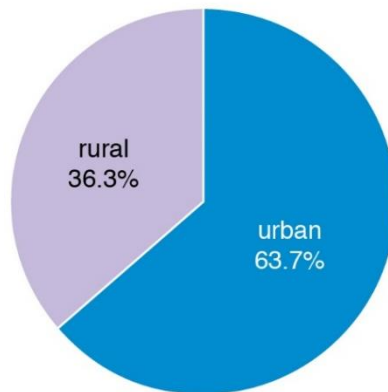
Ecuador age breakdown (2016)



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Figure 12. Ecuador Age Breakdown (Encyclopaedia Britannica, 2016)

Urban-rural (2015)



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Figure 13. Ecuador Urban and Rural Population (Encyclopaedia Britannica, 2016)

Table 10. Comparative general information about Ecuador and Germany.

<u>Trait</u>	Ecuador	Germany
Flag		
Area	283,561 km ²	357,022 km ²
Provinces / States	24 Provinces	16 Federal States
Capital	Quito	Berlin
Density	59/ km ²	227/ km ²
Language(s)	Spanish (official) Kichwa and Shuar official intercultural Languages	German (official) (Turkish: immigrant most spoken Language by 1.8%)
Life expectancy	76,6 (2018)	81,2 (2018)
Currency	USD (since 2000)	EURO (since 2002)
Minimum Wage	460 USD per Month	1.557,00 EUR per Month
Political System	Sovereign State Representative Democratic Presidential Regime	Sovereign State Federal Parliamentary Regime
Government Type	Republic, Constitutional	Republic, Constitutional
State Branches	5	3
President/Chancellor	Lenin Moreno	Angela Merkel
HR Ratifications	9	11
Constitution	2008	1949

2.1.6. Politics and Government

Ecuador is a constitutional state of rights and justice, social, democratic, sovereign, independent, unitary, intercultural, pluri-national and secular. It is organized in the form of a republic and governs in a decentralized manner. The country is governed as a democratic presidential republic and is one of the seventeen most megadiverse countries in the world, as it is home to many endemic plants and animals, including those of the Galápagos Islands. Ecuador's newest constitution of 2008 is the first internationally to feature enforceable Rights of Nature, or ecosystem rights. Its state branches are: Executive, Legislative, Judicial, Electoral, and the fifth recent added is the Transparency and Social Control Function, which is very polemic.

Germany is a sovereign state and a federal parliamentary republic. Considered a great power with a strong economy, it has the fourth-largest economy in the world with a very high standard of living, at the core of which are social security and a universal health care system, as well as good environmental protection policies, and tuition-free university education. Germany's state branches are the Executive, Legislative and Judicial, as in most Western countries.

First article of Ecuadorian Constitution (2008)

Article 1. Fundamental Principles

Ecuador is a constitutional state of rights and justice, a social, democratic, sovereign, independent, unitary, intercultural, multinational and secular state. It is organized as a republic and is governed using a decentralized approach. Sovereignty lies with the people, whose will is the basis of all authority, and it is

exercised through public bodies using direct participatory forms of government as provided for by the Constitution. Nonrenewable natural resources of the state's territory belong to its inalienable and absolute assets, which are not subject to a statute of limitations.

First article of German Constitution (1949)

Article 1. Human dignity – Human rights – Legally binding force of basic rights

(1) Human dignity shall be inviolable. To respect and protect it shall be the duty of all state authority. (2) The German people therefore acknowledge inviolable and inalienable human rights as the basis of every community, of peace and of justice in the world. (3) The following basic rights shall bind the legislature, the executive and the judiciary as directly applicable law.

2.1.7. Human Rights

Both countries have ratified most HR treaties as the Office of the High Commissioner for Human Rights (OHCHR) states. Yet Ecuador faces chronic HR challenges, including poor prison conditions, laws that give authorities power to limit free speech and judicial independence, and broad restrictions on women's and girls' access to reproductive health care.

The respect of human rights is protected in Germany in the Basic Law. Germany is also committed to protecting people worldwide from violations of their rights and basic freedom. Germany is one of the most active countries on the European Council, leading the protection and promotion of HR, the rule of law, and democracy throughout Europe.

Table 11. Ratification Status for Ecuador (OHCHR. Org, 2019)

Ratification Status for Ecuador				
<u>COUNTRY</u>	<u>Treaty Description</u>	<u>Treaty Name</u>	<u>Signature Date</u>	<u>Ratification Date, Accession(a), Succession(d) Date</u>
Ecuador	Convention against Torture and Other Cruel Inhuman or Degrading Treatment or Punishment	CAT	04 Feb 1985	30 Mar 1988
Ecuador	Optional Protocol of the Convention against Torture	CAT-OP	24 May 2007	20 Jul 2010
Ecuador	International Covenant on Civil and Political Rights	CCPR	04 Apr 1968	06 Mar 1969
Ecuador	Second Optional Protocol to the International Covenant on Civil and Political Rights aiming to the abolition of the death penalty	CCPR-OP2-DP		23 Feb 1993 (a)
Ecuador	Convention for the Protection of All Persons from Enforced Disappearance	CED	24 May 2007	20 Oct 2009
Ecuador	Convention on the Elimination of All Forms of Discrimination against Women	CEDAW	17 Jul 1980	09 Nov 1981
Ecuador	International Convention on the Elimination of All Forms of Racial Discrimination	CERD		22 Sep 1966 (a)
Ecuador	International Covenant on Economic, Social and Cultural Rights	CESCR	29 Sep 1967	06 Mar 1969
Ecuador	International Convention on the Protection of the Rights of All Migrant Workers and Members of Their Families	CMW		05 Feb 2002 (a)
Ecuador	Convention on the Rights of the Child	CRC	26 Jan 1990	23 Mar 1990
Ecuador	Optional Protocol to the Convention on the Rights of the Child on the involvement of children in armed conflict	CRC-OP-AC	06 Sep 2000	07 Jun 2004
Ecuador	Optional Protocol to the Convention on the Rights of the Child on the sale of children	CRC-OP-SC	06 Sep 2000	30 Jan 2004

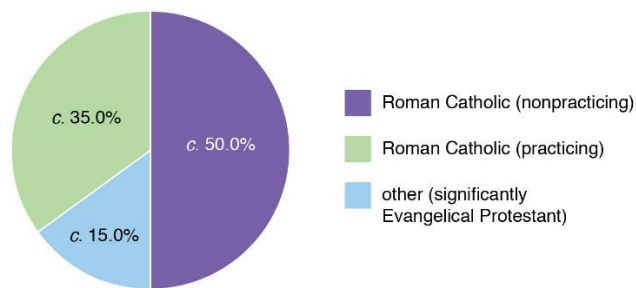
Table 12. Ratification Status for Germany (OHCHR. Org, 2019)

Ratification Status for Germany				
<u>COUNTRY</u>	<u>Treaty Description</u>	<u>Treaty Name</u>	<u>Signature Date</u>	<u>Ratification Date, Accession(a), Succession(d) Date</u>
Germany	Convention against Torture and Other Cruel Inhuman or Degrading Treatment or Punishment	CAT	13 Oct 1986	01 Oct 1990
Germany	Optional Protocol of the Convention against Torture	CAT-OP	20 Sep 2006	04 Dec 2008
Germany	International Covenant on Civil and Political Rights	CCPR	09 Oct 1968	17 Dec 1973
Germany	Second Optional Protocol to the International Covenant on Civil and Political Rights aiming to the abolition of the death penalty	CCPR-OP2-DP	13 Feb 1990	18 Aug 1992
Germany	Convention for the Protection of All Persons from Enforced Disappearance	CED	26 Sep 2007	24 Sep 2009
Germany	Convention on the Elimination of All Forms of Discrimination against Women	CEDAW	17 Jul 1980	10 Jul 1985
Germany	International Convention on the Elimination of All Forms of Racial Discrimination	CERD	10 Feb 1967	16 May 1969
Germany	International Covenant on Economic, Social and Cultural Rights	CESCR	09 Oct 1968	17 Dec 1973
Germany	International Convention on the Protection of the Rights	CMW		

2.1.8. Religion

With regard to religious affiliation, data show that 91.95% of the population in Ecuador claim to have a religion, of which 80.4% belong to the Catholic religion, 11.3% to the Evangelical religion, 1.29% to Jehovah's Witnesses and the remaining 6.96% to other religions (Census 2010).

Religious affiliation (2005)



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Figure 14. Religion in Ecuador (Census 2010).

The majority of Germans are Christian, either Roman Catholic (29.9%) or Protestant (29.8%), although 1.3% of the population are also Orthodox Christians. Islam is the second largest religion in Germany, with an estimated 6.1% of the population according to a 2017 Pew Research Survey. Germany has the second largest Muslim population in Europe, at nearly 5 million, and is expected to grow significantly in the coming decades. Non-believers make up 34% of the population, the greatest group. Atheists and agnostics are far more in number in Eastern Germany than in Western Germany, largely because of the Communist East German state's policy of discouraging religious belief.

2.1.9. NRW

North Rhine-Westphalia is located in Western Germany, covering an area of 34,084 square kilometers (13,160 sq mi). With a population of 17.9 million, similar to the Ecuadorian one with approximately 17.3 million, it is the most populous state in Germany. It is also the most densely populated German state apart from the city-states of Berlin, Bremen, and Hamburg, and the fourth-largest by area. Düsseldorf is the state capital and Cologne is the largest city. North Rhine-Westphalia features four of Germany's 10 largest cities: Düsseldorf, Cologne, Dortmund, and Essen, and the Rhine-Ruhr metropolitan area, the largest in Germany and the third-largest on the European continent. According to the Country Operation IT Statistics and Services, 2017 (Landesbetrieb IT.NRW, Statistik und IT-Dienstleistungen), NRW has density of 525,1/km² compared to 59/ km² in Ecuador.

Average age years is 44.0, a 62, 4% are persons between 18-64 years old. 16,7 are younger than 17 and 20,9 % are older than 65. The chart regarding citizenship and country of birth in NRW depict the confluence of several nationalities as well as cultures. Religion is also shown in the statistical study.

Below, the graphics depict further demographic information:

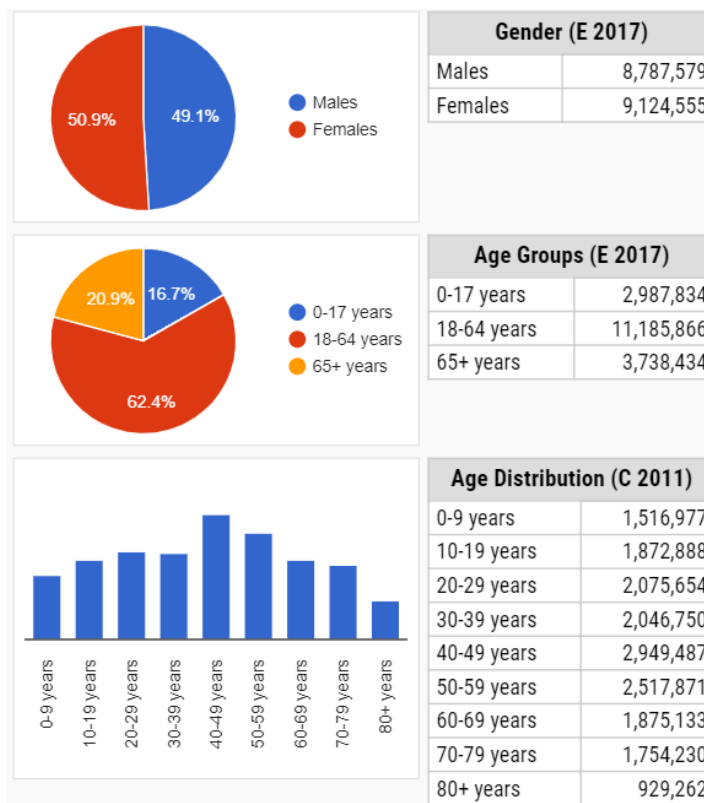


Figure 15. Demographic description by State, until December 31st, 2018 (a). (Statistisches Bundesamt Deutschland, Statistical Offices of the German States, 2019).

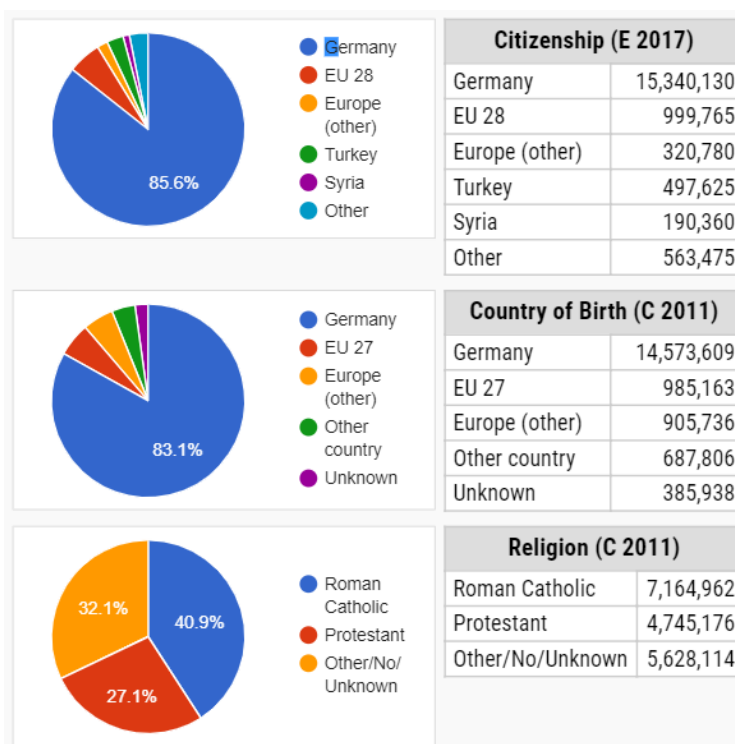


Figure 16. Demographic description by State, until December 31st, 2018 (b). (Statistisches Bundesamt Deutschland, Statistical Offices of the German States, 2019).

2.1.10. Education in Ecuador

The Ecuadorian Constitution requires that all children attend school until they achieve a “basic level of education,” which is estimated at nine school years. It starts at the age of 5 with the first General Basic Education (EGB) year and from this age is compulsory.

Historically, the Ecuadorian education system has maintained unequal and differentiated development because of inequities and ineffective coverage of public services in the territory. In recent times, there have been efforts to reverse this situation though not to a sufficient degree. Between the significant advances of recent years can be mentioned: an increase in coverage, free public education, impulse to inclusion, growth in enrolment rates and an increase in the financing, among others, as the National Secretary for Development Planning states (SENPLADES, 2017).

The Constitution establishes a framework of rights where the education is defined as a right of people throughout their lives. Education is an inescapable and inexcusable duty of the state, that must be prioritized in both public policy definitions and in state investment (National Constituent Assembly, 2008). It further established that the state must guarantee without discrimination the enjoyment of the right to education (art. 3) by promoting universal access, permanence, mobility and egress without discrimination. Discrimination and compulsory education at the initial, basic and secondary levels, and Baccalaureate (diploma) (art. 28). In addition, it was stipulated that education must focus on the human being and its holistic development within the framework of the respect for human rights, the environment and democracy.

Therefore, its character is defined as participatory, obligatory, intercultural, democratic, inclusive, diverse and of high quality. It must promote equity of gender, justice, solidarity and peace; stimulating the sense of the critical, art and physical culture, individual and community initiative, and the development of skills and abilities to create and work (art. 27), recognizing and respecting the rights of communities, and the nationalities to a bilingual intercultural education, as remarked by the National Institute of Educative Assessment (Instituto Nacional de Evaluación Educativa, INEVAL 2018, p. 9).

The Constitution also established the need for the enactment of the Organic Law on Intercultural Education (Ley Orgánica de Educación Intercultural, LOEI), as a norm for the implementation of constitutional guidelines in education. In the LOEI, the responsibilities of the actors in the education system were delineated. The National Education System (Sistema Nacional de Educación, SNE), whose purpose is the development of individual and collective capacities and potentialities to enable the learning, generation and use of knowledge, skills, arts and culture (art. 343).

The SNE comprises all the institutions, programs, the resources and actors in the educational process, also in the development of those actions at the levels of Early Childhood Education and Care or Initial Education (Educación Inicial, EI), General Basic Education (Educación General Básica, EGB) and Unified General Baccalaureate or General High School (Bachillerato General Unificado, BGU) (art. 344).

The network of public education has been greatly expanded to promote the goal of universal literacy. Primary education is free and compulsory for six years beginning at age six. Ecuador has made progress in making education available to disadvantaged classes and ethnic groups as well as to women. Religious and non-denominational private schools

also play a significant role. However, population growth and limited funding have placed great strains on the educational system. Efforts are under way to adapt the curriculum to Ecuador's cultural diversity, further education and training is required.

Secondary education varies from seriously overcrowded public institutions to elite private institutions emphasizing bilingualism in English, French, or German. Universities in Ecuador are categorized under quality criteria but still concern the fact that during the last years political turmoil affected its development. Higher Education institutes are similar to colleges and offer a limited and shorter technical training. Public institutes and universities often also suffer from uncertain funding. Many Ecuadorians seek training abroad, especially in technical fields and in business; For PhD aspirants the offer is almost non-existent, candidates end up paying high costs for their studies or not returning from abroad after completing a degree. Scholarships are available but limited.

Primary and Secondary

Since 2006, Ecuador has devoted an increasing percentage of the GDP to education. Many things have changed in the last 10 years in general in Ecuador, but especially in education, many decisions were made and have already been undone in less than 10 years. Intercultural Education for instance went through several changes that diminished its value but is slowly recovering. Anecdotally, there now appears to be competition to enroll children in publicly funded schools and high schools. Great differences are also found among regions in Ecuador for they face different realities. Students on the coast remain as the most left behind followed by students in the Amazon rainforest region. The situation in the border territory in the north of Ecuador represents a challenge for education to take place due to the remaining armed conflict of Colombia and its effects. Here, some data is

presented about school attendance by ethnicity in General Basic Education (EGB) and General High School (BGU) according to the INEVAL (2018, p. 57):

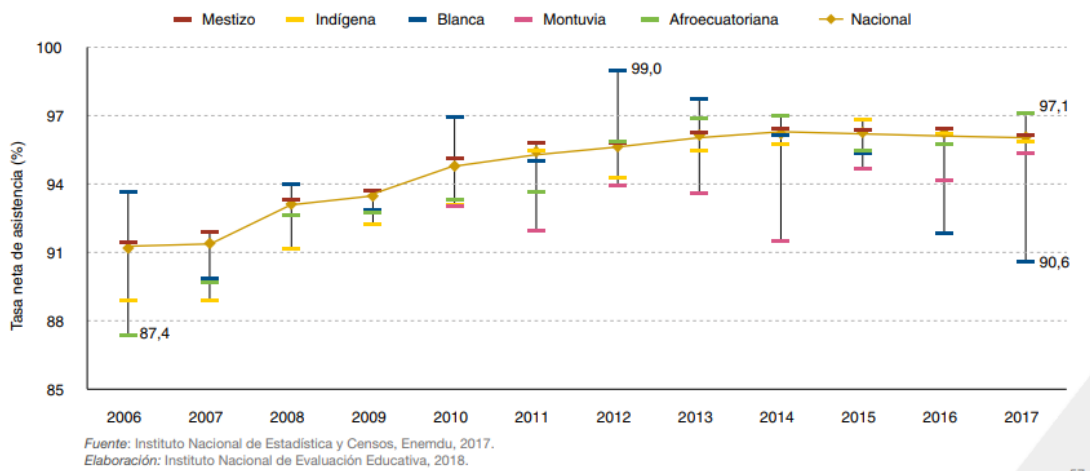


Figure 17. Net attendance rate in EGB by ethnic self-identification 2006-2017.

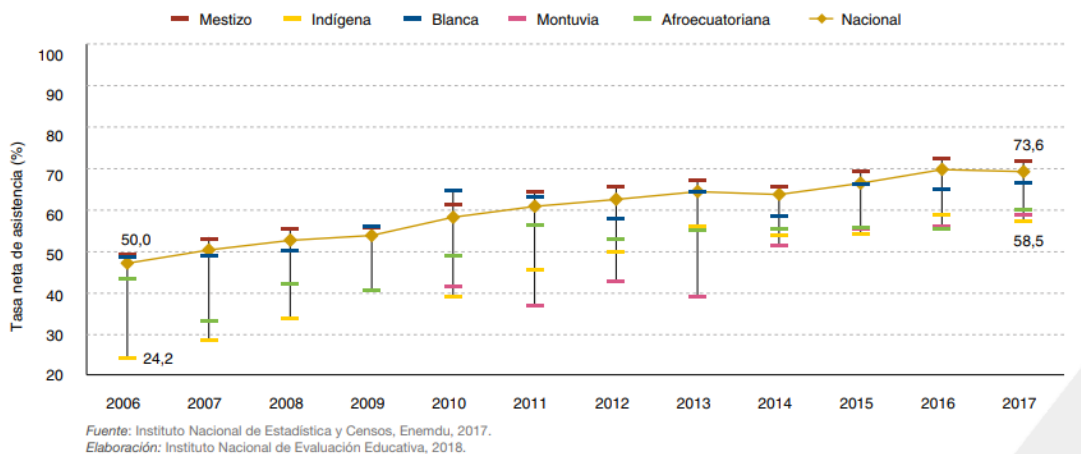


Figure 18. Net attendance rate in BGU by ethnic self-identification 2006-2017.

According to the Ministry of Education Information System (SIME, 2015), in 1996, the net primary enrollment rate was 96.9 percent, and 71.8 percent of children stayed in school until the fifth grade. Primary school attendance rates were unavailable for Ecuador as of

2001. Nationally, the net attendance rate in BGU increased from 91.2% in 2006 to 96.1% in 2017, representing an increase of 5.3 percentage points. On the other hand, the net attendance rate in BGU in rural areas for 2017 was 61.8%, showing an increase of 97.5 percentage points since 2006, the most representative variation among the areas (INEVAL 2018, p. 54). This figure reflects the net rate of attendance in urban and rural areas in Ecuador in the first basic school years (EBG) and in the secondary years stage (BGU):

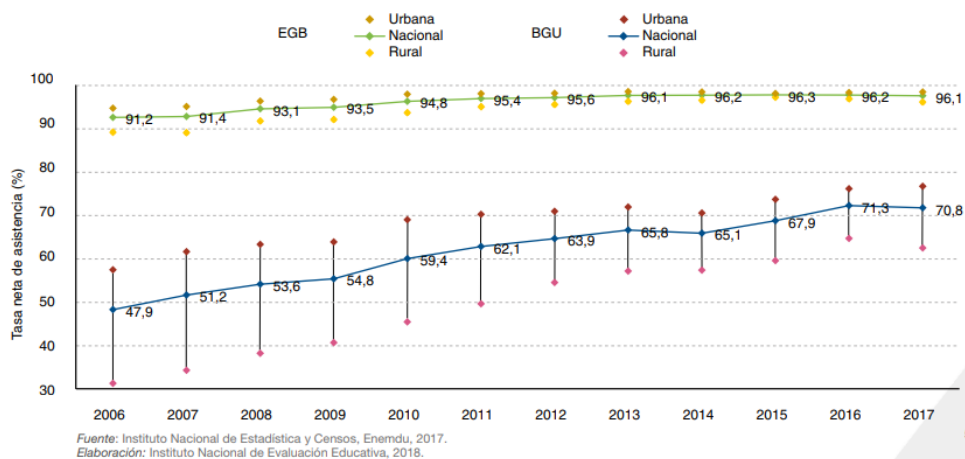


Figure 19. Net attendance rate GBS and BGU by area 2006-2017 (INEVAL 2018, p. 55)

While enrollment rates indicate a level of commitment to education, they do not always reflect children's participation in school. The cost of primary and secondary education is assumed by the government, but families often face significant additional expenses such as fees and transportation costs. In 2000, government spending on education declined, both in real terms and as a proportion of GDP. By 2012, GDP spending had gone up from 2.6% to 5.2%.

According to the Ministry of Education Information System Ecuador (SIME), during the 1998-1999 school year, almost 235,000 students were enrolled in institutions of higher

education, or approximately 14% of the population between 18–24 years old. Approximately 80% attend public universities while the other 20% attend private universities. The Central University of Ecuador (public), National Polytechnic School (public) and the Universidad San Francisco de Quito (private) account for more than 60% of enrollments. The graduation rate at public universities is rarely more than 15%. During 2019 the rate of students in ages around 18 scored a historical peak provoking a demand with no precedents in the Ecuadorian Higher Education System. The rate of matriculation varies depending on the Gross (Bruto) or Net (Neto) category.

Literacy

The literacy rate in Ecuador from 2007 to 2016 is depicted in the resulting statistics. The literacy rate measures the percentage of people aged 15 and above who can read and write. It varies depending on the area where it was measured: rural or urban. In 2016, Ecuador's literacy rate was around 94.3 percent: Male literacy 94% and Female 93%. INEVAL states that for 2017 Ecuador literacy rate was 94.1%.

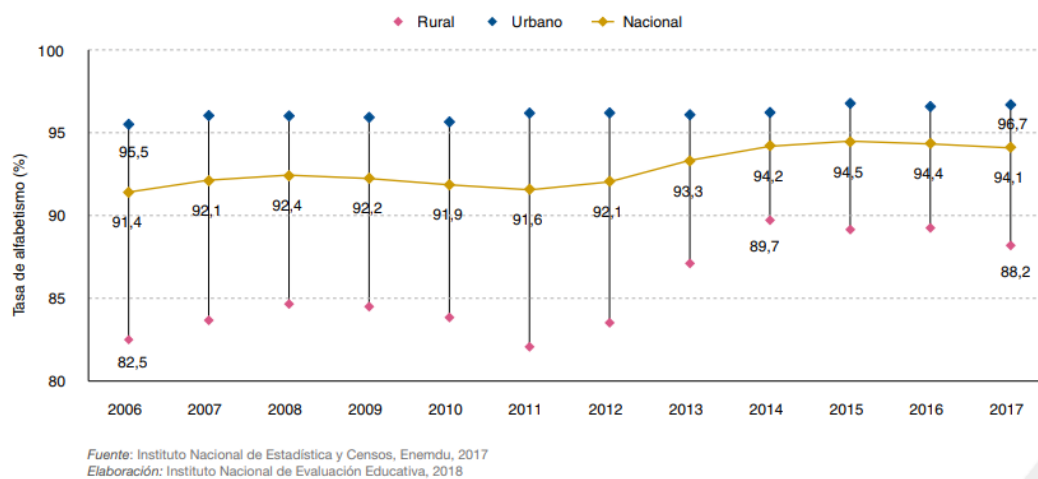


Figure 20. Literacy by area in Ecuador 2006-2017 (INEVAL, 2018, p. 35)

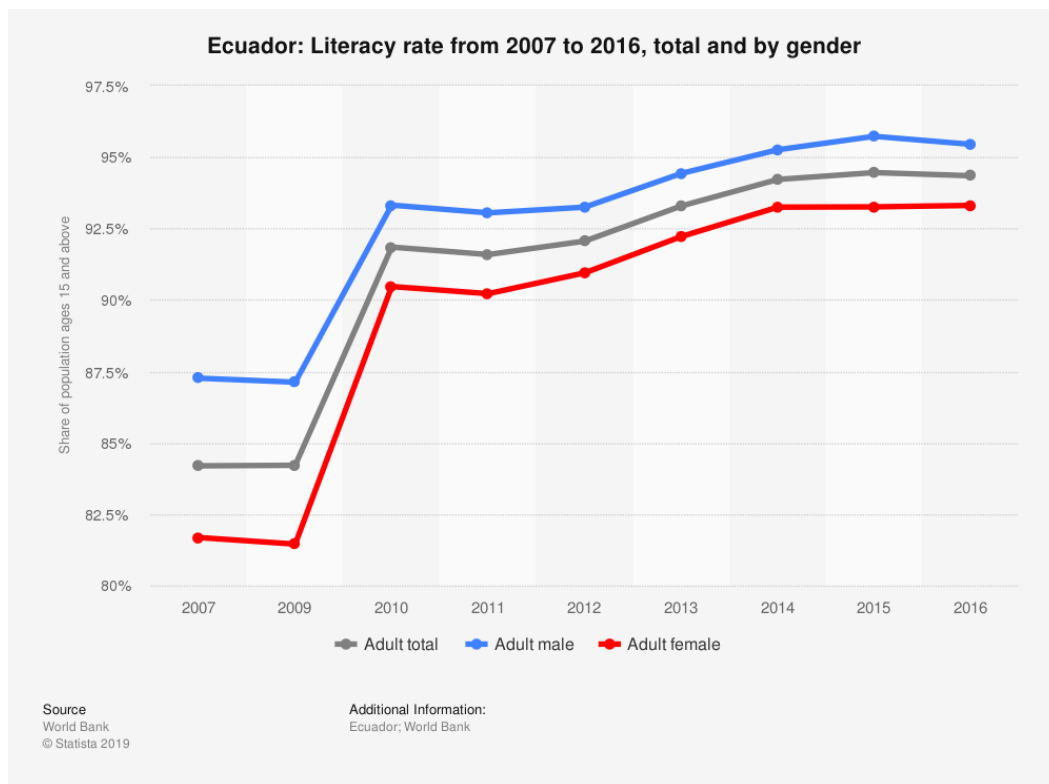


Figure 21. Literacy rate in Ecuador from 2007 to 2016 by gender. (World Bank, 2019)

2.1.10.1. ECEC in Ecuador

Early Childhood Education 1 and 2 (Educación Inicial 1 y 2) are levels of non-schooled education and the entry to this level in Ecuador is voluntary. Children who turn three (3) years old or four (4) years old, respectively, before the first school day, will be enrolled in Initial 1 or 2. It was determined that from 2013, the two levels of initial education are not compulsory, emphasizing that only 5-year-olds will be required to enter the First General Basic Education Grade (1^{ro} EGB). In Ecuador several public ECEC programs and services are offered and, in several modalities, to aim the purpose of child development of children from 0 to 5.

Child development Services: CIBV – CDI – CNH

According to a Valeria Heredia's newspaper publication (2018), the attention to children from 0 to 3 years in Ecuador is still not universal. The Child Development Centers- (Centros de Desarrollo Infantil, CDIs), originally named Centros Infantiles del Buen Vivir (CIBVs) in the previous government offer health controls, food and leisure activities at the 2,016-day units, according to national data from the Ministry of Economic and Social Inclusion (MIES). Until the beginning of 2018, a sum of 88,783 children between the ages of 1 and 3 had been accommodated in these centers. And under the Growing Up with Our Children (Creciendo con Nuestros Hijos CNH) program, a home-visit program, another 199,174 children aged 0 to 3 years old were attending. In comparison with the 400,353 children (approximate figure) in a situation of poverty and extreme poverty, Heredia observes that the coverage is 72%, considering the population projection of the INEC and the MIES information system. According to Manuel Martínez of the Children's Pact (Pacto por la Niñez), there are still gaps in early childhood that have not been filled in recent years, which is not the case with basic education, where there is already talk of universalization. In 2012, child development was declared a priority and compulsory public policy. A year later, the first CIBV was inaugurated in Quito. These centers now called CDIs work under a direct administration of the MIES, but also with foundations or sectional governments, by agreement. The country has been implementing programs for the first few years of life for decades, points out Heredia.

CDIs serve four of the five meals a healthy child needs. That is, breakfast, lunch and two snacks. In spite of this, the MIES still cannot speak of zero malnutrition in these centers and child under-nourish remains as an important problem to address in Ecuador. In

October 2017, the last medical check-up was carried out and the figures revealed that 20.1% of children were chronically malnourished or short for their age. When comparing with national data, it is concluded that chronic malnutrition in these centers is lower than that reflected in the Survey of Living Conditions - carried out by INEC - which reached 23.9% of children under 3 years of age as the publication states. In the CDI La Planada, north of Quito, 16% of children suffer from malnutrition. They are 4 centimeters shorter than the average height. In CDIs in rural areas, malnutrition is as high as 40%. Cotopaxi, Chimborazo, Bolívar (Sierra Centro) and Santa Elena (Costa) are affected by this disease, according to Lucía van Isschot, head of the CDI Services Directorate.

In April 2019 the MIES established the approval and issuance of the Technical Standard Mission Tenderness Modality Child Development Centers CDI. The norm establishes the parameters, scope and purpose of the child development service. Therefore, the current norm states two forms of ECEC provision for children under 5: CIBV and CDI (Good Living Child Center and Child Development Center).

CIBV and CDI ECEC Modality

The Children's Centers of Good Living - CIBV- are services of attention executed by the MIES, whether directly administered or through agreements, for children from 12 to 36 months of age, include health actions in the following areas healthy eating and education, in co-responsibility with the family and the community and in intersectoral articulation, from the approach of intercultural and intergenerational. In a CIBV, the minimum coverage is 40 children; they operate throughout the year, with a break of 15 days in the periods of school vacations corresponding to the Sierra and Coast education cycles, in coordination with the Sub-secretary of Integral Child Development.

The Child Development Centers - CDIs - are services of attention executed by various types of organizations, both private and public, which have their own funding, are not economically dependent on the MIES and care for children from 45 days to 36 months of age. Both the CIBVs and the CDIs, are conceived as institutions aimed at attending to and promoting child development, with the support of qualified professionals who guide the development of carry out comprehensive educational processes.

With regard to attention to diversity, the institutionalized services of Integral Child Development will serve children with mild or moderate disabilities, prior to an assessment and report by an authorized entity, that guarantee a degree of autonomy.

Target Population: The CIBVs, serve girls and boys from 12 to 36 months of age, priority is given to children living in conditions of poverty and/or those who benefit from the Human Development Bond Subsidy based on in conditions of poverty, extreme poverty and/or vulnerability. The Child Development Centers serve children from 45 years of age days to 36 months of age.

CNH ECEC Modality

Technical standards regulate and guide the provision of child and family care services through the "Growing up with Our Children (CNH)" modality. This is supported by family counselling for comprehensive protection and is a good start in the life of children in their first three years of life, and for pregnant mothers (MIES, 2018). This technical instrument is compulsory for public and private sector care units in the national territory, public institutions, the state, society and the family; and in accordance with the provisions of the

current Constitution, the National Development Plan, and other applicable national and international standards to that effect.

CNH is a modality of integral attention to girls and boys, mothers and children, families from gestation to three years of age. It promotes full compliance with the achievements of these periods, through the enjoyment of all prioritized attentions that are required; it is executed with the direct mediation of the family, through family counselling strategies for comprehensive protection, family and community participation, and intersectoral coordination actions. It develops its action plans considering good practices, the knowledge and values of families and communities regarding the requirements for the upbringing and care of boys, and pregnant girls and women. The modality takes into account the diversity of peoples and nationalities, for which the concertation processes are carried out to consider the conditions and circumstances of families and communities, respecting and valuing their cultural practices.

It aims to promote the integral protection of girls, boys, pregnant women and families for the full exercise of rights and responsibilities; from gestation to three years of age, through family counseling in order to share a package of services, comprehensive care that allows a good start in life and its realization by means of a suitable upbringing. It is aimed at girls and boys from gestation until the age of three and families in conditions of poverty, extreme poverty and/or vulnerability.

To summarize, the table below shows data of 2006 regarding the enrolment distribution in Latin American countries provided by the Informatic System of Education Tendencies in Latin America (Sistema de Información de tendencias Educativas en América Latina, SITEAL, 2019) in contrast to the European Union, presented later.

Table 13. Enrolment distribution by level and sector in Latin America (SITEAL, 2019).

CUADRO 1 Distribución de la matrícula por nivel y sector del establecimiento. Áreas urbanas, América Latina (12 países), 2006.										
País	Nivel inicial		Nivel primario		Nivel secundario		Subtotal básica		Nivel sup./univ.	
	Público	Privado	Público	Privado	Público	Privado	Público	Privado	Público	Privado
Argentina	67.0	33.0	75.0	25.0	77.1	22.9	76.0	24.0	77.2	22.8
Bolivia	82.7	17.3	86.3	13.7	84.8	15.2	85.6	14.4	64.8	35.2
Brasil	**	**	85.7	14.3	84.5	15.5	84.9	15.1	25.8	74.2
Colombia	62.3	37.7	74.1	25.9	71.4	28.6	72.7	27.3	34.9	65.1
Chile	51.3	48.7	47.3	52.7	48.1	51.9	47.8	52.2	0.0	100.0
Ecuador	61.4	38.6	67.1	32.9	68.1	31.9	67.6	32.4	56.7	43.3
El Salvador	65.8	34.2	74.7	25.3	70.9	29.1	73.2	26.8	36.6	63.4
Guatemala	58.7	41.3	75.6	24.4	40.2	59.8	62.9	37.1	53.4	46.6
Honduras	79.1	20.9	86.2	13.8	73.7	26.3	80.8	19.2	75.5	24.5
México	82.6	17.4	90.4	9.6	85.8	14.2	88.4	11.6	70.3	29.7
Nicaragua	74.9	25.1	82.9	17.1	69.4	30.6	77.1	22.9	33.6	66.4
Paraguay	76.3	23.7	74.5	25.5	71.3	28.7	73.1	26.9	41.2	58.8
Total	71.8	28.2	82.9	17.1	80.7	19.3	81.7	18.3	45.4	54.6

** : Sin datos
Fuente: SITEAL

ALUMNOS EN EDUCACIÓN PÚBLICA, CONCERTADA Y PRIVADA EN LA UE

Datos de 2011. En % ■ Pública ■ Concertada ■ Privada

	Primaria			Secundaria Inferior (ESO)			Secundaria Superior (Bachillerato y FP)		
Bélgica	46	54	0	39	61	0	43	57	0
España	68	28	4	69	28	3	79	12	9
Francia	85	14	1	78	22	0	69	31	1
Dinamarca	86	14	0	73	26	1	98	2	0
Portugal	88	4	8	84	6	10	78	5	17
UE-21 (*)	90	7	3	86	11	3	83	13	4
Hungría	91	9	0	90	10	0	78	22	0
Luxemburgo	91	0	9	81	10	8	84	7	9
Suecia	91	9	0	87	13	0	83	17	0
Grecia	93	0	7	95	0	5	96	0	4
Italia	93	0	7	96	0	4	89	6	5
Austria	94	6	0	91	9	0	90	10	0
Eslovaquia	94	6	0	94	6	0	86	14	0
Reino Unido	95	0	5	71	23	6	48	46	6
Estonia	96	0	4	96	0	4	97	0	3
Alemania	96	4	0	91	9	0	92	8	0
Polonia	97	1	2	95	1	3	85	1	13
Rep. Checa	98	2	0	97	3	0	86	14	0
Finlandia	98	2	0	95	5	0	82	18	0
Irlanda	99	0	1	100	0	0	98	0	2
Holanda (**)	100	0	0	97	3	0	92	0	8
Eslovenia	100	0	0	100	0	0	96	2	2

(*) Países miembros de la UE y la OCDE. (**) Datos en revisión.

EL PAÍS

Figure 22. Enrolment distribution in the UE in 2011 by level and sector (El País, 2014).

2.1.11. Education in Germany

In Germany, education is the responsibility of the states (*Länder*) and part of German constitutional sovereignty. Teachers are employed by the Ministry of Education for the state and usually have a job for life after a certain period.

Church and state are separated in Germany. Compulsory school prayers and compulsory attendance at religious services at state schools are against the constitution.

The German federal structure has led to differences in school structure, regulation of curricula, professional requirements and teacher education. There are also significant differences between the *Länder* in the achievement of standardized tests like PISA.

Germany has an education system where the majority of students with disabilities attend segregated special-needs schools. Most of these students are diagnosed as “learning” and “language disabled” and it seems reasonable to assume that they also suffer from poor literacy skills (ELINET, 2016, p. 17).

In 2009 Germany signed the UN Convention on the Rights of Persons with Disabilities in 2009 which requires that “persons with disabilities can access an inclusive, quality and free primary education and secondary education on an equal basis with others in the communities in which they live” (art. 24). The realization of this right is a challenge for the educational system.

The graphics below display the organization and structure of the German educational system:

Education system in Germany

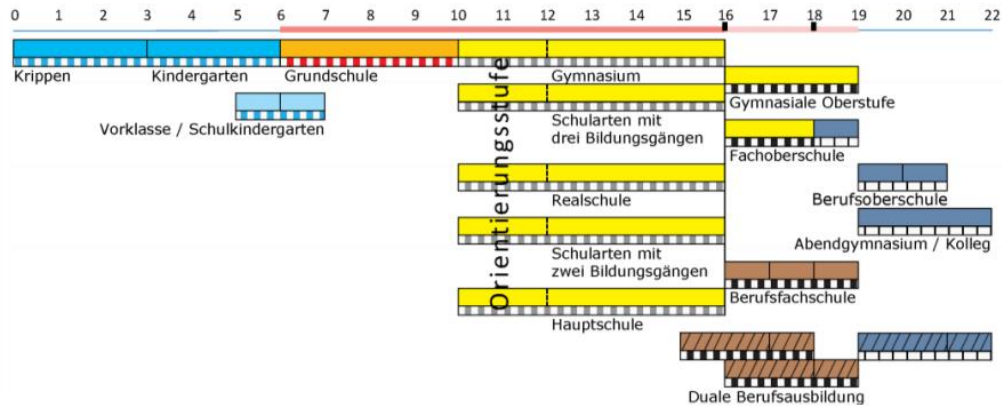


Figure 23. Education system organization by ages in Germany.

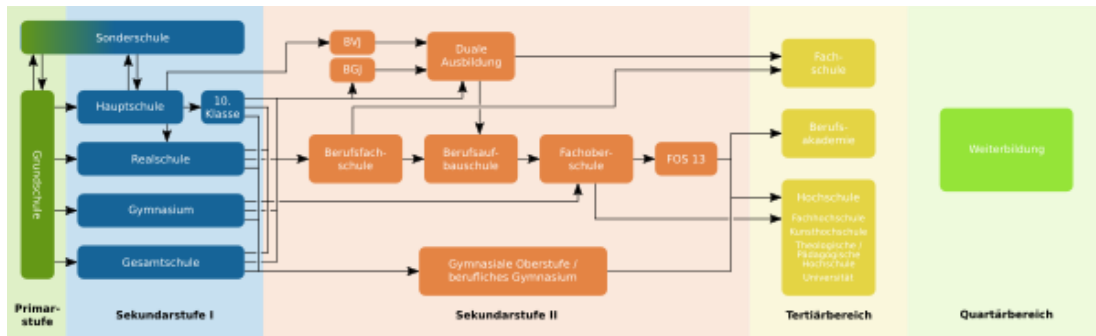


Figure 24. Education System structure by levels in Germany.

The responsibility for the education system in Germany lies primarily with the states (Länder), while the federal government plays a minor role. Optional Kindergarten (nursery school) education is provided for all children between one and six years old, after which school attendance is compulsory. The system varies throughout Germany because each state (Land) decides its own educational policies. Most children, however, first attend Grundschule (literally meaning 'Ground School') from the age of six to eleven.

Germany's secondary education is separated into two categories, lower and upper. Lower-secondary education in Germany is meant to teach individuals basic general education and gets them ready to enter upper-secondary education. At the upper secondary level, Germany has a vast variety of vocational programs. The format of secondary vocational education is designed in a way to get individuals to learn high skills for a specific profession. Most of Germany's highly skilled workforce has gone through the dual system of Vocational Education and Training, also known as VET. Many Germans participate in the VET programs. These programs are partnered with about 430,000 companies, and about 80 percent of those companies hire individuals from those apprenticeship programs to get a full-time job, states the Dual vocational education and training report of the German Federal Ministry of Education and Research (2017).



From school to the world of work

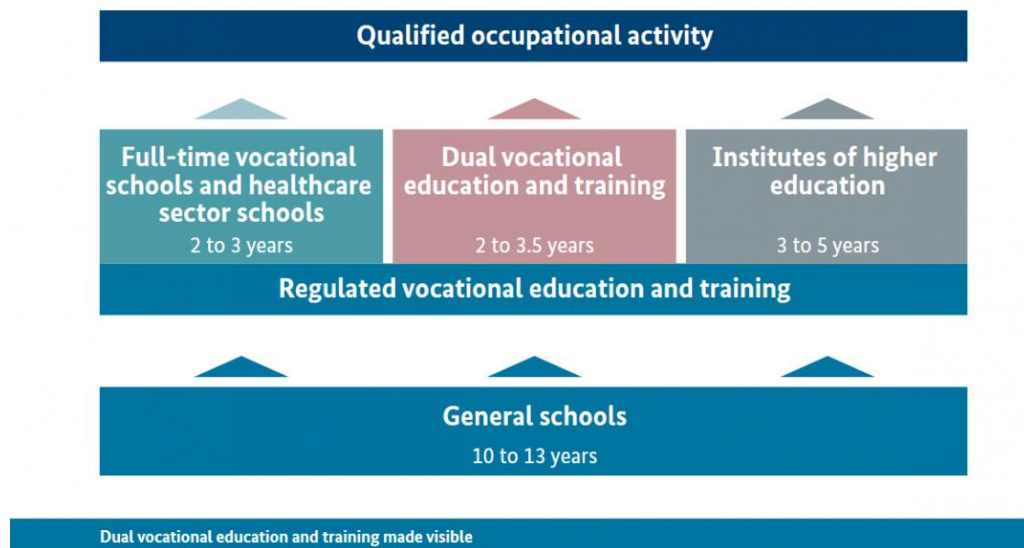


Figure 25. "From school to the world of work" chart (BMBWF, 2017).

This educational system seems to encourage the young population because they can actively see the results of their work and get some financial stability at an early stage in their adult lives. Students know that they will most likely get a job once they are done with school because that is how the German education system works. The skills that are gained through these VET programs are not easily transferable and once a company commits to an employ that came out of these vocational schools, they have a commitment to each other. Germany's VET programs prove that a college degree is not necessary for a good job and that training individuals for specific jobs could be successful as well.

German secondary education includes five types of school. The Gymnasium is designed to prepare pupils for higher education and finishes with the final examination (Abitur), after grade 12 or 13. The Realschule has a broader range of emphasis for intermediate pupils and finishes with the final examination (Mittlere Reife), after grade 10. The Hauptschule prepares pupils for vocational education and culminates with the final examination (Hauptschulabschluss), after grade 9 and the Realschulabschluss after grade 10.

The Gesamtschule combines the Hauptschule, Realschule and Gymnasium. There are also Förder- or Sonderschulen for children with special needs. One in 21 pupils attends a Förderschule. Nevertheless, the Förder- or Sonderschulen can also lead, in special circumstances, to a Hauptschulabschluss of two types, the latter of which is the Realschulabschluss. The amount of extracurricular activity is determined individually by each school and varies greatly.

Many of Germany's hundred or so institutions of higher learning charge little or no tuition by international comparison. Students usually must prove through examinations that they

are qualified. In order to enter university, students are required to pass the Abitur examination; since 2009, however, those with a Meisterbrief (master craftsman's diploma) have also been able to apply. Those wishing to attend a university of applied sciences must have Abitur, Fachhochschulreife, or a Meisterbrief. If lacking those qualifications, pupils are eligible to enter a university or university of applied sciences if they can present additional proof that they will be able to keep up with their fellow students through a Begabtenprüfung or Hochbegabtenstudium, which is a test confirming excellence and above average intellectual ability. A special system of apprenticeship called Duale Ausbildung, or Dual System, allows pupils in vocational courses to do in-service training at a company as well as at a state school.

Apprenticeship and Higher Education in Germany

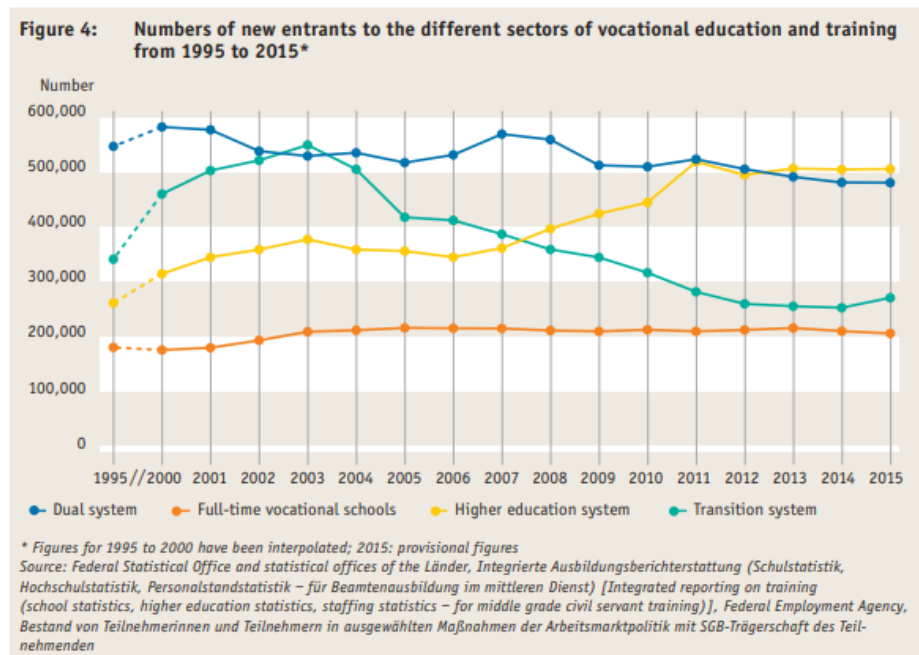


Figure 26. New entrants to different VET sectors between 1995 and 2015. (BMFB 2016, p. 9)

Apprenticeship

The German vocational education and training system, also known as the dual training system, is highly recognized worldwide due to its combination of theory and training embedded in a real-life work environment, states the Federal Ministry of Education and Research states. Germany has high standards in the education of craftspeople. Historically very few people attended college. In the 1950s for example, 80 percent had only Volksschule ("primary school") which is education of six or seven years. Only five percent of youths entered college at this time and still fewer graduated. In the 1960s, six percent of youths entered college. Many of those who did not receive secondary education were highly skilled craftspeople and members of the upper middle class.

Universities

Germany's universities are internationally recognized; in the Academic Ranking of World Universities (ARWU) for 2008, six of the top 100 universities in the world were in Germany, and 18 of the top 200. Germany ranked third in the QS World University Rankings 2011.

Most of the German universities are public institutions, charging fees of only around €60-300 per semester per student, usually to cover expenses associated with the university cafeterias and the usually mandatory public transport tickets, depending on the state (Bundesland). Hence, academic education is open to most citizens and studying is very common in Germany. The dual education system combines both practical and theoretical education but does not lead to academic degrees. It is more popular in Germany than anywhere else in the world and is a role model for other countries.

While German universities have a strong focus on research, a large part of it is also done outside of universities in independent institutes that are embedded in academic clusters, such as within the Max Planck, Fraunhofer, Leibniz and Helmholtz institutes. This German particularity of “outsourcing” research leads to a competition for funds between universities and research institutes and may negatively affect academic rankings. Figures for Germany are around 25,000 and 30,000 doctoral dissertations per year, in 2014, Germany rated second after the US as the country with most doctorates per year in the world, according to a report presented by the OECD in 2017.

Types of universities

The German tertiary education system distinguishes between two types of institutions: The term Universität (university) is reserved for institutions which have the right to confer doctorates. Other degree-awarding higher education institutions may use the more generic term Hochschule. Mayer, Müller and Pollak (2007) present a chapter of the institutional changes and inequalities of access in higher education in Germany and their critique to these tertiary systems that are parallel to several other studies performed by the Max Planck Institute for Human Development in 2010 and published by the German education journal *Zeitschrift für Erziehungswissenschaft (ZfE)* systematically examining the topic of education decisions in Germany. They focus the analysis on the transition to secondary education as a critical point for the emergence of inequality along with the transfer to an academic-track Gymnasium which depends on social background and classmates' achievement.

Literacy

Over 99% of Germans age 15 and above are estimated to be able to read and write, though literacy advocates say some nine percent of the population is unable to read and write beyond a third-grade level in Germany. A study in 2011, carried out by Hamburg University, put the number of functional illiterates in the country at an astonishing 7.5 million. Ralf Häder, the director of the Federal Association for Alphabetization and Basic Education, said the Deutsche Welle (2016) that there are many reasons why people in Germany may fail to learn to read and write. For instance, from parents who do not encourage reading, nor support children at schools or undervalue education, to a German education system that focuses on the better pupils so that not much attention is paid to children who can't keep up. Sometimes it's down to individual tragedies; if a child's mother dies, for instance, as they're just starting school, they can easily fall behind, states Häder. He adds that if everyone in Germany learned to read and write in schools, there would be no need for adult courses to remedy that deficit. Though efforts are made despite the very short budget foreseen for this national goal, Germany is still far from making that ideal a reality.

For an education context, the micro census in 2014 reveals the situation of families and their children in Germany according to several factors:

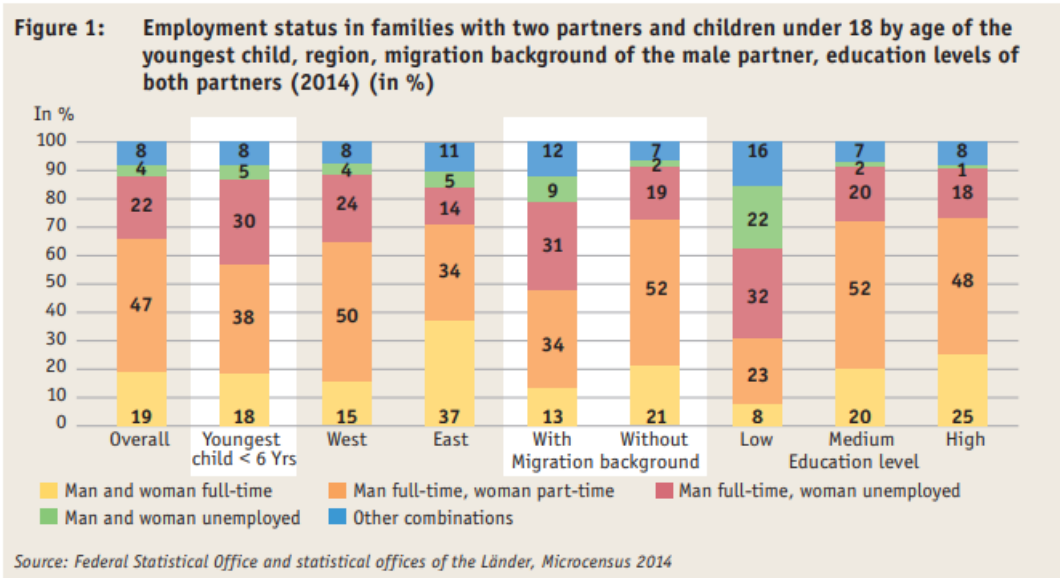


Figure 27. Education Context in Germany (BMBF, 2016, p. 6)

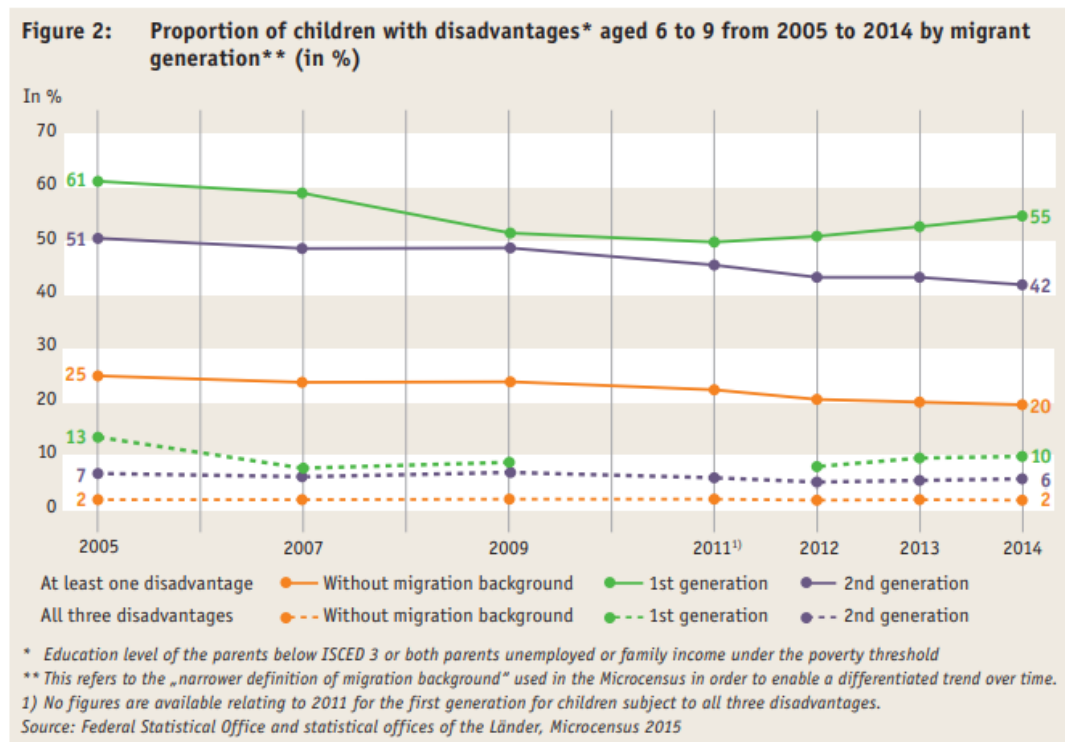


Figure 28. Children with disadvantages in Germany (BMBF, 2016, p. 7)

In the chapter “Equity for immigrant students in German schools?” Dyson, Jones & Kerr (2011) explain how, in German schools, having an immigrant background is equated with experiencing a disability and a disadvantage in schools. Gogolin point out that the social construction of *cultural difference* seems to be a common argument that teachers use to explain why students from immigrant backgrounds tend to fail or perform lower than the Germans (*Der monolinguale Habitus der multilingualen Schulen 1994*, as cited in Dyson et al, 2011, p. 99).

2.1.11.1. ECEC in Germany

Quality of Preschool in Germany

In Germany and in all the other European countries, pre-primary education is an important part of political reflection and action. As the European Literacy Policy Network (ELINET 2017, pp. 38-40) states in its Country Report, the EU High Level Group of Experts on Literacy in 2012 declared that increasing investment in high-quality ECEC is one of the best investments member states can make in Europe’s future human capital. This involves highly-qualified staff and a curriculum focused on language development through play with an emphasis on language, psychomotor and social development, and emerging literacy skills, building on children’s natural developmental stages, state the experts. While there is no international or Europe-wide agreed concept of ECEC quality, there is agreement that quality is a complex concept and has different dimensions which are interrelated. The report focuses on structural quality which refers to characteristics of the whole system, e.g. the financing of preprimary education, the relation of staff to children, regulations for the qualifications and training of the staff, and the design of the curriculum. There are some data concerning structural quality, but there is a lack of research and data

about process quality, practices in ECEC institutions, the relation between children and teachers, and what children actually experience in their institutions and programs. Regarding the annual expenditure on pre-primary education, according to Eurostat (2014), the total public expenditure per child in pre-primary education as a percentage of GDP in Germany is 0.46%. Germany belongs to the lower third of the distribution. The range is from 0.04% in Turkey and 0.1% in Ireland to 1.01% in Denmark. The 4th Report on Poverty and Wealth (Bundesministerium für Arbeit und Soziales, 2013) states: “the amount of money Germany spends on early-years care and education for children under six years of age... remains far below average in comparison with other countries. In countries like Denmark and Sweden the proportion is three times higher.” The ratio of children to teachers in pre-primary school, according to European Commission/EACEA/Eurydice/Eurostat (2014), for children at the age of four in Germany is 12.7. The range is from 5.8 in Hungary to 23.1 in Turkey. For the other European countries, OECD (2014, p.324) provides information about the student/teacher ratio in pre-primary schools. The percentage of males among preschool teachers, according to Pordata (2014), shows that 2.9% of the pre-primary teachers in Germany are males. The range is from 0.2% in Bulgaria and Hungary to 17.7% in France. It can be assumed that a higher level of qualification, together with better payment, will attract more males to become kindergarten educators. Preschool teachers’ qualifications compared to most other European countries’ teachers in kindergarten (Erzieher and Erzieherinnen) have a lower minimum required level of educational attainment to become a qualified teacher (postsecondary non-tertiary level, ISCED 4) or an academic degree (which is a bachelor’s degree in most countries). Only 3.2 percent of kindergarten teachers have a university degree (Bundesministerium für Arbeit und Soziales 2013, p. 141). Continuing

Professional Development (CPD) is a professional duty and a prerequisite for career development. In most European countries, CPD is generally considered a professional duty for staff (Eurostat 2014, pp. 104–105). There are no empirical data for Germany about participation rates.

Socioeconomic factors

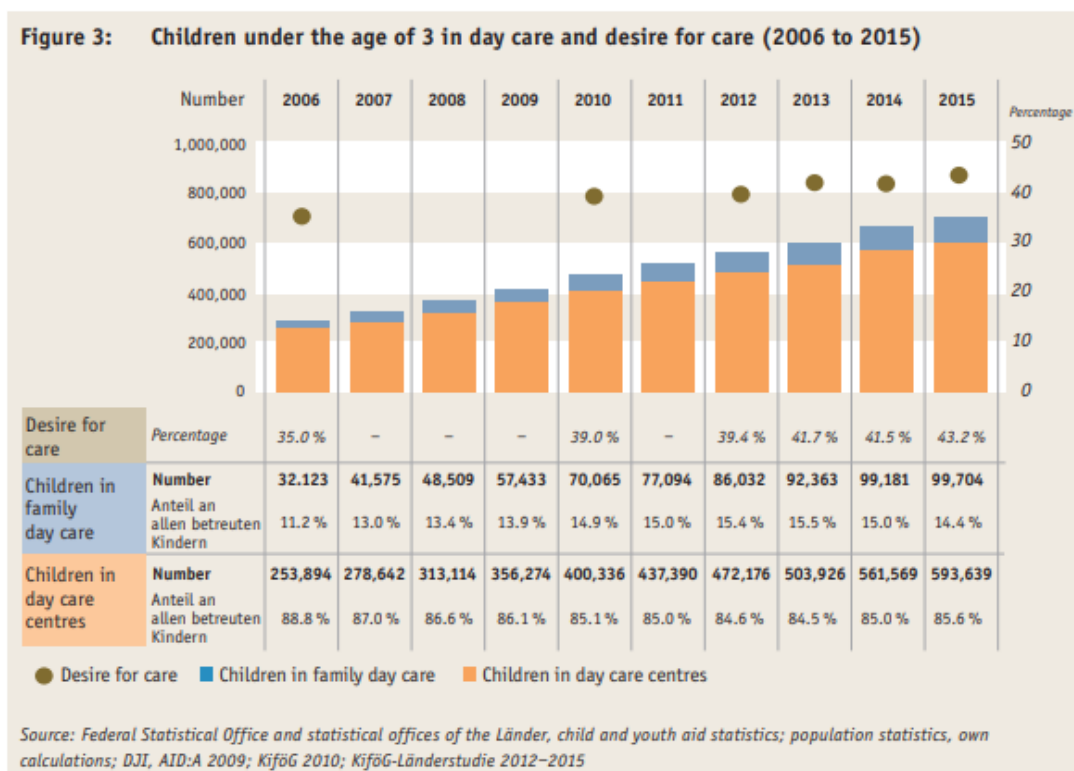


Figure 29. Day care children in Germany between 2006 and 2015 (BMBF, 2016, p. 8)

Germany faces some important challenges in ECEC for it is at the lower end among European countries for the total public expenditure per child on pre-primary education, the ratio of children to teachers, and the percentage of males among preschool teachers. In contrast to most other European countries, teachers in kindergarten in Germany have lower levels of qualification.

Children from poor immigrant or working-class families are less likely to succeed in school than children from middle- or upper-class backgrounds. This disadvantage for the financially challenged of Germany is greater than in any other industrialized nation. However, the true reasons go beyond economic factors. The poor also tend to be less educated. Besides allowing for parental education, money does not play a major role in children's academic outcomes.

Immigrant children and youths, mostly of lower-class background, are the fastest-growing segment of the German population. Data confirms that immigrant children academically underperform their peers, so they tend to receive less formal education than native Germans. After controlling for parental education, ethnic group does not play a role in children's academic outcomes as the Bundesinstitute für Berufsbildung (BIBB) and the Federal Ministry for Education and Research publish on their findings (2019).

Children whose families receive welfare, children whose parents dropped out of school, children of teenage parents, children raised by a lone parent, children raised in crime-ridden inner-city neighborhoods, children who have multiple young siblings, and children who live in overcrowded substandard apartments are all at risk of poor educational achievement in Germany. Often these factors go together, making it very hard for children to overcome the odds. Therefore, Kindergarten has been shown to improve school readiness in at-risk children. Children attending a kindergarten were less likely to have impaired speech or impaired motor development. Only 50% of children whose parents did not graduate from school are ready for school at age six. If such children were enrolled in a high-quality three-year Kindergarten program, 87% were ready for school at age six.

Thus, Kindergarten helps to overcome unequal opportunities as published by Zeit Online in 2008.

Families whose children are at risk for low academic achievement may be visited by trained professionals who offer a wide variety of services that relate to each child's and each family's background and needs. Such professionals may visit pregnant low-income women and provide healthy alternatives during pregnancy to counteract risk factors that have a major impact on children's school performance. Home visitors may provide information on childcare and social services, help parents in crisis and model problem-solving skills. They may help implement the preschool/school curriculum at home or provide a curriculum of educational games designed to improve language, development and cognitive skills. In most cases, such support is offered to families on a voluntary basis. Families who are eligible for the program may decide for themselves whether they want to participate, yet the lack of professionals for this purpose remains.

2.1.12. Inclusion in Ecuador

Taking as a reference the data published in October 2016 by the National Council for Equality of Disabilities (CONADIS, 2008, as cited in Moreno-Rodríguez, Lopez, Carnicero, Garrote & Sánchez, 2017, p. 47), there are currently 415,500 people with disabilities in Ecuador. This represents 2.5% of Ecuador's total population (approximately 16,486,500 inhabitants by 2016).

Of the total number of people with disabilities, most have physical disabilities (47%), followed by intellectual (22%) and hearing (12%). According the degree of severity of the disability, 17% are classified as "light", 27% as "moderate", 35% as "severe" and 19% as

"very serious." There is a degree of correspondence between the degree of severity and the degree of disability:

- "Light" corresponds to the range of 30% - 39%.
- "Moderate" corresponds to the range of 40% - 49%.
- "Severe" corresponds to the range of 50% - 74%.
- "Very serious" corresponds to the range of 75% - 100%.

There are 73,005 individuals with a level of disability between 30% and 39%. 114,555 are between 40% and 49%, 146,528 between 50% and 74% and, finally, 81,412 are in the range which goes from 75% to 100%. As stated, more than the half of the population has high levels of disability (between 50% and 100%). This means that almost 227,940 people suffer to face their daily life activities (including education) as a result of important limitations. This also means that it is easier to find people with high levels of disabilities rather than those with "light" limitations. (CONADIS, 2008, as cited in Moreno-Rodríguez et al., 2017, p. 47)

According to the Freedom in the World 2018 Report, "Ecuador received an upward trend arrow due to reduced pressure on the media and civil society, as well as progress on anticorruption efforts, under newly elected president Lenín Moreno" (p.19).

Public Services for Persons with Disabilities in Ecuador

From the MIES (Ministry of Social and Economical Inclusion), several programs are provided according to specific norms and procedures. These programs include the attention to persons with disabilities in different modalities and technical standards:

-Home and community care service for people with disabilities

This consists of periodic visits by specialized personnel to the homes of persons with disabilities residing in rural or marginal urban areas. This modality is implemented through attention units. Each care unit works with a technician responsible for 30 people with disabilities, their families and community(ies), which conducts at least 2 home visits per month to each of the community members with disabilities. If the service provider has 10 or more care units, they must have a coordinator. This service is intended for people with physical, intellectual or sensory disabilities; of moderate, severe and very severe level, who are located in rural and marginal urban areas.

-Attention services in integral development day centers for people with disabilities

These centers support processes to improve autonomy, independence, and social and economic inclusion of people with disabilities. It is implemented through specialized and accessible care units. It operates on eight-hour days, weekdays. Each care unit organizes the working groups according to their level of development. The attention is given through individual and group work, with a transdisciplinary team that executes the processes described above. The service is aimed at a target population of people with moderate and severe intellectual and physical disabilities, moderate, severe and very severe sensory impairment

-Care services in reference and shelter centers for people with disabilities

This modality is aimed at people with disabilities in conditions of abandonment and/or lack of a family referral, which require institutional foster care, in a temporary or

permanent way, thereby guaranteeing their physical and emotional integrity, and contributing to the generation of life projects.

The process of attention will consider the individual characteristics and the condition of disability along with a comprehensive view of the person in relation to their environment, favoring their inclusion in the various social spheres and possible family reintegration, if any the process of capacity building will be carried out with family referrals or family members.

The service is provided in specialized attention units and accessible to groups of family members. It is distributed in such a way as to cover the twenty-four hours a day every day, uninterruptedly. Attention is given through individual and group work and has a transdisciplinary team that executes the processes described above.

This service provides care to:

- Persons with disabilities between the ages of 18 and 64, secluded from their family environment in a situation of abandonment, with an intellectual or sensory disability and moderate, severe or very severe physical disabilities, in a situation of vulnerability, with or without a measure of vulnerability protection.

- Children and adolescents under 18 years of age with intellectual, sensory and intellectual disabilities, very serious physical condition, with high levels of dependency, in a vulnerable situation, secluded from their family environment in a situation of abandonment, in compliance with some measure of protection provided by a competent authority, in accordance with legally applicable regulations.

Inclusive Education in Ecuador

A study called “Teachers’ Perception on the Inclusion of Students with Disabilities in the Regular Education Classroom in Ecuador” (Moreno-Rodríguez, Lopez, Carnicero, Garrote & Sánchez, 2017) shows the perspective of teachers in Ecuador towards students with disabilities before the development of a program of postgraduate studies for specializing them to cater to their special educational needs. The aim of the study was to assess abilities and barriers teachers face in regard to inclusion of disabilities in the regular classroom. The results conclude that most teachers in Ecuador agreed in stating that academic career training on the issue of education inclusion and accessibility will entail maximum support carrying out their teaching assignments as well as adapting materials to suit the students’ needs. Furthermore, a wide range of teachers were aware of the case of students with disabilities in the classroom (p. 45).

Some of the barriers that impede the education of students with disabilities stem from the systemic level due to divided ministerial responsibility, lack of legislation, policies, goals and plans, and sometimes shortages of resources (Sánchez and Díez, 2016). In addition, there are school-based problems, such as curricula and pedagogy (Díez and Sánchez, 2013), insufficient training and support for teachers, not to mention both physical and attitudinal barriers, which occasionally cause acts of violence, intimidation and abuse (Recio, Galindo, Cendra, Alemany, Villaró, and Martorell, 2013, as cited in Moreno-Rodríguez et al., 2017, p. 46).

Unfortunately, according to the authors, there are other factors that make it difficult to detect such acts of violence, intimidation and abuses. These factors include the lack of adapted tools, the usual communication model used by authorities (police, educators,

health workers, etc.), and the way the credibility of the testimonies of people with intellectual disabilities is usually lower than that of persons without. (Henry, Ridley, Perry and Crane, 2011; Peled, Iarocci and Connolly, 2004, as cited in Moreno-Rodríguez et al. 2017, p. 46).

In most current definitions, environmental, interpersonal and intrapersonal factors are especially important to understanding disability and the problems that orbit around it, state the authors of the study. The World Health Organization (WHO, as cited in Moreno-Rodríguez et al., 2017, p. 46) includes some recommendations in the World Disability Report that are based on the principle of integration and the elimination of barriers:

1. To provide access to all systems, policies and general services.
2. To invest in specific programs and services for people with disabilities.
3. To adopt a national strategy and action plan with regard to disability.
4. To involve people with disabilities.
5. To improve the skills of human resources.
6. To provide sufficient funding as well as economic affordability.
7. To increase public awareness besides understanding the concept of disability.
8. To improve data collection on aspects of disabilities.
9. To reinforce and support research projects about disability.

Among the main problems, architectural barriers and the lack of inclusion were the most important for the participants, as the study reports. Taking these facts into consideration, the authors perceive that teachers from Ecuador are not fully prepared to have students

with disabilities and state therefore that a deeper training in special educational needs is necessary (p. 45).

In the academic field, there are no conclusive data, but some response tendencies can be perceived. Different studies in scientific literature (Sala & Rosell, 2007, Suriá 2012, Díez and Sánchez, 2015) have described the perceptions of integration of students with disabilities. Among others, the main conclusions that can be made from the review are the following: university students perceive more unfavorable attitudes on the part of the teaching staff. Secondary students perceive less acceptance from their peers. Students with motor and intellectual disabilities think that their disability causes discomfort to other classmates. (p. 47)

In the case of Ecuador, for example, the Committee for Rights of Persons with Disabilities (CRPD) calls for strengthening the participation of social organizations and persons with disabilities, as part of a strategy to de-institutionalize persons with disabilities, including children with intellectual and psychosocial disabilities. To this end, it proposes allocating support resources, such as personal assistants and home services. It also recommends that the country adopt legal measures and monetary incentives for families in order to prevent persons with disabilities from being hidden, isolated or separated from their families and their social context. The exposure to institutional violence and the lack of appropriate policies and programs to control this risk is reported also as a great CRPD concern.

2.1.13. Inclusion in Germany

In Germany, support and guidance for people with disabilities is ensured by a legal framework, subject to the Basic Law (Grundgesetz) and the Social Code

(Sozialgesetzbuch). Furthermore, the United Nations Convention on the Rights of Persons with Disabilities entered into force in Germany in March 2009. The federal government and the Länder states have since taken measures to guarantee the human rights of persons with disabilities; prevent discrimination against persons with disabilities; and take appropriate legislative, administrative and other steps to achieve the objectives of the convention. In education, school legislation was amended respectively and newly adopted to allow for the inclusion and support of students with disabilities into the mainstream education system. At the end of 2017, roughly 7.8 million severely disabled people were living in Germany, according to the Federal Statistical Office (Destatis, 2018). Destatis also reports that there was an increase of approximately 151,000, or 2.0%, compared with the statistics at the end of 2015. Accordingly, 9.4% of Germany's total population had a severe disability in 2017. Slightly more than half of them, 51%, were men, and 49% were women. People are classed as severely disabled if a pension office has determined a degree of disablement of 50 or more and handed over a valid disability pass.

The anti-discrimination provision contained in Article 3 of the Basic Law for the Federal Republic of Germany states that 'no person shall be disfavored because of disability'. Equality and promotion of equal opportunities to enable self-determined participation in society by people who are disabled or at risk of becoming disabled, are therefore central to German government disability policy (Federal Ministry of Labor and Social Affairs (2010)).

Legal relationships among private entities and individuals are indirectly subject to the provision because it must be complied with in the interpretation and application of German civil law. As an individual basic right, the anti-discrimination provision directly binds

lawmakers and public agencies involved in applying the law, not only in central government, but also at Länder and municipal levels and in other public institutions and organizations.

A legal framework to implement the anti-discrimination provision and improve opportunities for people with disabilities to participate and be integrated in society of 2001 follows the basic principle of empowering those who have a disability or are at risk of becoming disabled to conduct their own affairs as independently as possible and on their own responsibility, thus replacing the earlier main focus on caring and providing for people with disabilities. The paradigm shift in German disability policy covers all areas of working life, from recruitment selection to access, to further education and training to promotion opportunities. In everyday life, the act combats discrimination in consumer transactions, e.g. purchase agreements and hotel reservations, and prohibits discrimination in private insurance matters.

The German government's national policies have their international counterpart in the UN Convention on the Rights of Persons with Disabilities. Germany signed the UN convention and its optional protocol on 30 March 2007 and was one of the first countries to do so. Having put the legal conditions in place by means of a ratification law on 1 January 2009, Germany deposited the instrument of ratification in New York on 24 February 2009. The convention and the optional protocol have been binding in Germany since 26 March 2009. The convention is the first universal instrument of law to be tailored to the situation of the over 600 million people with disabilities around the world, defining the social standards by which signatory state policies and actions will be measured in future, and thus hailing social change. This change is guided by a set of clear goals and

objectives: self-determined participation in society and the elimination of barriers to equal opportunities. At an individual level, the aim is to empower all people to lead their lives in accordance with their needs and wishes. In terms of policy, focus is on the legitimate interests and the rights of people who are disabled or at risk of becoming disabled.

Niemeyer refers to the statistics from 2010 for the situation in Germany that underlines the lack of an inclusive educational model. Looking at day care facilities, the national average of the inclusion proportion that represents the fraction of students with special needs present in inclusive systems from all the students with special needs, is relatively high with 61.5%, even though there are significant variations in the different Bundesländer. Children with special educative needs form 6% of all children within the age group subject to fulltime compulsory education. Since 4.6% of these 6% constitute the so-called exclusion rate, 82% of the children with special needs are facilitated in special institutions, namely the Sonderschule (special needs school). Additionally, the children who are in general schools, around 18% of all children with special needs, although under the same roof as ordinary children, are being taught in separate classes (Klemm, *Gemeinsam lernen. Inklusion leben.* 2010, 1-15 as cited in Niemeyer 2014, p. 54). The federal average exclusion rate lies at 4.9%. Moreover, 43.7% are children with learning disabilities, who form, along with the 11.5% children with behavioral and emotional difficulties (BED), more than half of the group of children with special needs. Another important and striking group within these are the children with enhancement focus language constituting 10.6% of all children with special needs, along with the enhancement focus of mental development (16%). In summary, the four enhancements focusing on learning disabilities, BED, mental development and language, embody 81.8% of all children with special needs.

Special Schools

Most German children with special needs attend a school called Förderschule or Sonderschule (special school) that serves only such children. There are several types of special schools in Germany, some already mentioned such as:

The "Sonderschule für Lernbehinderte" - a special school serving children who have learning difficulties

The "Schule mit dem Förderschwerpunkt Geistige Entwicklung" - a special school serving children who have very severe learning difficulties

The "Förderschule Schwerpunkt emotionale und soziale Entwicklung" - a special school serving children who have special emotional needs

Only one in 21 German children attends such a special school. Teachers at those schools are qualified professionals who have specialized in special-needs education while at university. Special schools often have a very favorable student-teacher ratio and facilities compared with other schools. Special schools have been criticized, and it is argued that special education separates and discriminates against those who are disabled or different. Some special-needs children do not attend special schools but are mainstreamed into a Hauptschule or Gesamtschule (comprehensive school) and/or, in rare cases, into a Realschule or even a Gymnasium.

Niemeyer (2014) examines, in an article called "The Right to Inclusive Education in Germany", the case of Germany and a school system with an exclusion rate of 82%. The delay in the public discourse about inclusion is particularly striking. Looking at empirical data, the UN definition of education elaborated on the German confusion of inclusion and

integration by making reference to domestic law and an exemplary case along with relating the monitoring body's guidelines of availability, accessibility, acceptability and adaptability to the action plan of North Rhine-Westphalia. Finally, the application of social inclusion maxims to anti-discrimination law demands significant, positive adjustments but is also restricted by its focus on absolute disadvantage. The convention is arguably limited because of its narrow outlook owed to its civil and political nature and inclusive reform might bring broader equality when applied to the priori Right to Education from the International Covenant on Economic, Social and Cultural Rights.

2.1.14. Music Schools in Ecuador

Raúl Ernesto Escobar Guevara, Rector of the Nacional Conservatory of Music in Quito refers to the situation of music conservatories in Ecuador (2012). Escobar uses the same terminology to refer to the "Generic Conservatories" term proposed by Aróstegui. Aróstegui, in his doctoral thesis work uses the definition "the Generic Conservatories" to describe how these institutions house a subsystem of several concatenated levels and this is how the term is used to cover a greater group of institutions at this higher education level.

The aim of conservatories is to provide the students with knowledge and skills in theoretical, practical, methodological, scientific, aesthetic and creative areas, over a long period of time-between 14 and 20 years. Students invest money, time and dedication in this process in an environment of tests of aptitude and permanent pressure; the purpose being to establish psychological, psychomotor, communicative and scenic competences, in order to achieve a professional future in music; and all this in a pyramidal structure in which very few reach the upper level, becoming elitist.

Nevertheless, in Ecuador and the world, conservatories have included all levels of training in their academic structure, constituting a subsystem. Compared to the national system of general education, it includes music school, music high school and music university. In Ecuador, they have carried this system forward, in better and worse conditions during the last 112 years and its purpose has been "professionalizing" during the previous training and "professional" by the end of the training., states Escobar in his presentation regarding the academic trajectory of arts (2012).

Macro-Structure of the Conservatory Sub-System Outline

Music school (Children from 10 to 14 years old)

-Basic education years: instrumental education in its different developmental phases

A) Instrument: individual and grouped instrument training

B) Basic education music subjects: audio perceptive, rhythmic, music theory

(C) Choirs, ensembles: unidisciplinary, mixed, multidisciplinary

Music High School Diploma (Students from 15 to 18 years old)

-Develop a solid instrumental technique and knowledge of specific literature. Psychomotor, aesthetic and artistic development.

- A) Instrument: individual
- B) Music education subjects: audio perceptive and music theory
- C) Specialization: harmony, forms, history of Western, Ecuadorian and Latin American music

-Choir, ensemble, orchestra: group application of the skills learned

-Creation and Composition: development of pedagogy, didactics and instrument methodology fundamentals.

Complementary Baccalaureate in Arts, Art. 44 LOEI

Article 44 of the LOEI (Organic law Of Intercultural Education) provides for the creation of complementary baccalaureates (High School Diploma). Complementary baccalaureates are those that strengthen the training obtained in the Unified General Baccalaureate.

According to article 44 of the LOEI, they are of two types:

- a. Technical Productive Baccalaureate: This is complementary to the Technical Baccalaureate, is optional and lasts an additional year. Its main purpose is to develop specific skills and competencies additional to those of the Technical Baccalaureate. It can be offered in the same educational centers where the Technical Baccalaureate operates, which can also be constituted in educational production units.

b. Bachillerato Artístico (Artistic Baccalaureate): This includes complementary and specialized training in the arts; it is schooled, sequenced and progressive, and entails obtaining a baccalaureate degree in the arts in its specialty, which will enable it to be exclusively incorporated into working and productive life, as well as to continue with third level artistic studies. Its regime and structure respond to standards and curricula defined by the National Education Authority.

According to article 45 of the LOEI, all high school diplomas issued by the National Education Authority are homologated and qualify for the different careers offered by higher education.

2.1.15. Music Schools in Germany

Musikschulen

Public music schools are foundations for the musical education of children, adolescents and adults. They are usually in public ownership. They supplement rather than replace music instruction in school. Public music schools can be found in most cities and towns. There were 914 public music schools in Germany as of January 1, 2009. There are also private music schools.

Musikgymnasium

A music gymnasium is a secondary school designed to prepare children for studies in music. They can be day or boarding schools. Full-time music education at a Musikgymnasium can begin as early as 10 years of age. The curriculum includes subjects

such as rhythm, music theory, ear training, composition. Students normally study two musical instruments including piano.

Musikhochschulen and Conservatories

Prior to the introduction of Musikhochschulen, Germany had a long tradition of conservatories. Very famous conservatories were founded in the 19th century. They provide musical education in a three-tier system with the newer Musikhochschule as well as the Musikschule. Germany has 24 Musikhochschulen which carry out professional music training. These institutions have university status and are financed by the Bundesländer (federal states). The range of courses covers all musical disciplines including composition, music theory, conducting, performance (voice & instruments), musicology and music education.

State Association of Music Schools in NRW

The Landesverband der Musikschulen in NRW (LVdM NRW) state that music schools are public non-profit institutions of musical education for children, adolescents and adults. They fulfil a public educational mission. Music schools in Germany cater to pupils from an early age up to postgraduate students. They exist within and outside the formal education system.

The structure of a public music school is described in the papers of the central municipal associations which are the basis for the work of a public music school. Music schools are networked with schools, amateur music clubs, open youth work, adult education centers and churches within the framework of the municipal educational landscape.

Binding framework curricula and a structural plan describing the concept and structure of a public music school applies to music schools in the Association of Music Schools (VdM). The VdM and its music schools represent the guiding principle of an inclusive society, as it has been implemented since the ratification of the UN Convention on the Rights of Persons with Disabilities in 2009. In 2014, the Potsdam Declaration entitled "Music School in Transition - Inclusion as an Opportunity" was adopted.

In the basic program adopted in 2016, the public music schools in the VdM are committed to the right of all people to qualified participation in musical-cultural education and to the necessity of developing towards an inclusive society in Germany. In order to guarantee a quality assurance framework for municipal music school work, permanent positions for music school teachers bound by instructions and subject to social insurance contributions are required. "For music schools that have not yet achieved the goal of full provision with employed teachers, the VdM recommends, in the sense of a "needs-based" ratio of salaried staff to honorary staff, a gradual increase in the teaching provided by salaried teachers, geared to the pace and degree of the respective framework conditions.

At the 159-member schools, around 328,000 pupils of all ages are trained by over 8,000 teachers. This makes the Landesverband der Musikschulen in NRW (LVdM NRW) the largest regional association in the Verband deutscher Musikschulen (VdM), which brings together 920 public music schools nationwide.

2.2. Research Methodology

2.2.1. Introduction

This chapter goes through the methodology followed for the aim of the study to be achieved. First, an introduction to the research is provided considering the background of the inquiry, the aim of the study, the context and the questions of the inquiry. Then, the research strategy and design are explained, followed by the description of the way the participants were selected and data were collected and analyzed. At the end of the section, considerations for the procedure that were considered during the conduct of the research are presented.

2.2.1.1. Background to the inquiry

The particular interest in the possibilities of music as a principle of inclusion, and the opportunity to perform a comparative study between Ecuador and Germany, is represented in the core aspect of the research. Early Childhood Education and Care has been the focus of attention for educational policies that promote inclusion from birth and across lifespan worldwide. A multidisciplinary approach for this purpose, nevertheless, has been considered fundamental in order to get a greater comprehension of the study. The process of identifying the main elements to be inquired involved both theoretical analysis of contemporary angles in music, inclusion and ECEC, as well as insights obtained throughout the experience in both countries in related fields of practice.

2.2.1.2. Aims of the inquiry

The state of the process of inclusion in both countries in the context of a more universal stream towards this objective was desirable, and the participation of educational actors such as parents, professionals and policy makers was indisputable in order to consider several relevant perspectives of the same phenomenon. A qualitative analysis of the data collected pursued key factors to clarify the scenario in which inclusion is taking place to a certain degree. At the same time, the categories associated with music as a possible principle for inclusion in the viewpoints of participants provides very valuable information for further considerations of this topic.

2.2.2. Context of the inquiry

Several interviews and focus groups were conducted in sets during the research period due to logistical reasons. The access to participants represented a challenge in terms of achieving a proper sample of realities and possibilities in both countries, not minor was either the challenge of accessing updated information in regard to these issues, especially in Ecuador, considering the multiple recent changes at the political and structural state level that regulates almost every institution and initiative. In Germany, on the other hand, information depends on the national level of policy making or the regional one, such as the case of NRW.

As mentioned earlier in chapter 4 in the section of the contextualization of Ecuador and Germany, the aim of the study is not merely to contrast different realities and transpose changes from one place or organization to another. A broader view of all the factors that contribute to the transformation of early childhood education is necessary to continue with

subsequent analyzes in this respect. In the same vein, to reach possible conclusions encompassing all these aspects, the voices of all participants must be heard and deeply understood.

2.2.3. Questions of the inquiry

Is Music a Principle of Inclusion? What are the possible implications or associations referred by parents, professionals, scholars and policy-makers in Ecuador and NRW-Germany with regard to ECEC?

Several open questions were used to address the issue among participants, these questionnaires are fully developed and presented in the appendix section, in addition to the transcripts of the whole material, although participants' identities remain anonymous. For this purpose, the process followed the Step Model of Mayring (2014).

Mayring shapes a basic seven step research model (see figure below), and states that “such a step-by-step model can be a point of reference for quantitative, qualitative and of course for mixed methods research. And in this way perhaps the unfruitful ‘science war’ in social science methodology can be overcome” (2014, p. 15).

These questions explore the concepts presented earlier in each chapter of this dissertation and endorse a flowing discussion of the subject matter with the research participants. It provided the core elements necessary to outline a research design and the analysis method for a comparative study to take place.

Step 1: Concrete research question (relevance to praxis, eventually hypotheses, formulation and explication of preconceptions)

Step 2: Linking research question to theory (state of the art, theoretical approach, preconceptions for interpretations)

Step 3: Definition of the research design (explorative, descriptive, correlational, causal, mixed)

Step 4: Defining of the (even small) sample or material and the sampling strategy

Step 5: Methods of data collection and analysis, pilot tested

Step 6: Processing of the study, presentation of results in respect to the research question

Step 7: Discussion in respect to quality criteria

Figure 30. Step-by-step model for the research process (Mayring, 2014, p. 15)

In regard to the first step concerning the research question, Mayring points out that a clear research question enables the researcher to base the process on praxis problems and makes the research praxis relevant, which, according to him, is an asset of qualitatively oriented research. Mayring adds that for qualitatively oriented explorative studies, even the descriptive ones, and the formulation of hypotheses is often not possible, so it's necessary to soften this requirement. Furthermore, one of Mayring's positions in regard to qualitative thinking has been especially relevant for this research, the one where qualitative thinking often implies the conception of a researcher–subject–interaction, which means that the researcher formulates a standpoint in advance, and this is a form of hypotheses as well (2014, p. 10).

2.3. Research Strategy and Design

In order to decide on the research strategy and design, Ansdell & Pavlicevic's nine characteristics of qualitative research (2001), were followed for this study: (1) *Process-centred*, focusing on the process rather than the outcome, opening questions, and defining and limiting the research area instead of answering an hypothesis; (2) *Personal*, due to the direct contact between practitioner-researcher; (3) *Contextual*, considering of course both cultural contexts; (4) *Explorative*, for the aim of the study; (5) *Descriptive* and *Comparative*, "A cousin to description is *comparison* –establishing what something is, and how it is, by comparing it to something else. The process of making fine distinctions leads to putting things into categories – a common qualitative method" (pp. 137-138); (6) *Interpretative*, "intersubjective – where perceptions and conceptions within a culture can be shared and validated" (p. 138). Arguably, in this research project, work at an interpretative level is already done when identifying the phenomenon of 'music as a principle of inclusion' as this is a concept built upon ideas and perceptions from the researcher itself and other researchers in the field. It can't be measured but it can be perceived and made sense of, when interpreted; (7) *Idiographic*, which aims to make a 'deep but narrow' understanding of individual situations and phenomena, which might or might not be generalizable; (8) *Inter-disciplinary and intra-disciplinary*, having to explain music as a principle of inclusion to non-music educators, musicians, parents, administrators and scholars, but also to deepen its consequences to those participating in the field of music more directly already in terms of inclusion; and (9) *Reflexive*, where:

The researcher cultivates an ongoing self-reflective and ‘critical’ stance on her own research activity. The aim is to control the possibilities of excessive bias, and also for the self-reflection to be a positive aid to the research itself. Questioning, for example, how the training and its theoretical stance influences how you go about researching, selecting and analyzing data and so on, gives a further layer of richness and trustworthiness to your study. Good supervision will help with this, in challenging preconceptions and too-hasty interpretations. (p. 140)

Since the aim of the research, as previously mentioned, was not the mere collection and analysis of quantitative generalizable data, but the collection of qualitative information for a deeper analysis within particular country context, qualitative research was aimed at the deep investigation and understanding of situations through people’s perceptions and beliefs, always by explaining them as an integral part of the existing context. Furthermore, it is evident that the study is not exactly about the actual provision of Inclusive Education for children under 5 in Ecuador and Germany (NRW), but instead, its regards on how ECEC actors perceive the idea of ‘Music as a principle of Inclusion in Early Childhood Education and Care’, as well as the way they interpret the phenomenon in their own countries, the implementation of changes, and the possible outcomes of this interventions. The focus on Interculturality and Inclusion as contemporary concepts are also approached according to the cultural context of each group (Ecuador-NRW). For this research, children did not participate directly but observations were made during the visits to the participating ECEC institutions. The data collected is displayed in a way that anonymity was thoroughly considered for the research, participants were fully informed for their

consent and they represent, though not the exact way of course, similar institutions in both countries.

2.3.1. Sampling Design and Selection Process

In a multi-case study like this, the sampling process has been structured into two levels to better serve the aims and objectives of the study. First, the country contexts were identified, based on some fundamental criteria, for instance the degree of centralization in their educational systems and the way each country determine the concept of Inclusion in Education. After the selection of the country context, at a second level of sampling, the particular individuals or groups that took part of the specific units of analysis, were selected in a way that several scenarios could be integrated for the analysis. Based on the research questions, the individuals taking part in the research study were professionals/practitioners and educators in ECEC, scholars and academics, parents of children under five, and policy makers of ECEC, from public, private and NGO's initiatives located in urban and rural areas of Ecuador and NRW-Germany.

Quantitative and qualitative research consisting on literature review, data analysis from documents, interviews and focus groups from three main sources levels:

Policies: Global, national, local and early childhood institutions policies.

Academics: Philosophy of music education and professional development in higher education and formal instruction.

Practices: Early childhood education and care community agents (parents, therapists and educators' perspectives in ECEC).

Table 14. Research Documents and Subject Examination

Documents and Subjects Examination	
Type	ECUADOR and GERMANY
Policies	Specific ECEC Policies for Inclusion and Music Education
Academic & training	Specific inclusion and music training for professionals and technicians in ECEC
ECEC	Specific Music Education and Inclusion requirements (ECEC in ECU & NRW)
Total	Several documents and 3 interviews

Table 15. Research participating Institutions Representatives

Participating Institutions representatives		
Type	ECUADOR	GERMANY
Policies	Ministry of Social Inclusion Integral Child Development Head of Department	Ministry for Family, Children, Youth, Culture and Sport NRW Inclusion Department
Academic	University of Social Sciences Intercultural Education Professor and Specialist	Faculty of Education and Arts Head of Cultural Education and Inclusion Department (Jr.-Professor)
Praxis	International Day Care Center Human Development Coordinator	Music School and Inclusive Project Music Educator and Inclusive Cultural Association Honorary
Total	3 Interviews	3 Interviews

Table 16. Research ECEC Institutions

Participating ECEC Institutions		
Type	ECUADOR	GERMANY
Public	Ministry of Education, Intercultural Education	State Government for Persons with Disabilities and Patients
Private	Play and Music Early Stimulation Center	Music School Early Childhood Program
Other	ONG for children with Disabilities	University Day Care Center runned by Parents
Total	6 focus groups 3 interviews	6 focus groups 3 interviews

2.3.2. Methods and Instruments for Data Collection

As Merriam (1998) asserts, “case studies, especially qualitative case studies, are prevalent throughout the field of education (...) this type of research has illuminated educational practice for nearly thirty years” (p. 26). Also defined by Merriam as an *end product*, qualitative case study consists in an intensive, holistic description and analysis of a single instance, phenomenon or social unit around which some boundaries are necessary in order to define the object of study. “The case then, could be a person such as student, a teacher, a principal; a program; a group such as a class, a school, a community; a specific policy; and so on” (p. 27).

The aim of the study was to uncover the underlying interaction of prevalent factors that characterize the phenomenon. Through this holistic description and explanation, the case study has been designed in a way that it focuses as much as on the phenomenon's variables as on the context. Therefore, the extensive description and analysis of the entity for theoretical statements is necessary to unfold its special features. "Unlike experimental, survey, or historical research, case study does not claim any particular methods for data collection or data analysis. Any and all methods of gathering data, from testing to interviewing, can be used in a case study, although certain techniques are used more than others", states Merriam (1998, p. 28).

Particular aspects of the phenomenon are revealed for further comprehension of what it might represent as a whole. Participants present particular ways of confronting specific problems, but the way this information is processed by the study focuses on the holistic approach, broadening the view into a descriptive study. The illustration of complexities at the core of the study contributes to the understanding of the many factors that play a role in the phenomenon itself and displays the diverse influences that also take part in the process. The case study assures that new discoveries are possible in terms of new meanings and experiences which also confirms what is known but allows the possibility to rethink the problem and the phenomenon studied from these new insights.

In this research two main methods and instruments were used: focus groups and interviews were conducted using semi-structured questionnaires elaborated by the researcher. Focus groups and interviews were used for this study as a data collection method. Data was collected through a semi-structured group interview process. Focus groups were moderated by a group leader, in this case, the researcher. Focus groups are generally used

to collect data on a specific topic. Focus group methods emerged in the 1940s with the work of Merton and Fiske who used focus groups to conduct audience studies: “[s]ome case designs require that you collect specific kinds of data, some that you collect as much as possible from different angles and sources as possible (a process sometimes called triangulation). Read if you can some other accounts of case design which go into more detail about it” (Ansdell & Pavlicevic, 2001, p. 144). Data selection and data collection refer to the questions what, where, why and finally how the selection was made, in order to provide an account of validation to the process of the inquiry, this way building the trustworthiness of the research project.

For this study questionnaires were carefully developed as main instruments to be used while conducting the interviews and focus groups. Focus group discussions of parents and mixed groups of ECEC professionals and practitioners were arranged to address questions of ‘Music as a principle of Inclusion’. Qualitative research consisting on literature review, data analysis from documents, interviews and focus groups from the three main sources levels that were part of this study: Policies, Academics and Practices, as previously shown.

The grid encloses six interviews, three of which were performed in NRW and three in Ecuador. These interviews provide key information about the Inclusion panorama, the analysis of the current situation and possible outcomes of the Inclusion process in each country. It responds to the philosophical questions of ‘Music as a principle of Inclusion’ from several perspectives, experiences, backgrounds and beliefs. This information is contrasted with the results of the focus group research and the state of the art of ‘Music Education, Inclusive Education and ECEC.’

12 Focus Groups are enlisted below (six conducted in NRW and six in Ecuador) and contain the perspectives of practitioners and parents in the field of ECEC regarding the nature of music, music in the early childhood development, music in culture, society and family, music in the rehabilitation fields, music for all and the professionalization of ECEC practitioners. An array of questions, concerns and reflections unfold throughout the interaction and the question guidelines. The results are also presented through graphics and tables to provide a better understanding of the subjects' approach.

A grid of the research participants is enlisted below to provide a standpoint from which the structure can be clearly understood and to summarize the different levels of the study approach, along with the codes used to simplify the presentation of data sources. It contains the 18 sources that were used for the purpose of this research.

Table 17. Grid of Research Participants and Code Index

Grid of Research Participants and Code Index	
Source	Description
S1	Interview Germany Policy Maker (Ministry)
S2	Interview Germany Professional (Practitioner)
S3	Interview Germany Scholar (University)
S4	Interview Ecuador Policy Maker (Ministry)
S5	Interview Ecuador Professional (Practitioner)
S6	Interview Ecuador Scholar (University)

S7	Focus Group Germany Public ECEC Practitioners
S8	Focus Group Germany Public ECEC Parents
S9	Focus Group Germany Private ECEC Practitioners
S10	Focus Group Germany Private ECEC Parents
S11	Focus Group Germany ONG ECEC Practitioners
S12	Focus Group Germany ONG ECEC Parents
S13	Focus Group Ecuador Public ECEC Practitioners
S14	Focus Group Ecuador Public ECEC Parents
S15	Focus Group Ecuador Private ECEC Practitioners
S16	Focus Group Ecuador Private ECEC Parents
S17	Focus Group Ecuador ONG ECEC Practitioners
S18	Focus Group Ecuador ONG ECEC Parents

2.3.3. Data Analysis

This aspect of the methodology consists of three specific moments: the presentation, the discussion and the interpretation of the data. For this purpose, data was analyzed using a professional software for Qualitative & Mixed Methods Research, MAXQDA, which consists of a program designed to allow a systematic and organized approach to the research material. Three processes are involved and described in this subsection in order to achieve a thorough content analysis. The material is first represented, then encoded and finally categorized. MAXQDA as a tool supports the management of the data in a way

that a deeper understanding of the subject discussed through the categorization of its content is feasible. A proper content analysis is possible after the categorization process is performed under a framework for a comparative study. These processes are explained in the following pages.

In regard to the materials for qualitative content analysis and what could be analyzed, it is clear that content analysis is a method of data analysis. For this matter, Mayring (2014, p. 43) explains what types of texts often occur within social science contexts, and they include:

- Interview transcripts: There are different forms of interviews like narrative interview, biographical interview, deep interview, focus interview, semi-structured interviews, which all lead to transcripts.
- Focus groups: It is a more and more favored data collection method to hold moderated group interviews. The discussions are recorded and transcribed.
- Materials from open questionnaires: Many questionnaire studies contain at least some open questions, which lead to text material.

The process implied for data analysis at a first stage can be summed up in the way data is represented. *Representing*, as the word implies, is the process of re-presenting data in another mode. Typically, this involves transcribing it into another sense modality, as when notating speech, music or dance into a visual system. This is the way data for this study was represented, through transcriptions. This allows the visualization of the material from a different angle and usually in more detail, according to Ansdell & Pavlicevic (2001, p. 150).

Once the material or data has been collected, transcriptions are necessary to proceed to the analysis process. Transcription systems present inherent characteristics such as “the transformation of spoken language (in an interview or a focus group) into text needs transcription rules. (...) A transcription system is a set of exact rules how spoken language is transformed into written text” (Mayring, 2014, p. 45). For the study at hand, a clean read or smooth transcript was performed among several options of transcripts systems. The transcription was done word for word, but all utterances like ‘uhms’ or ‘ahs’, decorating words like ‘right’, ‘you know’, and ‘yeah’ were mostly left out. A coherent text, simple to understand but representing the original wording and grammatical structure was produced and short cut articulation and dialect were translated into standard language.

This material is then ready to *label* aspects of its data representation (the transcription) in some ways. In this procedure, *coding* is the technical term for analytic labelling. At this stage, the researcher goes beyond pure description and ventures into proper analysis, as coding aims to break up the data into meaningful chunks so that comparison and other analytic procedures are possible:

Texts on qualitative analysis often call the procedure from this point onwards *content analysis* (...) It’s part of doing qualitative research that there’s an interplay between the data and the emerging study. As we’ve said before, both data *and* study should ideally *emerge* – not one beating the other into a set shape. (Ansdell & Pavlicevic, 2001, p. 150)

This process began with labeling aspects or events relevant to the research questions. This resulted in themes or *meaning units*. Both of these terms are used in texts of qualitative analysis and mean the ‘chunks’ into which coding breaks down the data. The next stage

of data analysis refers to the question: *what* types of things these are, which means, moving on to categorizing. *Categorization* allows for detailed definition and logical comparison. All categories genuinely *emerge* from the data, and throughout this process it is possible to have some emerging theory statements about the data. It is possible to construct a *Category Systems* out of these categories. Category systems in the focus of analysis, according to Mayring, are pointed out as the central point in quantitative content analysis:

Even with qualitative analysis, however, an attempt should be made to concretize the objectives of the analysis in category form. The category system constitutes the central instrument of analysis. It also contributes to the intersubjectivity of the procedure, helping to make it possible for others to reconstruct or repeat the analysis. In this connection qualitative content analysis will have to pay particular attention to category construction and substantiation. However, precious little help is given in this respect by standard works on content analysis. (2014, p. 40)

In terms of quality criteria according to Mayring, it is inter-coder reliability which is of particular significance for content analysis. This means that when several content analysts work on the same material independently from one another and their findings are compared, results adopt greater reliability (2014, p. 42). In this case, supervision was provided to revise the categorization process and content analysis, but only one researcher performed the study and conducted the analysis due to the circumstances of the independent research project and because of the researcher's status as an international researcher.

For the content-analysis context, it is necessary to ask what one would like to find out from the material. Without a specific line of inquiry or established direction of analysis, any content analysis would be unthinkable (Mayring, 2014, p. 48). Mayring again provides a step model for this purpose which includes: definition of the material; analysis of the situation of origin; formal characteristics of the material; direction of the analysis; theoretical differentiation of sub- components of the problem; determination of techniques of analysis and establishment of a concrete procedural model; definition of content analytical units; analytical steps taken by means of the category system; summary/ inductive category formation; explication/context analysis; structuring/deductive; mixed; re-checking the category system by applying it to theory and material; interpretation of the results in relation to the main problem and issue; and application of content-analytical quality criteria (2014, p. 54).

Referring to the categorization and the analysis aspects, deductive categories and inductive categories are presented in order to organize the data collected. Statistics of the sub-codes are also necessary to represent the results graphically. The interviewer (i) is presented with the initial from her name (K). Examples of this type of transcriptions are as followed:

“For kindergartenS there are music schools that come to the kindergarten” (S8:63) which means Source 8, line 63, quote from a Public ECEC parent in Germany.

“The educational dimension of music requires parameters that tend to un-school music” (S6:12) which means Source 6, line 12, quote from an Ecuadorian scholar.

These themes, since they had to be closely connected to the aim of the study and the research questions, were formulated after the transcripts were read many times by the

researcher. The results of the above described process are presented under the coming section of findings. In particular, the findings from Ecuador, organized in themes, are exhibited first, followed by the respective findings in Germany. After this, a comparison between the results of the interviews in the two countries takes place and, finally, the comparison is enriched with relevant policies and theoretical approaches. The content of the policy documents, although not analyzed in the “Findings” section, provides a supportive framework for the analysis of the data.

Interpreting (theory-building) “What you *infer*, and the theory about events and phenomena which you build, needs to be *demonstrated* up to the point of making a decisive interpretation – even if the judgement (interpretation) itself cannot be proved (...) Technically this form of logic is called analytic induction or inference” (Ansdell & Pavlicevic, 2001, p. 154). It is important, when going through the stages of describing data, to remain aware that the researcher has been cautiously theory-building at the same time.

The integrative process was later required for concluding the research. *Integrating* means to re-orient by integrating the evolving analysis, evolving theory and research questions. The principle of progressive focusing is the key here, according to Ansdell and Pavlicevic (2001, pp. 145-156).

Creswell represented these procedures through a spiral where data analysis is seen as an ongoing process that starts with the data collection and ends with an account or narrative.

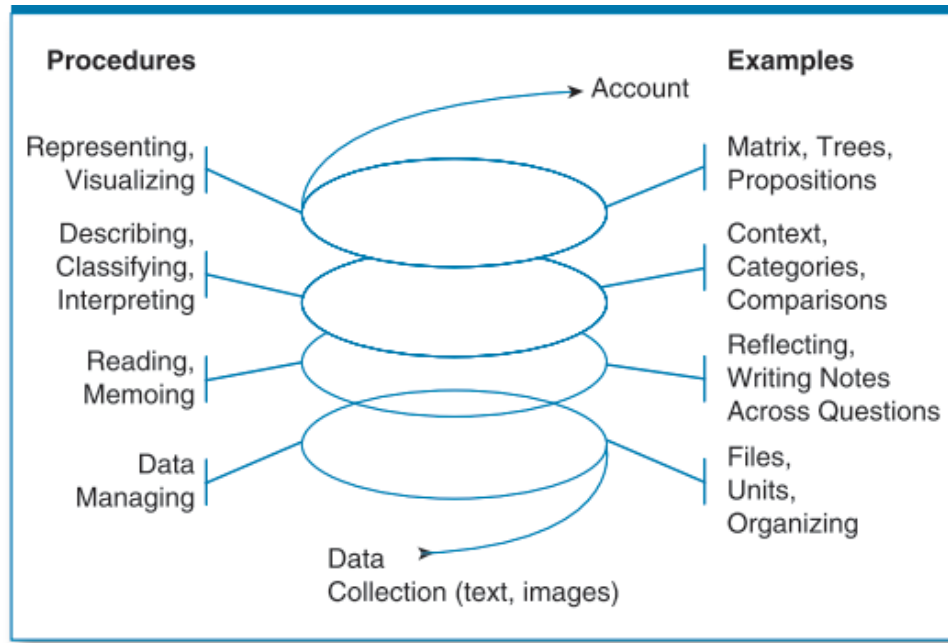


Figure 31. The Data Analysis Spiral (Creswell, 2007, p. 183)

In the following section the results are presented followed by the discussion and interpretation of the data analyzed after using the data Analysis Spiral adapted from Creswell (2007). These results are accompanied by graphics and tables used to provide a greater perspective of the results reported and full information about the data collected for this purpose is provided at the Appendix section.

2.4. Comparative Study Results

2.4.1. Presentation

This section presents the results obtained, accompanied by their respective explanations and followed by an in-depth analysis in the discussion section. For a better understanding, tables and graphs were used to report the results. The aim of this section is to provide a comprehensive analysis of the data obtained and related to the main research questions.

The content of this subchapter pretends to answer the research question of how parents, practitioners, policymakers and scholars relate the subjects of Music and Inclusion in ECEC. Most of the results presented in this subsection were synthesized from the transcripts provided at the end of this work, and direct quotations are an exception and represent the different opinions of the research participants (see Appendix).

2.4.2. Music and Inclusion Categories

The main research topics and sub categories used were:

Music

Music Nature and Human Evolution

Music Functionality and Human Development

Music, Family, Society and Culture

Inclusion

Music and Rehabilitation

Music for All (as intercultural and inclusive education)

ECEC Professional Training

INTERVIEWS

For the interviews, the experience of the participants, as well as their occupation and training were considered. Their visions regarding interculturality, disabilities, education, music and inclusion were very important and offered a much more grounded understanding of each country or region realities. These were the main findings under each research category, and they are interrelated to an extent to what the participants in the focus groups perceived as well. The following abstract shows the main topics identified by participants during the interviews and focus groups (for complete information see Appendix).

ECUADOR INTERVIEWS MAIN TOPICS

EXPERIENCE, OCCUPATION, OVERVIEW

Broad Curriculum in Intercultural Education vs Bilingual Intercultural Education (EIB)

- Ministerial agreement for EIB and Inclusion
- Profile of the intercultural educator is integral
- Process of curricular updating requires socialization
- Educators are committed to the process
- Teacher professionalization - bachelor and technologists
- Intercultural education and EIB emerged from the struggle of indigenous peoples and natives
- Integral development interrupted, discounted
- Human development - responsible for ECEC Institution.

CULTURE, EDUCATION AND INCLUSION

- Difficulties of access/participation in competition to become a teacher

- Intercultural curricular relevance - 14 nationalities
- Respect as the basis of the educational process
- Class culture as a new culture - a safe place
- Cultural dynamism and Interculturality

INTERCULTURALITY, DISABILITY AND INCLUSION

- Music and art reach all human beings.
- Adults limit themselves

MUSIC, CULTURE AND EDUCATION

- Cultural differences modify musical experience
- Determined by cultural factors
- Un-schooling music education- alternatives
- Experiences of traditional musical education

GERMANY INTERVIEWS MAIN TOPICS

EXPERIENCE, OCCUPATION, OVERVIEW

- Commissioner MMB State Government - CDU
- Voluntary work for inclusive association - cultural projects/music
- Music teacher for teaching offers for MMB
- Music school extracurricular projects for social inclusion

INTERCULTURALITY, DISABILITIES

- No inclusion process - everyone suffers the consequences
- Federal Voluntary Service/Integration Assistant - Assistant
- Personal Encounter Allows Inclusion vs. Prejudice
- Small groups simplify inclusion - organization
- "Multicultural Population"

CULTURE, EDUCATION, INCLUSION

- Music for the elite does not emphasize diversity
- NRW dynamic culture - many influences from other cultures
- Artistic-cultural education related education
- NRW Guest worker movement and experience diversity
- Barrier-free experiencing culture as a goal
- Social pedagogy - for extracurricular activities
- Special education - School education (NRW)
- Inclusion and integration in GER are parallel
- DE as a country of immigration - a familiar issue for educators

MUSIC, EDUCATION, CULTURE

- There is music for every human being
- Music selection and identity - biography design
- Big difference between music in everyday life and at school
- Music allows to create other accesses - alternatives
- Music enables personality development
- Easily making inclusive MFE - children vs. adults

Examples

i: What is your opinion or experience on dealing with inclusion in your ministry?

We have an "NRW Action Plan (...) Together with the people with disabilities, their parents and everyone involved, we try to get into the processes and shape them. We have an Inclusion Advisory Board in which all actors, such as people with disabilities, regional associations, local government organizations and social groups are involved in the inclusion process". (S1:10)

i: Which aspects allow inclusion in general? Theoretically and in the practice? What is important in the process of inclusion?

“I actually think the personal encounter. So, if you have the chance to meet in person, then you don't have to think about these expectations or prejudices anymore” (S2:24).

i: How do you experience music at school and in culture? How different can this experience be?

This experience can be totally different. There are a lot of studies that describe that music is what many people use very often. If you take a look at recreational studies to see what they actually do in their spare time, it is the case that a lot of people listen to music and people say that music is very important for them.

However, this often has very little to do with music lessons. (S3:30)

i: What do you think culture means to education, what role does the cultural component play when we talk about inclusion in education?

In fact, the component of culture is a transversal axis within society and in the field of education it is fundamental because cultural diversity, respect for cultures is very important within the educational process. I say this because interculturality has to be part and parcel, that is, if we have students, indigenous and non-indigenous there has to be the same respect and the same values for one as for the other. (S4:8)

i: What are the elements that have been most considered to allow for an inclusive system? What tools within art and music have been used?

I think the whole concept of inclusion is a philosophy. It's something that you have to believe in and that, as a notion, belief and value of life, you have to stop thinking about everything that human beings and children especially can't do, but think about what they can (...) Arts, are a tool that have to exist in the daily life of human beings, because it gives us ways to reach more deeply all human beings especially children. But for inclusion to really happen, it must be a way of thinking, of believing, of feeling, of living, in which all human beings have the right to have rights. (S5:17)

i: What is the meaning of intercultural work for inclusion?

Conceptually, two axes direct interculturality, one is democracy. Democracy starts from the dissident voice, not from the single discourse. And the other axis, the foundation of interculturality is the Philosophy of Otherness, that is, to admit the other in the first place, but not only the other seen there, that he is there and I am here, that is multiculturalism, but rather the other as a possibility of rapprochement and mutual enrichment, that is, the other in contact with me that allows me to grow. I grow and learn from the other (...) Many visions of interculturality pose it as a utopia to be achieved, a utopia to be done from a daily basis, because intercultural exercise is not easy. (S6:10)

FOCUS GROUPS CATEGORY SYSTEMS

- Music nature and human evolution
- Music functionality and human development
- Music, family, society and culture

- Music and rehabilitation
- Music and education for all
- ECEC Professional Training

2.4.2.1. Music Nature and Human Evolution

Table 18. Music Nature and Evolution

<i>MUSIC NATURE AND EVOLUTION</i>	ECU	%	GER	%
innate/survival	6	20	12	30.8
movement/dance/joy	6	20	4	10.3
cultural/identity	8	26.7	7	17.9
social/bond/emotion	6	20	7	17.9
language/communication	4	13.3	9	23.1
	30	100	39	100

Example:

c: Well I think it's innate to have this ability to experience joy in music because of the very early experience in the womb and you actually see it as soon as music sounds, the kids start singing, dancing, they love instruments; you don't have to ask them to use them, everyone makes something different out of them. Of course, there are also different talents, I would basically say it's all there for now.

d: I had thought about it until just now, when you watch such a baby experimenting with his voice, so high tones, quiet tones, loud tones, high, low there is already musicality. (S9:6-7)

2.4.2.2. Music Functionality and Human Development

Table 19. Music Function

<i>MUSIC FUNCTION</i>	ECU	%	GER	%
emotional/mood	10	20.0	22	39.3
joy/catharsis/fun	13	26.0	9	16.1
motivational/steem	13	26.0	2	3.6
social/bond	7	14.0	10	17.9
language/communication	4	8.0	6	10.7
cognitive/distraction	3	6.0	7	12.5
	50	100	56	100

Table 20. Music and Development

<i>MUSIC AND DEVELOPMENT</i>	ECU	%	GER	%
emotional regulation	4	8.7	22	38.6
joy/movement/fun	6	13.0	4	7.0
ritual/cultural	6	13.0	6	10.5
social/bond	14	30.4	12	21.1
language/communication	7	15.2	8	14.0
cognitive/creative	9	19.6	5	8.8
	46	100	57	100

Example:

K: What role does music play in the development of children under five?

A: It allows them to be more sociable, because through music they begin to make friends, begin developing the language and even discover their abilities.

E: By saying my son, when he watches videos, he starts talking and saying words like "Pio, Pio" to refer to the chicks.

C: Through music, I've noticed that my son has learned more in English than in Spanish.

E: Through music, children learn many things, such as gestures, imitations, and much more. (S14: 13-15)

2.4.2.3. Music, Family, Society and Culture

Table 21. Music, Culture, Society and Family

<i>MUSIC, CULTURE, SOCIETY & FAMILY</i>	ECU	%	GER	%
emotional/roots	4	9.8	1	2.1
joy/catharsis/fun	5	12.2	8	16.7
culture/identity	22	53.7	22	45.8
social/bond	3	7.3	14	29.2
language/communication	6	14.6	1	2.1
learning process	1	2.4	2	4.2
	41	100	48	100

Example:

i: What role does music play in culture, in the family, in society?

“Music plays a strong role in culture. Each culture has its own rhythm and outlook on life and represents this in its music” (S11:41).

2.4.2.4. Music and Rehabilitation

Table 22. Music and Rehabilitation

<i>MUSIC AND REHABILITATION</i>	ECU	%	GER	%
emotional recovery	15	31.9	4	11.4
relaxation	5	10.6	6	17.1
encouragement/support	9	19.1	15	42.9
social/empathy	5	10.6	2	5.7
language/communication	6	12.8	2	5.7
mental disabilities	7	14.9	6	17.1
	47	100	35	100

Example:

i: What do you know about music as a method for rehabilitation, e.g. working with children with disabilities?

b: Not very much if I am to be completely honest. I can imagine that this would make it a bit easier for the children, that through music you could reach children with disabilities or something like that or reach them in a different way or that children could develop and unfold better by listening to and making music.

(S10:40)

2.4.2.5. Music and Education for All

Table 23. Music and Education for All

<i>MUSIC AND EDUCATION FOR ALL</i>	ECU	%	GER	%
emotions/sensitivity/ancient	5	9.3	0	0.0
fun/motor/play	9	16.7	0	0.0
participation/cooperation	16	29.6	11	40.7
social/union	13	24.1	15	55.6
language/communication	5	9.3	1	3.7
mental/cognitive develop.	6	11.1	0	0.0
	54	100	27	100

Example:

i: If the goal is education for all and inclusion of diversity, can music be a means to promote social inclusion as part of children's education? Could music open up a possibility for this perspective of inclusion?

C: Of course. Although in Ecuador there are already laws for inclusion, it seems that there is still a lack of training for teachers so

that they know the methods of how to work with children for integration and inclusion.

D: But inclusion also requires more policy support to improve the quality of life for children, so that they receive the support they need.

There are no people to help them in education so that they can be included. (S18:35-36)

i: What about intercultural education? Does music also help? What is your experience?

a: Last summer party all children made an Arabic song belly dance.

All the children, regardless of their origin, took part.

b: Also the little ones from the U3 area. They simply took part, even though we didn't talk to them that much.

e: We also had a music project here with different countries. From every country of the children here. There we also saw that one can immediately find oneself in music, although it is a different culture.

Rhythm and movement help a lot. Whether from America or Japan.

d: Music brings all countries together. (S7:95-98)

2.4.2.6. ECEC Professional Training

Table 24. ECEC Professional Training

<i>ECEC PROFESSIONAL TRAINING</i>	ECU	%	GER	%
legislation not enough	5	6.0	2	2.9
lack of music-inclusion training	35	41.7	30	44.1
lack of experience	12	14.3	3	4.4
support and flexibility required	16	19.0	16	23.5
cultural/financ. barriers	5	6.0	7	10.3
positive attitudes/pro-social	10	11.9	10	14.7
proper child music content	1	1.2	0	0
	84	100	68	100

Example:

We can no longer be satisfied with the mere formation of someone who studies education, because there are so many gaps in practice, so we have to learn about music, about art, about psychomotor skills, it doesn't matter if she is a psychologist, a pedagogue or whatever because we even have to know about nutrition because our work is with families and sometimes we have to talk about these issues with parents. Education no longer specializes in whether you are a psychopedagogue, a therapist, an educator, it is not enough because we have to learn to be almost family therapists, to know about neurological development in some way, about nutrition and even to be sociologists and anthropologists to understand where families come from. We are realizing on the way that it is very difficult to find a teacher profile in our environment and in our culture that has the openness to continue to want to grow as a professional and continue learning, because sometimes they believe that it is only necessary to be a teacher and that that is enough. (S15:40)

2.4.3. Study CodelinesFOCUS GROUPS TRANSCRIPTS CODELINES

The transcripts code lines reflect the participants' activity regarding the different questions presented during course of the focus groups. The categories presented above display a different behaviour according to each group, setting a dynamic for the study. All groups focus on a particular topic as presented below and as the length of the graphics show (see Appendix).

*Table 25. Codelines Germany***Germany Focus Groups Transcripts Codelines**

Source:	Focus:
S7 Germany Public ECEC Practitioners	Music, Culture, Society and Family
S8 Germany Public ECEC Parents	Professional Training
S9 Germany Private ECEC Practitioners	Professional Training
S10 Germany Private ECEC Parents	Music Nature and Evolution
S11 Germany ONG Practitioners	Mother-Child Interaction
S12 Germany ONG ECEC Parents	Professional Training

*Table 26. Codelines Ecuador***Ecuador Focus Groups Transcripts Codelines**

Source:	Focus:
S13 Ecuador Public ECEC Practitioners	Professional Training
S14 Ecuador Public ECEC Parents	Music and Inclusion (EFA)
S15 Ecuador Private ECEC Practitioners	Music Nature and Evolution
S16 Ecuador Private ECEC Parents	Professional Training
S17 Ecuador ONG ECEC Practitioners	Professional Training
S18 Ecuador ONG ECEC Parents	Music and Rehabilitation

2.5. Discussion of the Findings

2.5.1. Overview of the Study

MUSIC AS A PRINCIPLE OF INCLUSION

The literature about the nature of Arts and the origins of Music presented in the review section display a great number of elements from several disciplines and theories. Nevertheless, one core aspect deals with early childhood and caregiving as well as with education. Inclusive Education is considered not only a matter of Rights to participation, access and supports but it consists also on the democratic basis of a society that can evolve together for its social nature. ECEC around the world is considered a window opportunity for interventions that transform inequality and potentially endorse through policies, practices and research the quality of many children's lives.

COMPARATIVE STUDY

During the interviews, quite a lot of the analysis performed by the participants resulted into contextualizations for the further debate regarding principally to philosophy of education and the socio-cultural phenomena to which both countries are plenty identified. The distances between theory and practice are still wide but all actors converge in different features of the inclusion process and from each of their places promote interculturality and diversity as a reality and a chance.

Music: the questionnaires about music nature and human evolution as well as music functionality and human development, which included questions about the relationship between mother/father/parents and child arouse more attention from the German participants as it did in Ecuador. Responses focused in different aspects: In Germany it

was more linked to the innate/survival mechanisms and in less percentage to the ability for language and communication. In Ecuador the cultural/identity component had greater relevance. The subcategory of music functionality and human development displayed different prevalences for Germany and Ecuador participants too: In Germany the main music function is the emotional/mood regulatory, while in Ecuador the joy/catharsis/fun and the motivational/esteem were predominant. About music and development Germany also referred emotional regulation as the principal relation between these two concepts whereas Ecuador relates this to the social/bonding sphere. Music, culture, society and family were interrelated mostly around the culture/identity aspects for both countries.

Inclusion: Music and rehabilitation raised lightly more interest in the participants from Ecuador where the topic was mostly centered in music therapy as ways for emotional recovering in contrast with Germany participants that shared mostly experiences or information regarding encouragement/support. Music for All remains as an ideal in both countries in terms of participation/cooperation and social/union. Though in Germany the participants displayed higher interest in these two subcategories in contrast with Ecuador. In regards of ECEC professional training, in both countries a lack of music-inclusion training followed by support and flexibility required are predominant and the participants from Ecuador discussed in general this issue broadly.

The codelines reflect the focus of each subgroup of participants, where in Germany, Public ECEC Practitioners focus on Music, Culture, Society and Family, Public ECEC Parents and Private ECEC Practitioners in Professional Training, Private ECEC Parents do in Music Nature and Evolution, ONG Practitioners in Mother-Child Interaction and ONG ECEC Parents do in Professional Training.

In Ecuador the codelines show that for Public ECEC Practitioners, Professional Training is a relevant aspect in the discussion and a concern shared by ONG ECEC Practitioners and Private ECEC Parents. For Public ECEC Parents the focus was Music and Inclusion and Education for All, for Private ECEC Practitioners was Music Nature and Evolution and for the ONG ECEC Parents was Music and Rehabilitation.

2.5.2. Interpretation and Discussion of the Findings

The origin of the *Principle* term can be traced back to the late Middle English: from Old French, from Latin *principium* ‘source,’ *principia* (plural) ‘foundations,’ and from *princeps*, *princip-* ‘first, chief.’

Cambridge Dictionary: (Cambridge University Press 2018)

-A basic idea or rule that explains or controls how something happens or works.

Oxford Dictionary: (Oxford University Press 2018)

1. A fundamental truth or proposition that serves as the foundation for a system of belief or behaviour or for a chain of reasoning.
2. A general scientific theorem or law that has numerous special applications across a wide field.
3. A fundamental source or basis of something.

In the book “What philosophers of education do and why” Holma (2010) explains in a chapter called “The Strict Analysis and the Open Discussion” the way philosophy as an academic discipline specialized in analyzing and understanding the broader processes of the constructing of theories, which are meant to question their hidden background premises, and reveal and examine the values affecting academic, as well as other human practices (Holma, 2010, p. 10).

She adds that that one advantage of philosophical research in education is its potential to bridge the gap between the extremes of theory and practice. It is the case for this research as well. Considering that one of the problems in pursuing educational research is that, while the room for education is very wide as human civilization, the practice of academic research has tended to become more and more specialized. Conscious of the danger of narrowly focused research projects that are evaluated by the criteria of measurable exactness and effectiveness, this study intended not to lose sight of the wider context of the phenomenon under study. Culture of course plays a great role when performing a comparative study, so the development of the research cared over an overemphasis on the gathering of research data without enough attention to their interpretation and implications.

Music as a Principle of Inclusion Key Arguments

Among the key arguments for the proposal of music as a principle of inclusion, and as described on the literature review section, these arguments include:

- The Psychological universals as processes likely shared across peoples, cultures, and nations and the importance and implications that identifying and understanding these psychological universals theoretically have in developmental and social science, as Bornstein et al. (2015) supports.
- In regards of child development and caregiving modalities as Bornstein et al. (2015) states, child survival is achieved through caregiver protection and nurturance, but child thriving is fostered through caregiving that involves sharing information through education and inculcating interpersonal competencies through socialization. So, the importance of caregivers who engage infants in their charge

relies on the access to their infants' emotional competence, social style, and cognitive potential, and all they learn about their infants' proclivities, capabilities, and limits. This knowledge can lead to several benefits and an enhanced child development and well-being due to more appropriate interactions.

- Davies' s transcultural notion of the aesthetic that refers to aesthetic properties which are interesting and appealing for humans in general.
- Dissanayake' relationship of making special and art that refers to biological processes that explain how it is possible to reconcile culture and nature and understand the arts as means of enhancement.
- Music as a biological feature of human beings that allowed evolution and also as a cultural trait that is possible to transfer through intention, therefore music states at the core levels of adaptation and learning for living.
- The musical ability which became a treat of the human species after millions of years of evolution when our ancestors were favored by certain conditions. These conditions have possibly changed the way that bonding is restricted to shorter periods during mother-offspring early interactions, according to Lieberman's theory.
- Dissanayake's perspectives of mother-child interaction as a ritualized behavior and baby talk as an adaptation of the behavior that bonds emotionally a mother to her child, reinforcing the love of the mother for her baby in a reciprocal manner.
- The reproduction of this mother-infant interaction of emotional bonding in premodern societies according to Dissanayake, by participating together temporarily, shown throughout the display of visual, vocal and kinesthetic arts.

- Dissanayake's vision of the universality of aesthetics and the children practice of these patterns while playing that result in making special means going from ordinary to extraordinary.
- The questions about why isn't academia and policies focusing enough on investing in early stages of education to provide proper information and guidance that allow preventing illnesses later in many cases. While music is considered more and more in the therapeutic field, either in traditional medicine or in alternative options, it seems that the efforts are rather centered in treatments and interventions, moving away from where it originally came from.
- Allomother: This caregivers' sensitivity is related to the capacity for empathy, that Hrdy considers uniquely well developed in the human kind and thus, she strongly believes that along with language and symbolic thought, this feature makes as "human". If this empathy was developed due to the mother-infant relationship, that also supported language as many authors propose, then the roots of embracing and nurturing others, is linked to this exceptional way of interaction.
- Why music? While is possible to discuss the causal mechanisms that enable musical experiences, not much has been said about the importance of music on its deeper underlying roots. The question "why music?" opens to further questions that relate to other spheres of human activities. Similarly, to what Lieberman (2014) states regarding the evolution of the human body, a possible analogy can be made with what he reflects about the fact that most research on type 2 diabetes deal for instance, with how to improve its treatment, but preventing isn't one of the most essential concerns in the first place. What about the questions regarding

why it occurs, why investment doesn't yet go to researching policies regarding this topic at early stages?

- The dynamic in the case of poor mother-child interactions consists probably also in the modern conditions that limit the contact in terms of time but also in attachment figures. Less time for mothers and less allomothers per child. Less prevention in early stages of any adverse condition development but more attention to treatment afterwards instead. The traditional medical model perspective is still applied in modern interventions and is reflected in many fields: psychological, social, cultural and biological. All these aspects are developed further in this section in regards of music.
- Brown's several anti-evolutionary influences that led to reject biological and universal facts that musicology and musical anthropology thought of. His position where language-centered view of humanity has to be expanded to include music, first, because the evolution of language is highly intertwined with the evolution of music, and, second, because music provides a specific and direct means of exploring the evolution of human social structure, group function and cultural behavior. Or what Levinson states about what music in origin is, just a special kind of speech.
- Lewis' assumption that music exists only because of the social relations that enable its performance.
- Jackendoff and Lerdahl, (2006) reference to the capacity for music that can be explored around five questions and how these issues are examined by looking at the major components of musical organization: rhythm, tonal organization and affect. The capacity for music as well as the capacity for language are unique to

humans, therefore Jackendoff & Lerdahl advocate that in both cases something in the mind/brain had to change through evolution during the past five million years or so.

- The meaning of music as the understanding of the feelings that one experiences through music, denotes cognitive structures underneath. The idea that beyond the general frame of aesthetic experience, music partakes in other wide-ranging sources of affect.
- Jackendoff and Lerdahl's reflection of what makes musical expression special is its manifold possibilities for complex and ever-changing contours of affect, and reinforcement and conflict among the various sources of affect in framing, general audition, interpretation of mammalian vocalization, and coding of patterns of gesture.
- The series of ethnographic studies of De Nora that show how music is a constitutive feature of human agency. Music as a dynamic material that constitutes a medium for making, sustaining and changing social worlds and social activities.
- De Nora's music relation with society, affections, the body and power, where is possible to distinguish those remarking the role of music while regulating, bonding, identifying, recalling and relating.
- Trehub's idea of the emotional impact of music and its ability to enhance social bonds have fueled the development of uniquely human musical behaviors.
- Trehub's research that has also influenced discussions of the origins of music, for example, the possibility that music in some form preceded language and that early exposure to music in the context of mother-infant interaction may contribute to its life-long role as an emotional regulator and facilitator of social connections.

- Trehub's evidence of lullabies shared features worldwide and across cultures. The power of music could arise from its social nature and its link to positive emotions from the earliest moments of life, and infants are keenly responsive to social stimuli, human faces and voices, especially those reflecting positive emotional states. And an important part of the uniqueness of music that might stem from our biologically based social nature, motivating the creation of elaborated systems of music that keeps motivating musical activity in the present, just like in the distant past.
- The early exposure to music in the context of mother-infant interaction may contribute to its life-long role as an emotional regulator and facilitator of social connections.
- Kolsch's precept that music holds many social functions such as contact, social cognition, co-pathy (i.e., the social element of empathy), communication, coordination, cooperation and social cohesion.
- Blacking's asseveration that in the case of music, there is general acknowledgement of a universal capacity or disposition for music but much less attention to the diverse ways of expressing that musicality across cultures.
- Illari's perspective by which music holds many social functions such as contact, social cognition, co-pathy (i.e., the social element of empathy), communication, coordination, cooperation and social cohesion. The fact that some have defined these as universal functions in the sense that they have existed, to some degree in both individualistic and collectivistic cultures across the world and overtime.
- The way that in collective experiences, music can be perceived as a means to promote self-awareness, self-esteem, mutual tolerance and intercultural

understanding. Given that music making is directly linked to emotions, both music and musicking offer opportunities for humans to enter the minds of others, to feel their feelings, whilst recognizing a shared humanity, as stated by Ilari.

- Music as a powerful means of social interaction; musicking affords children with opportunities to develop their innate musicality as stated by Trevarthen et al., (2014), which will be gradually transformed by experiences within the rules and conventions of these societies and cultures around them. Social referencing share intentionality and joined action are directly implicated in early social musical experiences.
- Early musical interactions that allow young brains to “organize sensory functioning and represent their social world” (Foran, 2009), which also prepare babies to be musical (Dissanayake, 2012).
- About musical engagement in early childhood, social cognition, and culture Ilari (2016) points out that culture is at the hearth of social cognition. The importance of play in children’s development has been underscored by educators and psychologists alike.
- Hallam’s standpoint of when music occurs as an enjoyable and rewarding experience, there is evidence of positive effects on personal and social development. Quality of teaching could benefit of its implications.
- The ethological, cognitive, scientific and archaeological evidence of music as a trait of evolution proposed by Dissanayake. Dissanayake's argument is echoed in that of Falk (2004) for the importance of infant-directed speech in the evolution of human communication systems, including music. Falk suggests that features such as the continuous positively-valenced affective vocalisation that characterise

mother-infant interactions in modern humans are absent in our nearest extant relatives, chimps and bonobos, and suggests that these arose in part to 'substitute' for the mother's proximity as hominin infants became more altricial and less able to cling to the mother. While Falk is here postulating a discontinuity between the behaviours of humans and of other species to account for the emergence of music-like behaviours in humans, others have explored the prospects of identifying behavioural continuities as Cross describes (2012, p. 33)

- Music appears to be a human universal in the form of communicative behaviour that under-specifies goals yet facilitates a sense of joint action, enabling participants to sustain interaction while holding to potentially conflicting personal interpretations of goals and meanings. The ways in which is achieved remain to be identified in detail, but music seems likely to be central in any attempt to specify the dynamics of human minds in cultures and the evolutionary processes that set the parameters for those dynamics as Cross states (2012, p. 40).
- Fitch's conclusion that the childcare hypothesis represents the account of the adaptive function of music currently most firmly grounded in data (2005, p. 14).
- Merriam 's 10 principal functions of Music, distinguishing "uses" from "functions" where 'use' refers to the situation in which music is employed in human action; and 'function' concerns the reasons for its employment and particularly the broader purpose which it serves. These functions, (1. Emotional expression, 2. Aesthetic enjoyment, 3. Entertainment, 4. Communication, 5. Symbolic representation, 6. Physical response, 7. Enforcing conformity to social norms, 8. Validation of social institutions and religious rituals, 9. Contribution to the continuity and stability of culture, and 10. Contribution to the integration of

society) has served as a powerful device for research in many other categories, and it is important to point out that balance between these functions varies cross-culturally.

- The floodgate of philosophical research on music and music education by the end of the 20th century that poured forth, altering the educational terrain in profound ways. Some of this new scholarship sharpened the response to the dominant position that aesthetic philosophy enjoyed for decades; but much of it was the result of what one might call a professional incubation period out of which scholars claimed new theoretical territory and made the field of music education philosophy worldwide an exciting place to do research (McCarthy & Goble, 2005 as cited in Allsup, 2010, p.55). The understanding, joy, and participation in music for what it reveals about the very particular web of relationships that constitute our lived world (p. 56).
- Jorgensen ideals of envisioning music education thought and practice in a transformative, empowered, understanding, mutual, connected, diverse and inclusive way.
- As Tobias (2013) stated: Along with thinking critically about what should take place in music programs and broadening how we think about what constitutes musicianship, music educators may need to develop understanding of the nuances, musical thinking, socio-cultural contexts, and musical processes involved in musical practices.
- Merkt (2013) posits that inclusion by arts is not only an artistic activity but also an academic field, in which high academic institutions should face their responsibility to prepare students to build an inclusive society (2013, p. 107). This is confirmed

by what participants along the research state regarding Music as a principle of Inclusion.

- It is not only the UNESCO Convention on Cultural Diversity (2007) and the UN Convention on the Rights of Persons with Disabilities (2009) that advocate diversity in human coexistence. Examples like the ones presented by The Association of German Music Schools (Verband deutscher Musikschulen) have also taken up the cause of diversity in its mission statement (2015) and the Potsdam Declaration (2014). Questioning about difference and inclusive music pedagogy remains as part of the discussion in a culturally sensitive music education field. Cooperation appears as one viable option for ECEC actors to interact and benefit from one another.
- Regarding literature and what is closer to people's opinion: Though the connection between music and language can be reached far behind in the literature, more recent literature, appear still distanced from ordinary perception about the evolution of music in the human species. A prevalence of perspectives related to Music and Language as two different aspects of human activity still prevail nowadays.
- The paradigm shifts that Young states, by which interest in increasing our understanding of music among very young children has expanded considerably in the last twenty years. "Contributions span multiple academic disciplines: psychology, sociology, musicology, ethnomusicology, folklore and cultural studies, neuroscience, as well as the areas of applied research, primarily education, but increasingly, therapy, community arts, parenting studies and childcare practices" (2015, p. 9).

- The two major paradigm shifts in research regarding young children's music in recent years according to Young: a major shift in how infancy and the first three year of childhood are viewed and the "competent" infant who is capable and skillful response attuned to his environment for his social and cognitive development, and this view replaces the formerly "incompetent" infant of behaviorism. "Via theories of musical attunement and entrainment, the infant is understood to be not merely the passive receiver of experience, but an active participant, intrinsically influencing her own developmental pathway" (Malloch & Trevarthen, 2011; Young & Ilari, 2012 in Young, 2016, p. 11).
- A more recently interest in neo-Darwinian theory, mainly from an anthropological perspective, and the possible evolutionary origins of music has given rise interesting theoretical positions on the adaptive uses of music (e.g. Dissanayake, 2008) that have provided an additional theoretical lens for the interpretation of musical behaviors in infancy and early childhood. This perspective has motivated specific studies on musical competences that might have biologically beneficial origins such as rhythmic synchronization and its relationships to prosocial behaviors (Kirschner & Tomasello, 2010) (...) Arts and music organizations are interested in broadening their remit and widening their reach to be more inclusive of families with young children (Young, 2016, p. 11).
- In regards of a new Music Education philosophy, a call for "new aesthetic theory", in the way that is proposed by MENC, is needed, and it must involve a more relativistic philosophy that allows a shift into a more inclusive and pluralistic one, as the participants of the interviews in the research conclude as well. It is a fact

that the influence of numerous social sciences still reminds educators how the goals should be shifting towards social and cultural realities.

Comparative studies

To the question of why comparative research, some assumptions underpin the decision to conduct a comparative study. As Burnard, Dillon, Rusinek & Sæther (2008) stated:

First, we share the view that we can't possibly understand our own classrooms until we've looked at those of others. Second, we share the view that a comparative study has the potential to uncover the hidden assumptions that underpin what we do (and do well) in our classrooms. Third, it offers alternatives to the ways in which we have always done things. (p.111)

With the growing demand for international comparisons and due to the opportunity, the encouragement to perform this research was there and allowed to bring two different realities together and conciliate a possibility for music as a principle of inclusion regardless of a territory. "We are being told that 'comparing how different countries face common challenges can provide the evidence to make the most effective policies to resolve these issues' (Economic and Social Research Council, 2007, p. 13) locally" (p. 112). The authors also state that before proceeding to report on themed findings it is necessary to set the scene for a searching analysis of the use of the term 'inclusion' in policy and practice, first taking a brief look at how this is played out differently within the local contexts. (p. 112).

So, to set the scene in Germany as well as in Ecuador, it is important to define the struggle faced by both cultures and the historical elements surrounding the processes of rights developments, advocacy and interculturality, but also the state of Education and educational systems and opportunities in both countries. Therefore, policies in one hand are very relevant but so is the analysis of the gap between the theory and the practice. The extent to what the several education actors that participated in the research contributed with an in-depth analysis and panorama as of course the possible outcomes of the interventions through local governments and other leading voices. Advocacy is undoubtedly a strength of the German process towards inclusion, though the way the educational system sets barriers and somehow supports exclusion, is nevertheless evident and receive severe criticism among scholars, policy-makers, parents and practitioners, for its way of replying a traditional industrialized education that has contributed to economic growth but also to larger social differences and difficulties to overcome inequality.

The inclusion process is a long path to recognizing the other as entitled of the same rights as anyone else. This goes of course beyond the realm of education, but ECEC is certainly a crucial factor for the way these differences can be transformed. In Germany, professional training and qualification as well as the recognition disparity of practitioners contribute to a greater problem added to the conflict of ensuring the right to access quality ECEC in the first place. The standards of training and the option for music and inclusion training experiences is underlined by the participants in both countries. Yet, Ecuador faces additional challenges. In terms of Rights, children rights, persons with disabilities rights and the right to education for a large segment of the population in poverty conditions, remain as an unfulfilled promise. Cultural barriers to interculturality is considered in both countries as an unresolved issue and calls for greater attention from all societal actors but

clearly call for a response from the education sector for the way it consistently perpetuates exclusion attitudes and leaves no room for participation and cooperation. In Germany it seems to deal mainly with a wave of immigration along the history while in Ecuador, the post-colonial republic has not yet been able to overcome racial, economic and cultural differences and, for both cases this represent a fundamental challenge in terms of Education. A school for All has similar connotations in both countries, though in Germany access to Education might be guaranteed, is yet not an Education for All in terms of real Inclusion. In Ecuador, in the same vain, the efforts to provide for education to all children are diminished by its quality factors and the living conditions of families, such as malnutrition and the rate of school dropping or in-school violence.

At the level of Music Education, both countries share a vision of traditional music-making that belongs to the era of arts understood as a privilege and as an elite's alternative. In Germany, it seems like the old achievement model replaces the function of cultural identification and belonging that the participants in Ecuador remarked as overriding. The participants of public ECEC share a similar vision as the Ecuadorian participants in all types of institutions, apparently because of a great number of practitioners with immigration backgrounds that culturally live music in a way that is part of their daily lives and routines.

In Ecuador the offer to formal music education is reduced and scarce in comparison with the variety of options Germany offers.

One theoretical starting point to address these issues is offered by Fraser's (1997) notion of 'recognition', where remedies to injustices that are of a cultural or symbolic nature are rooted in social patterns of representation, interpretation and communication. The

examples of these injustices include (Fraser, 1997, p. 14 as cited in Burnard, et. al., 2008, p. 112):

- cultural domination in the sense of being subjected to patterns of interpretation and communication that are associated with another culture and are alien and/or hostile to one's own;
- non-recognition as being rendered invisible by means of the authoritative representational, communicative and interpretative practices of one's culture;
- disrespect when being routinely maligned or disparaged in stereotypic public cultural representation and/or everyday life interactions.

From here, a way forward for future music education research on characterizing pedagogies of inclusion according to Burnard may include:

- collaborations between researchers, teachers, learners and all those involved in and out of school as a community of learners;
- making explicit the relationship among particular forms of music pedagogy, learning discourse and classroom interaction; and
- developing research methods (i.e., ethnomethodology, autoethnography and critical ethnography) that extend the means of musically making the culturally strange familiar for facilitating creative cultural representations of school–community practice in music learners across cultures and settings. (p. 122)

For professional training purposes, the lessons that need to be learned by the next generation of music teachers as well as for ECEC practitioners, pact with inclusion training and the channels to experience inclusion through arts. “We also need to ponder

the question of whether teachers who can utilize pedagogies of inclusion are born or educated into these ways of teaching.

In facing the multiplicity of ways in which learners' musical experiences are shaped – not just by our own music classroom environments and the decisions we make as teachers, but also by the school values, local communities, national policies and political control – the need for developing inclusive pedagogies that are most relevant, and most effective in promoting musical learning, is an imperative. (...) Against the background and interplay of our own classroom (and cultural) contexts at the level of system, school and classrooms, policy, politics and practice, we need to acknowledge what we can learn from pedagogies compared across cultures in order to illuminate and understand our existing practices” (p. 122).

The goal of Music for All implies to challenge the traditional discourse of ECEC as a place only for children, early childhood staff and employers that can position themselves as the heart of each community and build their practices around discourses that support social capital, family resilience, community cohesion, and society wellness, state Wills & Perter (1996, p. 84) They state that in addition, the ECEC centers in the four studies explored in their comparative study, early childhood staff focused on building networks, establishing family links, and enhancing micro communities (p. 96), demonstrating that discursive positions for ECEC to be at the heart of any community have been confirmed through their four studies. Wills & Perter conclude that it is time for ECEC staff, management, and settings to explore the key role they play in being the heart of the community and their

positive impact in supporting and building communities that will last long after the child, and the family, ceases to attend the ECEC setting (p. 97). Practitioners play a key role and further training is necessary to provide a self-ensurement and confidence to achieve these goals within the broader community.

Notwithstanding, music goes, as seen throughout this document, beyond Music or Education Institutions, it starts at home through the first contact with caregivers and the mother-child interaction and expands the musical/arts experience to the community. There is a general predominance of naturalistic, contextualized research, including not only instrumental lessons, that is, the expert/apprentice model of learning, but home environments and public settings, and these diverse contexts generate spontaneous music making from family affordances and found resources just as much as from educational settings, as Custodero stated. Custodero et al.'s article, for example, draws thought-provoking conclusions about how, why and what we teach, calling forth implications from children's music making in varied aspects of their lives and challenging us to consider how these naturalistic and local environments might inspire what we do in music education classrooms. Through this alternative lens, we come to understand how children embody musical experiences, using their bodies to create physical boundaries and for tactile exploration, to play with music, and to draw upon multiple modes of engagement and cultural artefacts to make their music making meaningful (see also Barrett; Burton & Pearsall; Custodero et al.; and Kooistra, this issue). The implications here compel us to consider young children's musical identities as members of cultures and subcultures. That is, it is our task to seek to understand the child's orientation to the music, its meaningfulness in their lived experiences, and how this differs from the adult's

interpretation and perspective. This brings us to a broader consideration of young children's musical expression, one that involves international collaborations and representations of music making from diverse continents and cultures other than American–Euro models. Barrett speaks of music as a “shared cultural resource” and this might create a wonderful thread for us to consider identity issues in general and how these might cut across cultures, identifying music as a humanizing force and therefore, a shared human resource. (p. 6)

Inclusion in ECEC as presented by Oberhaus & Nonte (2016) displays the opportunities for cooperation between nursery teachers and music teachers in kindergarten as ways to promote diversity in early childhood music education. On the paper “Inklusion in der frühkindlichen musikalischen Bildung” the authors deal with the importance of music in early childhood education and present the evaluation results of a project in which music-teachers and nursery teachers worked together in an advanced training. It demonstrates the potential of cooperative learning in heterogeneous learning contexts and illustrates the importance of music for the qualification of the teachers in the kindergarten.

2.5.3. Contributions to the Field and Implications to the Practice

Along the research the importance of adjustments and changes at the levels of structures, contents, strategies, but mostly in the approaches and attitudes are consistent. The intention is to provide a closer view on how Inclusion also depends on cultural and inherent human aspects and why starting early in life matters.

Music as a principle of inclusion constitutes an opportunity in ECEC for its pertinence in a period of transcendental changes and the development of a socio-cultural structure that depends on the biological bonding with caregivers. A deeper understanding of the main barriers to further education and professional training is necessary to overcome the difficulties and challenges that quality in ECEC faces. Philosophical perspectives of Music Education and the precepts of Education for All remain as key elements for such training and experiences. Community participants share a co-responsibility for the consecution of these aims but also share the natural abilities for music-making, bonding and social interaction. Interculturality values as exposed by the research participants and the literature are crucial for experiences of inclusion, belonging, identity, participation and cohesion.

Legal and political foundations such as Human Rights seek to address properly the changes underlying the process of Inclusion. Inclusive practices in terms of curriculum and methodology require systematic and closer examination. Above all this, culture plays a relevant role regarding the system of values and routines known as the hidden curriculum, in which music brings an opportunity for transformation through its inclusive practice. Access, participation and support are elements of a successful inclusive environment for all, and through more accurate research it's possible to identify the areas that require more attention. These three topics remain to be the focus of current research in the field of Inclusion: access without barriers, active participation and support between levels.

Conclusions and Recommendations

Through a review of the educational points that Music and Inclusion promote are the sense of belonging, the positive social relations and the achievement of maximum development, which is referred by parents and practitioners when discussing the function of music in the culture and within the family. The arts, under the understanding of their use during its evolution, are biological trends that evolved from human nature so that their fundamental characteristics helped ancestral humans adapt to their environment and reproduce successfully for generations. The analysis of ceremonies and rituals for survival vs. the superficiality of art in modern life and elitism, reflect the changes that it underwent. If human beings are biologically predisposed to engage in behavior-art, then we need the arts is the premise, for it is likely that in the past, before the sophisticated modern life, the arts drove humans to show the interest in important matters, for even survival aims.

The relation of music abilities throughout the human development, with the linguistic capacity that evolved from it is revealed for instance, once children discover that words have referential meaning, semantic, and syntactic development takes over. and, consequently, adults' tone down features of speech that do not contribute to meaning. Along with social cues such as facial expressions and physical gestures, the musical features of language might have helped to provide a richer context for language induction. Dissanayake has looked for the evolutionary advantages of music making and arts in children's play, premodern ritual, and mother-infant attachment. She has led the combination of the Natural Sciences field of Biology and Social Sciences like Psychology, Anthropology and Sociology: the sociobiology. Dissanayake reasoned that if natural

selection had shaped arts behaviors, as it had shaped every other functional aspect of human design, then the behaviors must have resulted from predispositions that gave hominids an advantage over their competitors as they evolved. The advantages were found in children's play, premodern ritual, and mother-infant attachment according to her. There is no consensus among evolutionary psychologists whether she has discovered a definitive answer, but there is a widespread belief that she has found the right way to ask the question.

For this matter, research questions made were about human beings as naturally musical, the why and the what for. Whether music could represent a principle of inclusion by its universality and the way it supports human whole development and positive interaction since early childhood. Whether children in early years benefit from musical practices and interventions as they do from inclusion and whether policy makers, scholars, practitioners and families are aware of this advantages and functioning. The several implications of these affirmations in Ecuador as well as in Germany, depend on the context of its policies, beliefs, practices and education systems.

Music as a natural component of human development and as an element of culture; inclusion as a dynamic process beyond segregation and integration where diversity needs are met; and early stages of human development as a window for intervention and inclusion promotion, are crucial for further debate in philosophy of education and Music education. Education for All remains as a challenge in both countries that display interculturality as one of their most relevant traits.

For philosophical, aesthetic, curricular and pedagogical issues to meet in a dialogue, some reconciliation is central first, and this kind of ethic is required to move toward convergence

and embracing participation looking ahead to a future where musical life beyond school isn't disconnected from music education: For inclusive views of diverse music educational perspectives and practices to happen it is necessary that integration in the first place an undertakes an educational reform so that the term integration shifts at the concept of inclusion as Pijl et al. suggest regarding adaptations towards Education for All.

This is congruent to the perspective where a shift of Music Education paradigm seems only conceivable when Music in the classroom is introduced in a different way, so that it reflects the process of music making outside of schools too, the same way inclusion can be conceived in schools as a reflect of everyday life and interactions. When policies on inclusive education are developed independently from consideration of the broader social context within which they are situated it is unlikely that they will be effective as Armstrong proposes.

Policy therefore, is not the virtuous outcome of some consensual democratic process following Thomas & Loxley narrative. Rather, as it's explained, it is the outcome of struggle and contestation and of a continually shifting political process, which not only decides *what* ideas are permissible, but *who* should articulate them. Music as a human activity away from policy, music as democratic for its use and relevance in everyday lives, across cultures and times. Music-making should not be traversed by consensual policy and must be doted of its natural character that originated it along human evolution.

ECEC in Germany and Ecuador display an array of opportunities in terms of cultural paradigms shifting, such as interculturality, advocacy and policies that aim to the Education for All ideals. Nevertheless, along the inclusion process ECEC face an amount of challenges that principally deal with the current and historical status of ECEC

practitioners, ECEC investment and the difficulties to comply human, children and persons with disabilities rights. The social sphere requires a deeper look by researchers and participation is crucial reduce the gap between theoretical proposals and practical responses, achievements and results.

The individual is social and the social comprises individuals; one of the chief aims of a democratic education is to enable unique individuals to make their unique contribution to society. We have seen that education, in its broadest sense, is the social continuity of life. Consequently, when he comes to discuss the relation between philosophy and education near the end of *Democracy and Education*, Dewey declares that if we are willing to conceive education as the process of forming fundamental dispositions, intellectual and emotional, toward nature and fellow-men, philosophy may even be defined as the general theory of education. Therein lies the importance asking these philosophical questions.

Dewey's statement of the social as the all-inclusive philosophic idea illuminates the understanding of philosophy in education, where a social, cultural environment is a natural setting that includes the physical and biological within itself. This is the inclusive philosophic idea of *Democracy and Education* that Music as a principle of inclusion also is related to. It is linked as well to Cross's suggestion that music is effective precisely because of its ambiguity or "floating intentionality," which enables it to serve as a medium for the maintenance of human social flexibility. "The social" is the inclusive philosophic idea of *Democracy and Education* but so is it for the central debate of Music Education and for a bio-social approach of the aesthetics in ECEC.

An important recommendation for further research deal with the lack of references and statistics of ECEC professionalization in both countries, which is probably also derived by the complexity and the cost of conducting research in ECEC when this field lack of attention from Higher Education agencies as from policy makers. Research concerning young children and their families is extensive and is closely intertwined in broader societal trends, hence, it is crucial to consider that learning and development take place in a variety of environments and settings. The cost- benefit relation of investing in ECEC research is widely shown and yet remain as an inconvenience when pursuing qualitative research and comparative studies.

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APPENDIX

A1. Translated Questionnaires

A2. Grid of Research Participants and Sources Code Index

A3. Category System

A4. Grids Diagram Overview

A5. Focus Groups Transcripts Codelines

A6. WORD COUNT Comparative Study

A7. UDL Guidelines Graphic Organizer CAST

A8. Comparative Study Transcripts

A1. Interview and Focus Group Guidelines

TRANSLATED QUESTIONNAIRES: English

- Are we human musical beings by nature?
- How important is music in our daily lives as adults?
- What role does music play in our lives?
- What role does music play in the development of children under 5?
- Is music part of the mother-child interaction?
- To what extent is music important for the mother-child relationship as soon as the child is born?
- What role does music play in culture, in the family and in society?
- What do we know about music as a method of rehabilitation?
- If the goal is education for all and the inclusion of diversity, can music be a means to promote social inclusion as part of children's education? Could music open a perspective for this perspective of inclusion?
- And with children from intercultural families? What about music, for example, in a daycare?
- Is there a law in your country that says children should be making music in early education? Is this controlled or regulated?
- What is lacking in the professional education of early childhood educators? What suggestions would you make to make it more inclusive?

CUESTIONARIOS TRADUCIDOS: Español

- ¿Somos los seres humanos musicales por naturaleza?
- ¿Qué importancia tiene la música en nuestra vida cotidiana como adultos?
- ¿Qué función desempeña la música en nuestras vidas?
- ¿Qué papel juega la música en el desarrollo de los niños menores de 5 años?
- ¿La música es parte de la interacción madre-hijo? ¿Cómo se desarrolla?
- ¿En qué medida es importante la música para la relación madre-hijo tan pronto como nace el niño?
- ¿Qué papel juega la música en la cultura, en la familia y en la sociedad?

¿Qué conocemos sobre la música como método de rehabilitación?

Si el objetivo es la “Educación para Todos” y la Inclusión de la Diversidad, ¿puede la música ser un medio para promover la inclusión social como parte de la educación de los niños? ¿Podría la música abrir una posibilidad a esta perspectiva de la inclusión?

¿Y en el caso de los niños de familias interculturales, familias mestizas, indígenas, afro, etc.? ¿Cómo sería esto posible a través de la música, por ejemplo, en una guardería?

¿Existe una ley en Ecuador que indique que los niños deben hacer música en Educación Inicial? ¿Es esto controlado o regulado de algún modo?

¿Qué falta en la formación profesional de los educadores de la primera infancia? ¿Qué sugerencias tendrían para que sea más inclusivo?

ÜBERSETZTE FRAGEBOGEN: Deutsch

Sind wir menschliche musikalische Wesen von Natur aus?

Wie wichtig ist Musik in unserem täglichen Leben als Erwachsene?

Welche Rolle spielt Musik in unserem Leben?

Welche Rolle spielt Musik bei der Entwicklung von Kindern unter 5 Jahren?

Ist Musik Teil der Mutter-Kind-Interaktion?

Inwieweit ist Musik für die Mutter-Kind-Beziehung wichtig, sobald das Kind geboren ist?

Welche Rolle spielt Musik in der Kultur, in der Familie und in der Gesellschaft?

Was wissen wir über Musik als Rehabilitationsmethode?

Wenn das Ziel Bildung für alle und die Einbeziehung von Vielfalt ist, kann Musik ein Mittel sein, um soziale Inklusion als Teil der Bildung von Kindern zu fördern? Könnte Musik eine Perspektive für diese Perspektive der Inklusion eröffnen?

Und mit Kindern aus interkulturellen Familien? Was ist mit Musik, zum Beispiel in einer Kindertagesstätte?

Gibt es in NRW oder Deutschland ein Gesetz, das besagt, dass Kinder in der Früherziehung musizieren sollten? Wurde das kontrolliert oder reguliert?

Was fehlt in der beruflichen Bildung von frühkindlichen Pädagogen? Welche Vorschläge würden Sie machen, um es inklusiver zu machen?

A2. Grid of Research Participants and Sources Code Index

Research Participation Grid			
Germany	S1	Interview Policy Maker (Ministry)	Düsseldorf, April 20th 2018
	S2	Interview Professional (Practitioner)	Bochum, January 17th 2017
	S3	Interview Scholar (University)	Dortmund, October 26th 2016
Ecuador	S4	Interview Policy Maker (Ministry)	Quito, December, 16th 2016
	S5	Interview Professional (Practitioner)	Quito, June 22nd 2017
	S6	Interview Scholar (University)	Quito, February 19th 2016
Germany	S7	Focus Group Public ECEC Practitioners	Dortmund, April 4th 2016
	S8	Focus Group Public ECEC Parents	Dortmund, March 21st 2016
	S9	Focus Group Private ECEC Practitioners	Dortmund, January 20th 2016
	S10	Focus Group Private ECEC Parents	Dortmund, February 5th 2016
	S11	Focus Group ONG ECEC Practitioners	Dortmund, December 11th 2015
	S12	Focus Group ONG ECEC Parents	Dortmund, November 20th 2015
Ecuador	S13	Focus Group Public ECEC Practitioners	Ibarra, July 21st 2017
	S14	Focus Group Public ECEC Parents	Ibarra, July 14th 2017
	S15	Focus Group Private ECEC Practitioners	Quito, February 12th 2016
	S16	Focus Group Private ECEC Parents	Quito, February 5th 2016
	S17	Focus Group ONG ECEC Practitioners	Quito, December 19th 2016
	S18	Focus Group ONG ECEC Parents	Quito, December 9th 2016

A3. Category System

Interviews Code Systems

1 INTERVIEWS	0
1.1 GERMANY INTERVIEWS MAIN TOPICS	0
1.1.1 ERFAHRUNG, BERUF, AUSBILDUNG	0
1.1.1.1 Sozialpädagogin, Erzieherin	1
1.1.1.2 Beauftragte MMB landesregierung - CDU	1
1.1.1.3 Zusammenarbeit mit alle Inklusions Aktuere	1
1.1.1.4 Ehrenamtliche Arbeit für inklusives Verein -Kulturprojekte/Musi	1
1.1.1.5 Musiklehererin für Unterrichtsangebote für MMB	1
1.1.1.6 Musikschule extracurriculäre Projektefür sozialinklusion	2
1.1.1.7 Musikerziehung -Musikpädagogik - Musiktherapie	1
1.1.1.8 Kulturelle Bildung und Inklusion Professorin	1
1.1.1.9 Selbstkonzept und inklusives musiklernen Forschung	1
1.1.2 PANORAMA, BEWERTUNG	0
1.1.2.1 Bereich für MMB seit 2005, Patienten seit 2011	1
1.1.2.2 "Aktionsplan NRW" - Inklusionsstärkungsgesetz in Fokus	1
1.1.2.3 Integration/Inklusion Früher vs Heute	1
1.1.2.4 Nicht genügen Plätze U3 in NRW	1
1.1.2.5 Mehr Plätze sind kommunaler Verantwortung	1
1.1.2.6 Vielfalt der Trägerschaft - Subsidiaritätsprinzip	1
1.1.2.7 Inklusion als selbsverständiges Ziel - für Alle	1
1.1.2.8 Lehrkräfte sind überfordert und haben Angst vor den Risiken	1
1.1.2.9 Es gibt nicht viele Freizeitangebote für MMB	1
1.1.3 INTERKULTURALITÄT, BEHINDERUNGEN	0
1.1.3.1 Inkl. als gesellschaftlich anerK. Wertschätzung von Vielfalt	1
1.1.3.2 Keine Inklusionsprozess - Alle leiden die Konsequenzen	1
1.1.3.3 Unterstützungssystem relativ neu und nicht ausreichend	1
1.1.3.4 Bundesfreiwilligendienstle/Integrationshelfer - Hilfskraft	1
1.1.3.5 Persönliche Begegnung erlaubt Inklusion vs. Vorurteilen	1
1.1.3.6 Kleine Gruppen vereinfachen Inklusion - Organisation	1
1.1.3.7 Interkulturelle Bildungsorienterte Familien besuchen MFE	1
1.1.3.8 Identische Bedingungen für Familien mit KMB	1
1.1.3.9 Elternzeit -Mutter/Vaterschutzzeit -Erziehungszeit	1
1.1.3.10 Verschiedene Schwerpunkte als Handwerkszeuge der Erzieher	1
1.1.3.11 "Multikulti-Bevölkerung"	1
1.1.4 KULTUR, BILDUNG, INKLUSION	0

1.1.4.1 Musik für die Elite legt keinen Wert auf Vielfalt	1
1.1.4.2 Kultur ist mehr flexible als die schulischen Bildungsbereich	1
1.1.4.3 NRW dynamische Kultur - vielen Einflüssen von anderen Kulturen	1
1.1.4.4 Künstlerisch-kulturellausbildung bezogende Ausbildung	1
1.1.4.5 NRW Gastarbeiterbewegung und Vielfalt erleben	1
1.1.4.6 Barrierefrei Kultur zu erleben als Ziel	1
1.1.4.7 Sozialpädagogik -für ausserschulischen Bereich	2
1.1.4.8 Sonderpädagogik - Schulpädagogik (NRW)	1
1.1.4.9 Erzieher allgemein - Heilerzieher (MMB) beide interkulturell	1
1.1.4.10 Inklusion und Integrations in DE sind parallel	1
1.1.4.11 DE als Einwanderungsland - bekanntes Thema für Pädagogen	1
1.1.5 MUSIK, BILDUNG, KULTUR	0
1.1.5.1 Es gibt musik für jeden Menschen	1
1.1.5.2 Musikauswahl und Indentität - Biografiegestaltung	1
1.1.5.3 Musiklehrpläne - Musikunterricht Analyse	1
1.1.5.4 Großer Unterschied zw. Musik im Alltag und Schule	2
1.1.5.5 Musik erlaubt andere Zugänge zu schaffen - Alternativ	1
1.1.5.6 Musik ermöglich Persönlichkeitsentwicklung	1
1.1.5.7 Musik als gemeinsames Thema -Musik ermöglichen	2
1.1.5.8 Musik verbindet Kulturen - Sozialisation/ bereichernd Austausch	1
1.1.5.9 Problemlos inklusives MFE zu machen - Kinder vs. Erwachsenen	1
1.1.5.10 Musikschulangebote freiwillige - Vergünstigungsmöglichkeiten	1
1.1.5.11 Kinder geniessen Musik-Bewegung und mit die Eltern musizieren	1
1.1.5.12 MFE möglich für Alle in kontrast mit Schul und Jugendalter	1
1.1.5.13 Musik für Alle - Kunst/Kulturprojekte organisieren	1
1.1.5.14 Musik als wichtiges Element für die Behindertenarbeit	1
1.2 ECUADOR INTERVIEWS MAIN TOPICS	0
1.2.1 EXPERIENCIA, PANORAMA, EVALUACIÓN	0
1.2.1.1 Localización de EIB según población - ESP como 2da lengua	1
1.2.1.2 Currículo amplio en Educación Intercultural vs EIB	2
1.2.1.3 Acuerdo ministerial en pro de la EIB y la Inclusión	1
1.2.1.4 Perfil del educador intercultural es intergral	1
1.2.1.5 Proceso de actualización curricular requiere socialización	1
1.2.1.6 Capacitación/Actualización vivencias es necesaria	1
1.2.1.7 Educadores están comprometidos con el proceso	1
1.2.1.8 Profesionalización docente - Bachilleres y Tecnólogos	1
1.2.1.9 EIB nace de la lucha de los pueblos y nac. indígenas	1
1.2.1.10 Revitalización cultura indígena y rescate de la lengua	1

1.2.1.11 Voluntario - Asesor - Director distrital y zonal	1
1.2.1.12 Ex-docente y director de Institución IB	1
1.2.1.13 Educador - Director Nacional EIB	1
1.2.1.14 Conocimiento profundo del Des. Humano	1
1.2.1.15 Cualidad de servicio - calidad humana	1
1.2.1.16 Desarrollo integral interrumpido, descontínuo	1
1.2.1.17 Inclusión de discapacidades e intercultural	1
1.2.1.18 Desarrollo Humano - Responsable Ed. Inicial	1
1.2.1.19 Educación Inicial Internacional (élite económica)	1
1.2.1.20 Aprender a aprender como base del des. humano	1
1.2.1.21 Organización Curricular - Investigación doctoral	1
1.2.1.22 Escuela Indígena - Educ. Intercultural Bilingüe	1
1.2.1.23 Panorama actual EC políticas educativas	1
1.2.1.24 Retos y Dificultades - estereotipos y poder	1
1.2.2 CULTURA, EDUCACIÓN E INCLUSIÓN	0
1.2.2.1 Capacitación/Actualización docente en interculturalidad	1
1.2.2.2 Dificultades económicas para participación docente	1
1.2.2.3 Dificultades de acceso/ participación - "quiero ser maestro"	1
1.2.2.4 Continuidad del proceso de Edu. Intercultural por niveles	1
1.2.2.5 Docentes interculturales comprometidos con la cultura	1
1.2.2.6 Currículo Nacional es inclusivo - porque incluye a todos	1
1.2.2.7 Pertinencia curricular intercultural - 14 nacionalidades	1
1.2.2.8 Respeto como base del proceso educativo	1
1.2.2.9 Aprendizaje contínuo - actitud emprendedora	1
1.2.2.10 La cultura de clase como nueva cultura - sitio seguro	1
1.2.2.11 Artes como herramienta	1
1.2.2.12 Inclusión como derecho - Convivencia	1
1.2.2.13 Inclusión como Filosofía	1
1.2.2.14 Dinamismo cultural e Interculturalidad	2
1.2.2.15 Diferencias con multiculturalismo	1
1.2.3 INTERCULTURALIDAD, DISCAPACIDAD E INCLUSIÓN	0
1.2.3.1 Apoyos incluyen al nivel de Educación Inicial	1
1.2.3.2 Inclusión es apoyada por MINEDU -DCEs y UDIs	1
1.2.3.3 La música y el arte nos llega a todos los S.H	1
1.2.3.4 Los adultos nos limitamos	1
1.2.3.5 Eje Democrático	1
1.2.3.6 Eje de la Otredad	1
1.2.3.7 Diferencias otredad en Europa y América	1

1.2.4 MÚSICA, CULTURA Y EDUCACIÓN	0
1.2.4.1 Diferencias culturales modifican la experiencia musical	1
1.2.4.2 Música para el Desarrollo General del niño	1
1.2.4.3 La música forma parte de los hitos y rituales	1
1.2.4.4 Importancia del proceso investigativo intercultural	1
1.2.4.5 Música y desarrollo holístico	1
1.2.4.6 Diferenciación de participación en programas musicales	1
1.2.4.7 Programas de desarrollo musical y habilidades básicas	1
1.2.4.8 Proyectos de arte y música	1
1.2.4.9 Determinada por factores culturales	1
1.2.4.10 Descolarización de la música - alternativas	1
1.2.4.11 Educación estética vs. Educación artística	1
1.2.4.12 Música vs. norma y escuela formal	1
1.2.4.13 Experiencias de la Educ. Musical tradicional	2

Focus Groups Code System

1 ECU FG MUSIC CATEGORY TOPICS	0
1.1 MUSIC BY NATURE	0
1.1.1 Para hacer divertidas las rutinas - canto y baile	2
1.1.2 Para el desarrollo de la sensibilidad	1
1.1.3 Gusto compartido por todos - innato	3
1.1.4 Estimula a las culturas de forma diferente	2
1.1.5 Referencia cultura latina - baile y socialización	3
1.1.6 Para socializar	1
1.1.7 Está en la sangre	1
1.1.8 Descubrir preferencias - Des. Identidad	3
1.1.9 Conexión entre lenguaje y movimientos (no verbal)	1
1.1.10 Para el movimiento	1
1.1.11 Para desarrollar en lenguaje en las civilizaciones	2
1.1.12 Facilita la comunicación entre diferentes temperamentos	1
1.1.13 Para relajar al bebé y la madre - vinculación	2
1.1.14 Sentido auditivo innato y a desarrollarse (embarazo)	4
1.1.15 Estímulo para el desarrollo infantil	1
1.1.16 Regulación emocional - Estado de ánimo	1
1.1.17 Las madres usan la música naturalmente - pero se va perdiendo	1
1.1.18 Diferencias de las concepciones de la música según estratos	1
1.1.19 Diferencias en las posibilidades de acceso	1

1.1.20 Uso en terapia de lenguaje y Edu.Inicial - Disc. auditiva	1
1.2 MUSIC IN EVERYDAY LIFE/ FOR ALL	0
1.2.1 Escucha más lo que oyen sus hijos	1
1.2.2 Desarrollo del Lenguaje	2
1.2.3 Para desarrollo de Rutinas con niños	2
1.2.4 Preferencia por sonidos naturales - entorno	1
1.2.5 La madre no lo veía prioritario - relegado	1
1.2.6 Disfrute y catarsis	8
1.2.7 Autoestima - valoración musical externa	1
1.2.8 Autoevaluación de habilidad musical	1
1.2.9 Para acompañarse	3
1.2.10 Socialización temprana	1
1.2.11 Para comunicarnos	1
1.2.12 Para educar a los niños -música clásica	1
1.2.13 Distraer la mente	2
1.2.14 Compartir con otros	2
1.2.15 Acompañar actividades diarias - diversión - canto y baile	5
1.2.16 Motivacional	8
1.2.17 Función emocional - estado de ánimo	9
1.2.18 Herramienta para desarrollar la profesión	3
1.3 MUSIC FOR CHILDREN UNDER 5	0
1.3.1 Disminuye convulsiones - Efecto Mozart	1
1.3.2 Relajación del niño - experiencia con hija en termo cuna	1
1.3.3 Salir del trabajo escolar rutinario	1
1.3.4 Responden a la música con baile	1
1.3.5 Imitación social	1
1.3.6 Desarrollo del aprendizaje	3
1.3.7 Descubrir sus habilidades (niños)	1
1.3.8 Les permite la socialización	1
1.3.9 Desarrollo del lenguaje	5
1.3.10 Desarrollo del sentido auditivo	1
1.3.11 Acompaña el juego - espontáneo	1
1.3.12 Desarrolla la imaginación	1
1.3.13 Desarrollo general del niño/a	4
1.4 MOTHER-CHILD INTERACTION	0
1.4.1 Actualmente padres comparten menos con hijos	1
1.4.2 Afectos preceden/ acompañan al aprendizaje	1
1.4.3 Padres pueden usar herramientas musicales para desarrollo inf.	2

1.4.4 Desarrollo cognitivo del niño	1
1.4.5 Medio de comunicación con el niño	2
1.4.6 Acompaña actividades diarias - baile y juego	2
1.4.7 Lactancia, canto, sueño - vínculo	7
1.4.8 Interacción con el entorno	2
1.4.9 Motivación desde el vientre - interacción	1
1.4.10 Acercamiento emocional con la madre -Voz	3
1.5 MUSIC, CULTURE, SOCIETY & FAMILY	0
1.5.1 Desarrollo individual y grupal - aprendizaje social	1
1.5.2 Canto para acompañar actividades	2
1.5.3 Ligada a toda actividad humana	1
1.5.4 Padres relegan y comparten poco las artes con los hijos	1
1.5.5 Cuestionamiento sobre músicas apropiadas para niños	4
1.5.6 Diferentes respuestas a la música según cultura-memorias	2
1.5.7 Expresión de emociones	1
1.5.8 Transmisión cultural	5
1.5.9 Aprendizaje de la(s) cultura(s)	2
1.5.10 Identidad y apropiación cultural	5
2 ECU FG INCLUSION CATEGORY TOPICS	0
2.1 Music and Rehabilitation	0
2.1.1 Para relaciones primarias y contexto - acompañamiento	1
2.1.2 Nos hace iguales a todos - sensibilidad/empatía	1
2.1.3 Incentivaría a su hijo con Síndrome de Down en la música	3
2.1.4 Experiencias positivas con su hijo con discapacidad	1
2.1.5 Ha escuchado sobre el método Suzuki	1
2.1.6 Experiencia positiva de musicoterapia con niños con discap.	1
2.1.7 Valor de la música para la inclusión educativa - convivencia	1
2.1.8 Crítica contenido canciones infantiles	1
2.1.9 Experiencia cercana disc. visual - cap. auditiva	1
2.1.10 Experiencia con adolescentes PPL - des. empatía	1
2.1.11 Regenerar la memoria en Alzheimer	1
2.1.12 Para apoyar cualquier terapia física o emocional	9
2.1.13 Impacto en otros seres vivos	1
2.1.14 Generar emociones -recuperación	6
2.1.15 Conocimiento escaso pero impresión positiva	1
2.1.16 Para superar trastornos en niños y adultos	3
2.1.17 Para la siesta/relajación de los niños en centros inf.	2
2.1.18 Música internacional y clásica para tratar enfermedades	1

2.1.19 En masajes para relajar	1
2.1.20 Relaja a personas enfermas	1
2.1.21 Es una terapia para niños con autismo	1
2.1.22 Para la concentración en niños con TDA	1
2.1.23 Influencia en adolescentes	1
2.1.24 Para calmar niños con hiperactividad	1
2.2 Music and Education for All	0
2.2.1 Hay campañas de respeto a las diferencias - igualdad	1
2.2.2 Responsabilidad de los adultos de ser integrales - incluyentes	1
2.2.3 Legislación educativa dista de la práctica -capacitación	2
2.2.4 Referencia de estudio sobre estim. mus. y emociones -destrezas	1
2.2.5 Edu. trad. se enfoca en el des. lógico no musical	1
2.2.6 Edu. trad. descuida el des. de la sensibilidad	1
2.2.7 Desarrollo del lenguaje - Idiomas	2
2.2.8 Requiere simplemente la planificación del educador	1
2.2.9 Cambios curriculares excluyen música y artes desde primaria	2
2.2.10 Participación intercultural - familias - baile y festividades	2
2.2.11 Permite adaptaciones para motivar la inclusión	1
2.2.12 Favorece el aprendizaje cultural -transmisión	3
2.2.13 Como herramienta pedagógica para inclusión social y general	5
2.2.14 Música y disciplina - estudiantes destacados	1
2.2.15 Antes se tenían conceptos errados sobre la música	1
2.2.16 Bandas Musicales como medio de inclusión en la ciudad	1
2.2.17 Música en los hogares para fomentar la inclusión	2
2.2.18 Desarrollo motriz infantil	2
2.2.19 Diversión de todos	2
2.2.20 Porcentaje de uso/enfoque de la música varía	1
2.2.21 Ya se ha usado la música desde antes	1
2.2.22 Reflexión sobre idoneidad de la música para niños (reguetón)	1
2.2.23 Vinculación del trabajo entre centros y hogares	1
2.2.24 Unión, compañerismo, participación	6
2.2.25 Manifestación en propia lengua indígena	1
2.2.26 Reflexión sobre uso de la propia música	1
2.2.27 Para la comunicación de las emociones	1
2.2.28 Para promover la espontaneidad	1
2.2.29 Para conocer mejor a los hijos y su estado de ánimo	1
2.2.30 Desarrollo cognitivo	2
2.2.31 Experiencia positiva como maestra de niño con Síndrome de Down	1

2.2.32 Referencia en TV española de músico con Síndrome de Down	1
2.2.33 Propia experiencia positiva con hijo con discapacidad y música	1
2.2.34 Proyecto de Orquesta Integrativa SINAMUNE	1
2.2.35 Sobretudo a niños con discapacidad	2
2.3 ECEC Professionals	0
2.3.1 Experiencias muy positivas con terapeutas de la institución	2
2.3.2 Diferencias entre educación pública y privada	1
2.3.3 Aún hay muchos prejuicios como sociedad hacia la inclusión	1
2.3.4 Educadores deberían trabajar más en equipo(s)	2
2.3.5 Comprensión de la música como herramienta	1
2.3.6 Experiencia positiva de musicoterapia en contexto educativo	1
2.3.7 Autoestima y seguridad del educador son necesarias	1
2.3.8 Los niños son el mejor apoyo a la inclusión	1
2.3.9 Crítica a la poca sensibilidad de los educadores	1
2.3.10 Música no para ser músico	1
2.3.11 Necesidad de experiencias inclusivas para profesionales	4
2.3.12 En el centro infantil no hay casos de inclusión	1
2.3.13 Influencia de los valores transmitidos por los padres	1
2.3.14 Idoneidad de la música para niños	1
2.3.15 Los músicos pueden aprender pedagogía	1
2.3.16 Música como herramienta accesible a los padres	2
2.3.17 Música y socialización - familiaridad	1
2.3.18 Importancia del autoaprendizaje - desarrollo continuo	11
2.3.19 Desfase en el Ecuador vs. avances Edu.en otros países	7
2.3.20 Formación complementaria es necesaria	10
2.3.21 Música como elemento integrador de entrada	2
2.3.22 Avances legales no aterrizan en realidad por desconocimiento	1
2.3.23 Para incluir la diversidad - unir a todos	2
2.3.24 Avances legales existen, pero distan de la práctica	3
2.3.25 Continuidad entre niveles y posteriormente	1
2.3.26 Relación temprana - vínculo padres-hijos	1
2.3.27 Tocar instrumento requisito deseado en la formación	1
2.3.28 Aprender un instrumento era deseado	2
2.3.29 Lo aprendido en la Universidad no les sirve en la praxis	6
2.3.30 Música debería ser parte específica de la formación	5
2.3.31 Oferta de Ambientes Musicales en centros inf.	1
2.3.32 La música como camino para todo	3
2.3.33 Importante contar con apoyo y flexibilidad curricular	4

2.3.34 Falta compromiso de padres para trabajo conjunto	1
3 GER FG MUSIC CATEGORY TOPICS	0
3.1 MUSIC BY NATURE	1
3.1.1 Selbstbewertung der Musikalität	2
3.1.2 Es ist eine Aufgabe der Eltern in die ersten 5-6 Jahren	1
3.1.3 Alle Kinder sind musikalisch manche wollen lieber etwas anderes	1
3.1.4 Musik für Alle (inklusionskinder)	1
3.1.5 Unterschied zwischen Kinder und Erwachsenen	3
3.1.6 Auf Musik anzusprechen	3
3.1.7 Jede ist Musikalisch braucht nur Übung/führung	2
3.1.8 Kommunikationsmitteln	7
3.1.9 Jede ist Musikalisch wegen Sprache/Töne	2
3.1.10 Musik in Blut	2
3.1.11 Beurteilung von Musikalität	2
3.1.12 Zusammenhang zwischen Körper und Wirkung von Musik	3
3.1.13 Veranlagung für Musikalität	9
3.2 MUSIC AND HUMAN EVOLUTION	0
3.2.1 Um den Arbeit zu erleichten	1
3.2.2 Ein Ausdruck von überleben	1
3.2.3 Nicht jeder ist musikalisch	1
3.2.4 Gehirnentwicklung und regionen aktivierung	2
3.2.5 Teil jeder Fest	2
3.2.6 Um Gefühle rauszulassen	3
3.2.7 Für die Freiheit, Rührung und die Psyche	1
3.2.8 Musik für Religion	1
3.2.9 Musik vor Sprache (für Sprache Entwicklung)	2
3.2.10 Musik als Sprache	3
3.2.11 Zusammenhalt von Gruppen	4
3.2.12 Rituale	3
3.2.13 Musik als Teil der Kultur aller Völker	2
3.2.14 Als Überlieferung	3
3.2.15 Kunstverständniss treibt die Evolution voran	1
3.3 MUSIC IN EVERYDAY SITUATIONS	0
3.3.1 Musik ohne Verbindung	1
3.3.2 Ohne Musik geht kein Tag vorbei	4
3.3.3 Musik seit 20 jahre nicht mehr wichtig	1
3.3.4 Wichtig als Musikerin und für die Kinder-Mutter musizierung	2
3.3.5 Vorliebe von Mutter ans Kind weitergeben	2

3.3.6 Kinder Routinen und Ritualen	2
3.3.7 Musik und Spracherwerb	1
3.3.8 Kommunikationsmitteln	5
3.3.9 Musik verbindet	6
3.3.10 Für eigene Stimmung und emotionalen Balance	13
3.3.11 musikalische Früherziehung	1
3.3.12 Musik als Hintergrund	5
3.3.13 Zu Erinnerung	6
3.3.14 Zum Bewegen	7
3.3.15 Für Bestimmte Anlässe	2
3.4 FUNCTION OF MUSIC FOR ALL	0
3.4.1 Gefühle zu erleben	2
3.4.2 Einen zu unterhalten	2
3.4.3 Kreativer Prozess	1
3.4.4 Gefühle auszudrücken	3
3.5 MUSIC FOR CHILDREN UNDER 6	0
3.5.1 Fürs Lernenprozess	2
3.5.2 Für mehr kognitive Verbindungen	2
3.5.3 Sich bei Musik wohlfühlen	1
3.5.4 Für Kreativität	1
3.5.5 Gut für die komplette Entwicklung des Kindes	3
3.5.6 Gesundheit	1
3.5.7 Singen/die Stimme berührt Kinder	5
3.5.8 Die Entwicklung der Sprache wird gefördert	2
3.5.9 Für Bewegung	1
3.5.10 Musiktherapie	1
3.5.11 Emotionen ausdrücken	2
3.5.12 Gemeinschaftsgefühl	3
3.5.13 Rituale	3
3.5.14 Kommunikationsform	3
3.5.15 Emotionales Lernen	2
3.6 MOTHER-CHILD INTERACTION	0
3.6.1 Musik transzendiert Ängste ins Unbekannte	1
3.6.2 Eltern beeinflussen Kinder, aber Alle sind Musikalisch	1
3.6.3 Kinder hörte im Mutterlieb und mag noch klassische Musik	1
3.6.4 Neutral singing	1
3.6.5 Kinder hören wenig im Mutterleib	1
3.6.6 Mutter Stimme/Melodie einprägung im Mutterleib	2

3.6.7 Kommunikation (regardless of the Language)	2
3.6.8 emotionaler Kanal	4
3.6.9 Erleichtert die Interaktion	3
3.6.10 Rituale	1
3.6.11 Zur Beruhigung	10
3.6.12 Beziehungsarbeit	4
3.7 MUSIC, CULTURE, SOCIETY & FAMILY	0
3.7.1 Gefühl dass wenig Musik würde zu Hause gemacht	3
3.7.2 Neuanfang Gefühl bei höher Ausländeranteil	1
3.7.3 Kommunikationsvermittlung	1
3.7.4 Durch Musik zu lernen	2
3.7.5 Wir sind Multikulti geworden	2
3.7.6 Volkslieder und Folkstänze sind in DE verloren gegangen	3
3.7.7 Musik reflektiert Klimatische Bedingungen	1
3.7.8 Musik und Geschichte, Identität	4
3.7.9 Kultur des Volkes reflektiert	5
3.7.10 Identität des Landes (Nationalhymne)	1
3.7.11 Folklore Kultur und Tradition	6
3.7.12 Weitergeben an die Kinder	4
3.7.13 Verbindung	3
3.7.14 Spass und Freude	3
3.7.15 Weitergabe durch Verwandte	5
3.7.16 Bei bestimmten Anlässen	6
4 GER FG INCLUSION CATEGORY TOPICS	0
4.1 MUSIC AND REHABILITATION	0
4.1.1 Musiktherapie hilft Kinder zu fokussieren	1
4.1.2 Emotionen freisetzen bei Komapatienten	1
4.1.3 Kinder aus sich herauszukommen	1
4.1.4 Entspannung und Beruhigung von Kinder	4
4.1.5 Musik hilft körperlich	3
4.1.6 Positive Einfluss für MmB	2
4.1.7 Alzheimer	2
4.1.8 Dialog herstellt	1
4.1.9 Musiktherapie in der Psychiatrie	2
4.1.10 Kreativmethoden	1
4.1.11 Erfahrungen mit Inklusiven Musikangeboten an der Uni	1
4.1.12 Bekanntheit von Rehabilitationswissenschaften Fakultät	1
4.1.13 Nicht viel Erfahrung aber positive Meinung	4

4.1.14 Ehafrungen in interkultureller Musikpädagogik	1
4.1.15 Verbindung zu Kind im Wachkomma auf der Arbeit	1
4.1.16 Eigene Erfahrung durch Arbeit mit KmB	5
4.1.17 Musiktherapie Erfahrungen durch Bekannte	1
4.1.18 Freizeitangebote für Kinder mit Behinderung	1
4.2 MUSIC AND EDUCATION FOR ALL	0
4.2.1 Rythmen und Melodien im Vordergrund statt Sprache (Deutsch)	1
4.2.2 Für Inklusion von Familien und die Einrichtung	2
4.2.3 Musik bringt alle Länder zusammen	5
4.2.4 Sozialverhalten wird gefördert	7
4.2.5 Für die Vielfalt	7
4.2.6 Für Inklusionsschüler Chance zu Stärke zu zeigen	2
4.2.7 Als Erstkontakt Musik ist barrierefrei und sozial	3
4.3 ECEC PROFESSIONAL TRAINING	0
4.3.1 Forschungen um zu beweisen - Bestätigung für Inklusion	1
4.3.2 Inklusions als Prozess - Planung	1
4.3.3 Kontraproduktives Umsetzung im Moment in DE	1
4.3.4 Sozial Inklusion möglich durch inklusives Bildung	1
4.3.5 Inklusion als Rechte	1
4.3.6 Lehrer sind überfordert	3
4.3.7 Erzieher singen zu Kinder zu tief oder zu hoch	4
4.3.8 Vergütung unterscheidung	3
4.3.9 Mehrere sachen studiert aber schlechte Ausbildung	1
4.3.10 Musik an die Musikhochschule studiert (keine Erzieherin)	1
4.3.11 Ausbildung muss nicht zwingend verändern	1
4.3.12 Die Musik Interesse weckt in Kindergarten	1
4.3.13 Musikunterrichte bei der Ausbildung geht um auszuprobieren	1
4.3.14 Musikalischen Ausbildung als Zugang zu den Kindern	2
4.3.15 Diskussion über Inklusions Panorama	4
4.3.16 Freieraum für Musik nicht immer möglich in der Ausbildung	3
4.3.17 Musik-Kita mit schwerpunkt Musik	1
4.3.18 Verschiedene Schwerpunkte um auszusuchen	1
4.3.19 Ausbildung nicht spezifisch als Problem	1
4.3.20 Musiklehrkraft extra nur für die Familien die dafür es bezahlen	3
4.3.21 Kinder musizieren, alle Kitas machen Musik	2
4.3.22 Fortbildungen in Musik und Theater möglich	1
4.3.23 Es geht um Menschen mit Musik zu berühren	1
4.3.24 Früher war Instrument spielen benötigt	1

4.3.25 Heil und Erziehungspfleger als Ausbildung	1
4.3.26 Ausbildung mit Schwerpunkt Musik	3
4.3.27 Ausbildung mit Schwerpunkt Inklusion	1
4.3.28 Praktische Ausbildung zum Thema Inklusion	2
4.3.29 Musik und Inklusion sollten ein Teil der Ausbildung sein	5
4.3.30 Kaum musikalische Vorkenntnisse der Auszubildenden und Hemmungen	4
4.3.31 Vereinzelt ausgebildete Erzieheren	8
4.3.32 Fortbildung bringt mehr als Ausbildung	2

A4. Grids Diagram Overview

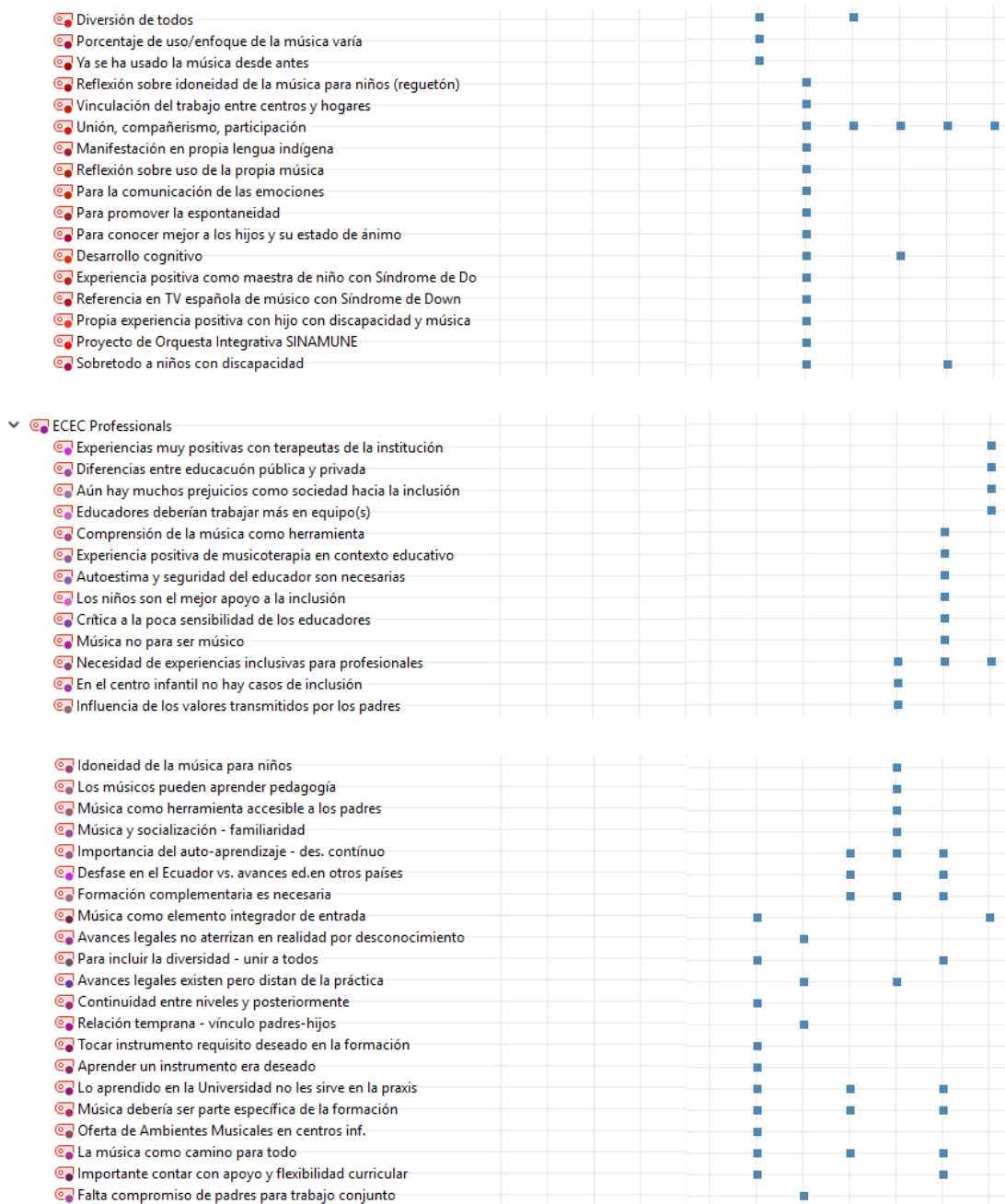
- INTERVIEWS			
Sistema de códigos	S1 INTERVIEW ...	S2 INTERVIEW...	S3 INTERVIEW...
<ul style="list-style-type: none"> ▼ ■ INTERVIEWS <ul style="list-style-type: none"> ▼ ■ GERMANY INTERVIEWS MAIN TOPICS <ul style="list-style-type: none"> ▼ ■ ERFAHRUNG, BERUF, AUSBILDUNG <ul style="list-style-type: none"> ■ Sozialpädagogin, Erzieherin ■ Beauftragte MMB landesregierung - CDU ■ Zusammenarbeit mit alle Inklusions Aktuere ■ Ehrenamtliche Arbeit für inklusives Verein -Kulturprojekte/Musi ■ Musiklehererin für Unterrichtsangebote für MMB ■ Musikschule extracurriculäre Projektefür sozialinklusion ■ Musikerziehung -Musikpädagogik - Musiktherapie ■ Kulturelle Bildung und Inklusion Professorin ■ Selbstkonzept und inklusives musiklernen Forschung ▼ ■ PANORAMA, BEWERTUNG <ul style="list-style-type: none"> ■ Bereich für MMB seit 2005, Patienten seit 2011 ■ "Aktionsplan NRW" - Inklusionsstärkungsgesetz in Fokus ■ Integration/Inklusion Früher vs Heute ■ Nicht genügen Plätze U3 in NRW ■ Mehr Plätze sind kommunaler Verantwortung ■ Vielfalt der Trägerschaft - Subsidiaritätsprinzip ■ Inklusion als selbsverständiges Ziel - für Alle ■ Lehrkräfte sind überfordert und haben Angst vor den Risiken ■ Es gibt nicht viele Freizeitangebote für MMB ▼ ■ INTERKULTURALITÄT , BEHINDERUNGEN <ul style="list-style-type: none"> ■ Inkl. als gesellschaftlich anerK. Wertschätzung von Vielfalt ■ Keine Inklusionsprozess - Alle leiden die Konsequenzen ■ Unterstützungssystem relativ neu und nicht ausreichend ■ Bundesfreiwilligendienstle/Integrationshelfer - Hilfskraft ■ Persönliche Begegnung erlaubt Inklusion vs. Vorurteilen ■ Kleine Gruppen vereinfachen Inklusion - Organisation ■ Interkulturelle Bildungsorienterte Familien besuchen MFE ■ Identische Bedingungen für Familien mit KMB ■ Elternzeit -Mutter/Vaterschutzzeit -Erziehungszeit ■ Verschiedene Schwerpunkte als Handwerkzeuge der Erzieher ■ "Multikulti-Bevölkerung" ▼ ■ KULTUR, BILDUNG, INKLUSION <ul style="list-style-type: none"> ■ Musik für die Elite legt keinen Wert auf Vielfalt ■ Kultur ist mehr flexible als die schulischen Bildungsbereich ■ NRW dynamische Kultur - vielen Einflüssen von anderen Kulturen ■ Künstlerisch-kulturellausbildung bezogende Ausbildung ■ NRW Gastarbeiterbewegung und Vielfalt erleben ■ Barrierefrei Kultur zu erleben als Ziel ■ Sozialpädagogik -für ausserschulischen Bereich ■ Sonderpädagogik - Schulpädagogik (NRW) ■ Erzieher allgemein - Heilerzieher (MMB) beide interkulturell ■ Inklusion und Integrations in DE sind parallel ■ DE als Einwanderungsland - bekanntes Thema für Pädagogen 			

- INTERVIEWS						
Sistema de códigos	S1 I...	S2 I...	S3 I...	S4 INTER...	S5 INTER...	S6 INTER...
<ul style="list-style-type: none"> ▼ 📁 MUSIK, BILDUNG, KULTUR <ul style="list-style-type: none"> 📁 Es gibt musik für jeden Menschen 📁 Musikauswahl und Identität - Biografiegestaltung 📁 Musiklehrpläne - Musikunterricht Analyse 📁 Großer Unterschied zw. Musik im Alltag und Schule 📁 Musik erlaubt andere Zugänge zu schaffen - Alternativ 📁 Musik ermöglicht Persönlichkeitsentwicklung 📁 Musik als gemeinsames Thema -Musik ermöglichen 📁 Musik verbindet Kulturen - Sozialisation/ bereichernd Austausch 📁 Problemlos inklusives MFE zu machen - Kinder vs. Erwachsenen 📁 Musikschulangebote freiwillige - Vergünstigungsmöglichkeiten 📁 Kinder genießen Musik-Bewegung und mit die Eltern musizieren 📁 MFE möglich für Alle in kontrast mit Schul und Jugendalter 📁 Musik für Alle - Kunst/Kulturprojekte organisieren 📁 Musik als wichtiges Element für die Behindertenarbeit 						

- INTERVIEWS						
Sistema de códigos	S1 I...	S2 I...	S3 I...	S4 INTER...	S5 INTER...	S6 INTER...
<ul style="list-style-type: none"> ▼ 📁 INTERVIEWS <ul style="list-style-type: none"> ▼ 📁 ECUADOR INTERVIEWS MAIN TOPICS <ul style="list-style-type: none"> ▼ 📁 EXPERIENCIA, PANORAMA, EVALUACIÓN <ul style="list-style-type: none"> 📁 Localización de EIB según población - ESP como 2da lengua 📁 Currículo amplio en Educación Intercultural vs EIB 📁 Acuerdo ministerial en pro de la EIB y la Inclusión 📁 Perfil del educador intercultural es intergral 📁 Proceso de actualización curricular requiere socialización 📁 Capacitación/Actualización vivencias es necesaria 📁 Educadores están comprometidos con el proceso 📁 Profesionalización docente - Bachilleres y Tecnólogos 📁 EIB nace de la lucha de los pueblos y nac. indígenas 📁 Revitalización cultura indígena y rescate de la lengua 📁 Voluntario - Asesor - Director distrital y zonal 📁 Ex docente y director de Institución IB 📁 Educador - Director Nacional EIB 📁 Conocimiento profundo del Des. Humano 📁 Calidad de servicio - calidad humana 📁 Desarrollo integral interrumpido, discontinuo 📁 Inclusión de discapacidades e intercultural 📁 Desarrollo Humano - Responsable Ed. Inicial 📁 Educación Inicial Internacional (élite económica) 📁 Aprender a aprender como base del des. humano 📁 Organización Curricular - Investigación doctoral 📁 Escuela Indígena - Educ. Intercultural Bilingüe 📁 Panorama actual EC políticas educativas 📁 Retos y Dificultades - estereotipos y poder 						

Sistema de códigos	S1 I...	S2 I...	S3 I...	S4 I...	S5	S13 ...	S14 ...	S15 ...	S16 ...	S17 ...	S18 ...
▼ ECU FG MUSIC CATEGORY TOPICS											
▼ MUSIC BY NATURE											
○ Sentido auditivo innato y a desarrollarse (embarazo)						■	■	■			
○ Gusto compartido por todos - innato										■	
○ Referencia cultura latina - baile y socialización								■			
○ Descubrir preferencias - Des. Identidad								■			■
○ Para hacer divertidas las rutinas - canto y baile									■		■
○ Estimula a las culturas de forma diferente								■			
○ Para desarrollar en lenguaje en las civilizaciones								■			
○ Para relajar al bebé y la madre - vinculación							■	■			
○ Para el desarrollo de la sensibilidad									■		
○ Para socializar								■			
○ Está en la sangre								■			
○ Conexión entre lenguaje y movimientos (no verbal)								■			
○ Para el movimiento								■			
○ Facilita la comunicación entre diferentes temperamentos								■			
○ Estimulo para el desarrollo infantil						■					
○ Regulación emocional - Estado de ánimo								■			
○ Las madres usan la música naturalmente - pero se va perdiendo										■	
○ Diferencias de las concepciones de la música según estratos										■	
○ Diferencias en las posibilidades de acceso										■	
○ Uso en terapia de lenguaje y Edu.Inicial - Disc. auditiva										■	
▼ MUSIC IN EVERYDAY LIFE/ FOR ALL											
○ Función emocional - estado de ánimo						■		■	■	■	
○ Disfrute y catarsis								■	■	■	■
○ Motivacional						■	■	■	■	■	
○ Acompañar actividades diarias - diversión - canto y baile							■	■	■	■	
○ Para acompañarse								■		■	
○ Herramienta para desarrollar la profesión						■				■	
○ Desarrollo del Lenguaje											■
○ Para desarrollo de Rutinas con niños										■	■
○ Distracer la mente							■			■	■
○ Compartir con otros							■			■	■
○ Escucha más lo que oyen sus hijos										■	■
○ Preferencia por sonidos naturales - entorno								■			
○ La madre no lo veía prioritario - relegado								■			
○ Autoestima - valoración musical externa								■			
○ Autoevaluación de habilidad musical								■			
○ Socialización temprana							■				
○ Para comunicarnos							■				
○ Para educar a los niños -música clásica							■				
▼ MUSIC FOR CHILDREN UNDER 5											
○ Disminuye convulsiones - Efecto Mozart											■
○ Relajación del niño - experiencia con hija en termo cuna											■
○ Salir del trabajo escolar rutinario										■	
○ Responden a la música con baile									■		
○ Imitación social									■		
○ Desarrollo del aprendizaje								■			
○ Descubrir sus habilidades (niños)								■			
○ Les permite la socialización								■			
○ Desarrollo del lenguaje						■		■			
○ Desarrollo del sentido auditivo						■					
○ Acompaña el juego - espontáneo							■				
○ Desarrolla la imaginación						■					
○ Desarrollo general del niño/a						■			■	■	■

▼	☑	MOTHER-CHILD INTERACTION						
	☑	Actualmente padres comparten menos con hijos						■
	☑	Afectos preceden/ acompañan al aprendizaje						■
	☑	Padres pueden usar herramientas musicales para desarrollo inf.						■
	☑	Desarrollo cognitivo del niño						■
	☑	Medio de comunicación con el niño					■	■
	☑	Acompaña actividades diarias - baile y juego						■
	☑	Lactancia, canto, sueño - vínculo	■					
	☑	Interacción con el entorno	■					
	☑	Motivación desde el vientre - interacción	■					
	☑	Acercamiento emocional con la madre -Voz	■					■
▼	☑	MUSIC, CULTURE, SOCIETY & FAMILY						
	☑	Desarrollo individual y grupal - aprendizaje social						■
	☑	Canto para acompañar actividades						■
	☑	Ligada a toda actividad humana						■
	☑	Padres relegan y comparten poco las artes con los hijos						■
	☑	Cuestionamiento sobre músicas apropiadas para niños					■	■
	☑	Diferentes respuestas a la música según cultura-memorias					■	■
	☑	Expresión de emociones					■	■
	☑	Transmisión cultural					■	■
	☑	Aprendizaje de la(s) cultura(s)	■					■
	☑	Identidad y apropiación cultural	■					■
▼	☑	ECU FG INCLUSION CATEGORY TOPICS						
	▼	☑	Music and Rehabilitation					
		☑	Para relaciones primarias y contexto - acompañamiento					■
		☑	Nos hace iguales a todos - sensibilidad/empatía					■
		☑	Incentivaría a su hijo con Síndrome de Down en la música					■
		☑	Experiencias positivas con su hijo con discapacidad					■
		☑	Ha escuchado sobre el método Suzuki					■
		☑	Experiencia positiva de musicoterapia con niños con discap.					■
		☑	Valor de la música para la inclusión educativa - convivencia					■
		☑	Critica contenido canciones infantiles					■
		☑	Experiencia cercana disc. visual - cap. auditiva					■
		☑	Experiencia con adolescentes PPL - des. empatía					■
		☑	Regenerar la memoria en Alzheimer					■
		☑	Para apoyar cualquier terapia física o emocional				■	■
		☑	Impacto en otros seres vivos				■	■
		☑	Generar emociones -recuperación				■	■
		☑	Conocimiento escaso pero impresión positiva				■	■
		☑	Para superar trastornos en niños y adultos				■	■
		☑	Para la siesta/relajación de los niños en centros inf.				■	■
		☑	Música internacional y clásica para tratar enfermedades				■	■
		☑	En masajes para relajar					■
		☑	Relaja a personas enfermas					■
		☑	Es una terapia para niños con autismo					■
		☑	Para la concentración en niños con TDA					■
		☑	Influencia en adolescentes					■
		☑	Para calmar niños con hiperactividad					■
▼	☑	Music and Education for All						
		☑	Hay campañas de respeto a las diferencias - igualdad					■
		☑	Responsabilidad de los adultos de ser integrales - incluyentes					■
		☑	Legislación educativa dista de la práctica -capacitación					■
		☑	Referencia de estudio sobre estim. mus. y emociones -destrezas					■
		☑	Edu. trad. se enfoca en el des. lógico no musical					■
		☑	Edu. trad. descuida el des. de la sensibilidad					■
		☑	Desarrollo del lenguaje - Idiomas					■
		☑	Requiere simplemente la planificación del educador					■
		☑	Cambios curriculares excluyen música y artes desde primaria					■
		☑	Participación intercultural - familias - baile y festividades					■
		☑	Permite adaptaciones para motivar la inclusión					■
		☑	Favorece el aprendizaje cultural -transmisión					■
		☑	Como herramienta pedagógica para inclusión social y general					■
		☑	Música y disciplina - estudiantes destacados					■
		☑	Antes se tenían conceptos errados sobre la música					■
		☑	Bandas Musicales como medio de inclusión en la ciudad					■
		☑	Música en los hogares para fomentar la inclusión					■
		☑	Desarrollo motriz infantil					■



A5. Focus Groups Transcripts Codelines

GERMANY FOCUS GROUPS TRANSCRIPTS CODELINES

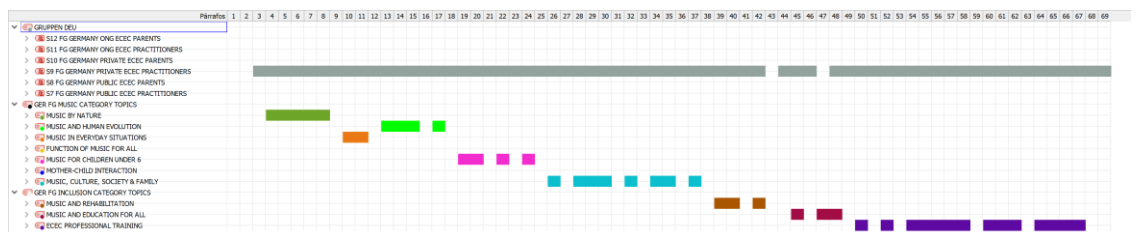
S7



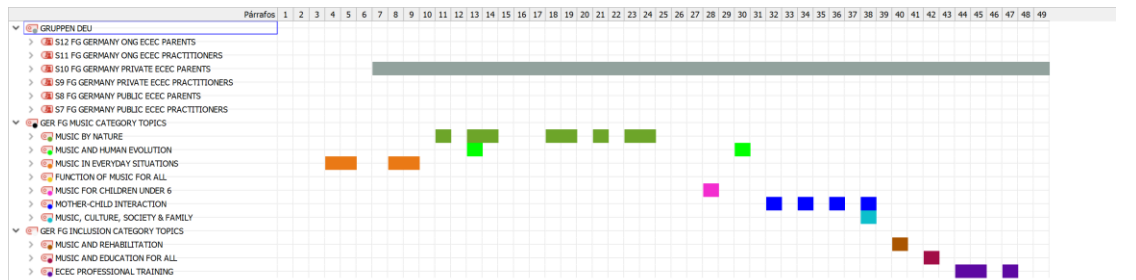
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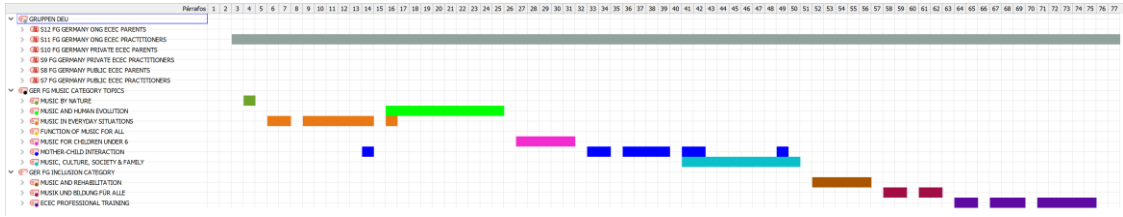
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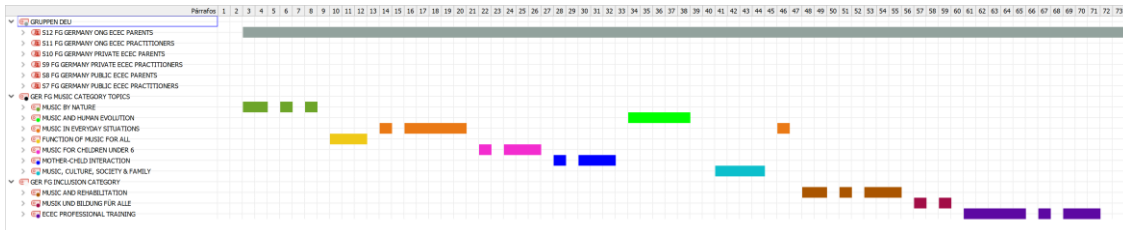
S10



S11

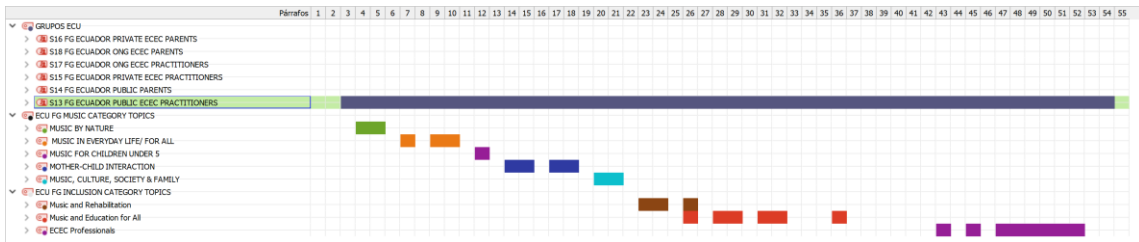


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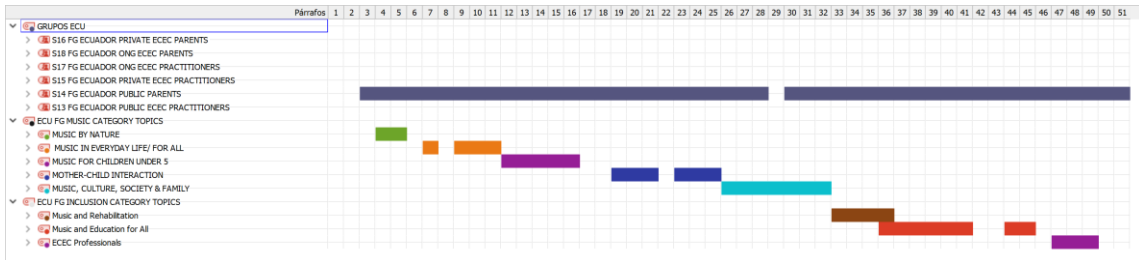


ECUADOR FOCUS GROUPS TRANSCRIPTS CODELINES

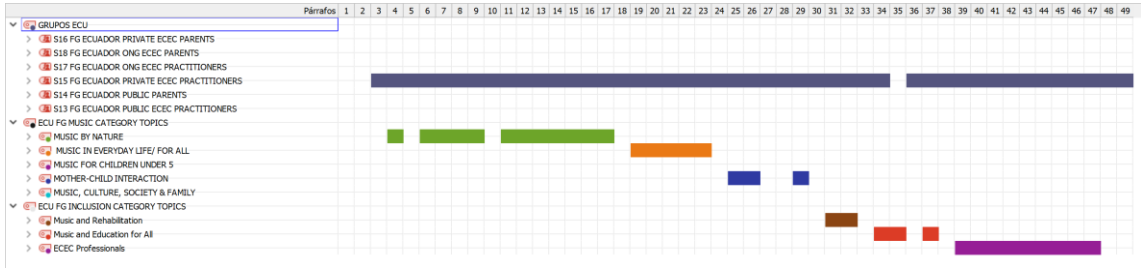
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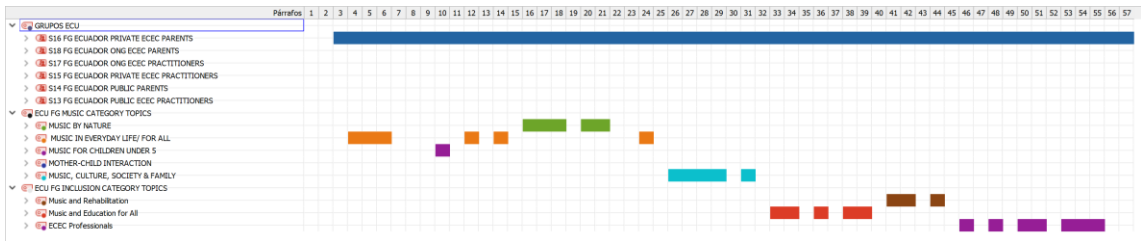
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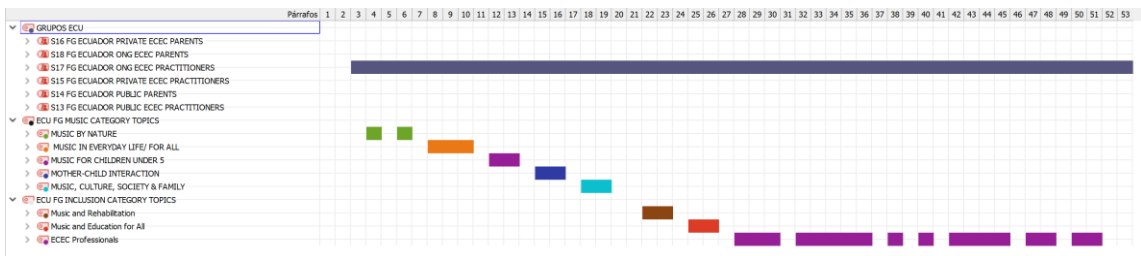
S15



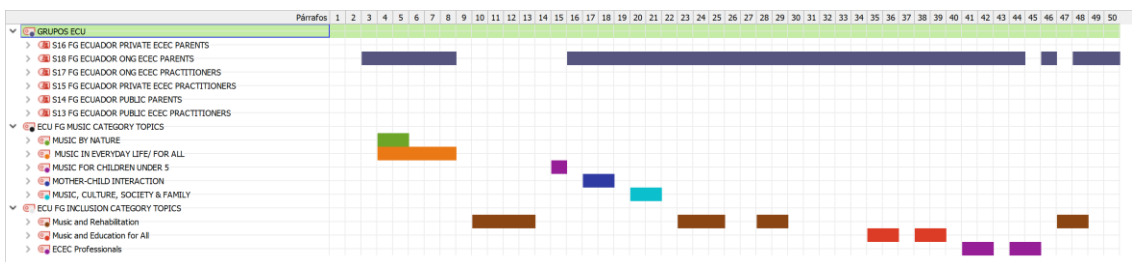
S16



S17



S18



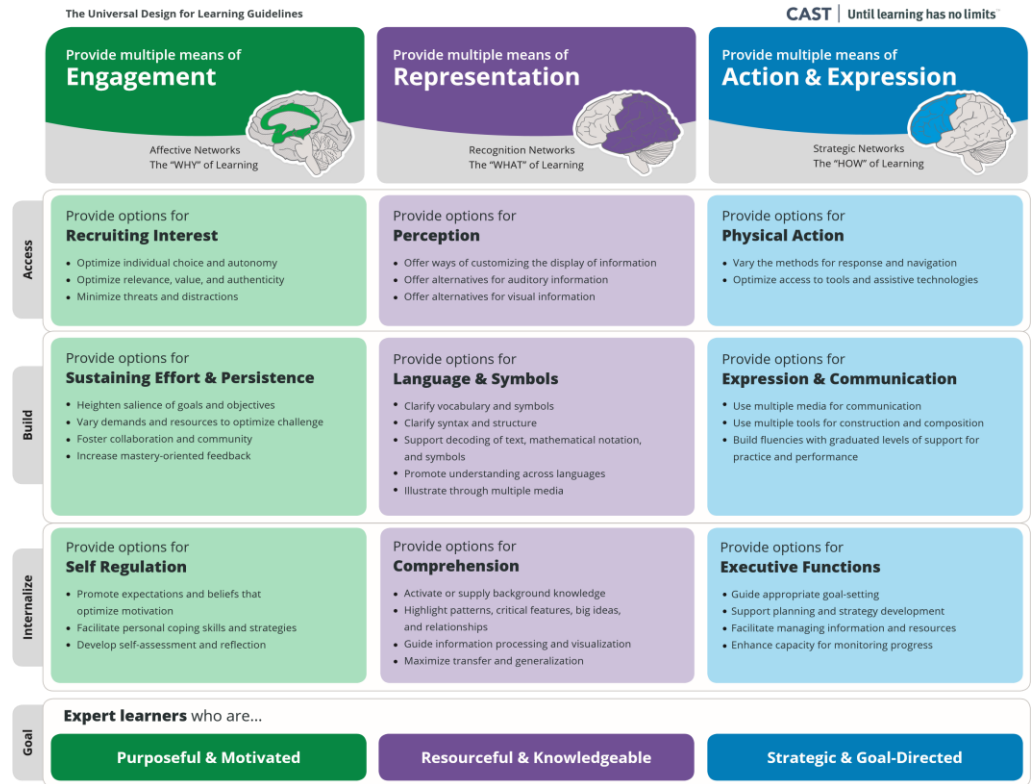
A6. Word Count: Comparative Study

Germany And Ecuador Word Frequencies



(MAXQDA 2018)

A.7 UDL Guidelines Graphic Organizer



(CAST, 2018. Universal design for learning guidelines version 2.2)

A8. Full Transcripts (S1-S18)

S1	Interview Germany Policy Maker (Ministry)
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K: Würden Sie mir bitte ihren Namen und die Aufgabenbereiche ihrer Tätigkeit nennen?

M: Mein Name ist N.N. Ich bin von Beruf aus Diplomsozialpädagogin, die Beauftragte der Landesregierung für Menschen mit Behinderungen sowie Patienten und Patientinnen. Dies ist eine politische Tätigkeit, das heißt ich war früher Landtagsabgeordnete der CDU und bin seit dem 1. Oktober 2017 für diese beiden Bereiche die Beauftragte.

K: Wie lange gibt es diese Bereiche schon hier im Ministerium?

M: Den Bereich für Menschen mit Behinderung gibt es seit 2005, den Patientenbereich seit 2011.

K: Diese wurden dann zusammengelegt?

M: Genau.

K: Wie sind ihre Meinung bzw. Erfahrung zum Umgang mit dem Thema Inklusion in ihrem Ministerium?

M: Wir haben einen „Aktionsplan NRW“. Wir haben ein Inklusionsstärkungsgesetz in NRW und wir haben das neue Bundes- und Teilhabegesetz, welches den behinderten Menschen in seinen Lebensbereichen und Arbeitsbereichen nochmal in den Fokus nimmt und nochmal genau beleuchtet. Wir versuchen gemeinsam mit dem behinderten Menschen, mit den Eltern sowie allen Beteiligten in die Prozesse zu kommen und diese zu gestalten. Wir haben einen Inklusionsbeirat, wo alle Akteure, wie die Behindertenhilfe, Landschaftsverbände, Kommunal Spitzenverbände sowie gesellschaftliche Gruppen am Inklusionsprozess beteiligt sind.

K: Was sind die neusten Entwicklungen und Durchbrüche im Bereich der frühkindlichen Erziehung?

M: Wir haben einmal die integrativen Kindergärten. Von meinem ersten Beruf bin ich Erzieherin. Das ist jetzt schon 30 Jahre her. Damals waren die ersten Anfänge. Gab es ein Kind im Rollstuhl, fühlte man sich schon integrativ und inklusiv. Heute ist es Normalität, dass Eltern ein Wunsch um Wahlrecht haben, um ihre Kinder in der Nähe einer Einrichtung, in einen Regelkindergarten zu geben. Aber auch die Möglichkeit haben einen integrativen Kindergarten, wo nochmal auf die spezielle Beeinträchtigung der Kinder eingegangen wird oder auch Therapiemöglichkeiten zur Verfügung gestellt werden, sodass die Eltern immer gucken können: was möchte ich für mein Kind?

K: Das hängt von den Eltern ab?

M: Genau. Wobei man immer sagen muss, da wo Plätze sind, weil wir gerade in der frühkindlichen Erziehung das Problem mit der unter und über 3 Betreuung, dass wir nicht genügen Plätze für jedes Kind in NRW haben. Obwohl wir einen Rechtsanspruch haben

für jedes Kind. Aber trotzdem ist es für die Eltern schwierig den Platz zu bekommen, den sie gerne haben möchten.

K: Wie wird dieses bestimmte Problem in der Zukunft gelöst?

M: Das ist in der gesetzlichen Rahmenvereinbarung drin, dass es mehr Kindergartenplätze geben muss. Die Verantwortung liegt bei den Kommunen, also die Städte und die Landkreise. Es ist in kommunaler Verantwortung, dass mehr Kindergartenplätze in der frühkindlichen Erziehung geschaffen werden.

K: Durch Elterninitiativen?

M: Genau. Wir haben das Subsidiaritätsprinzip, also die Vielfalt der Trägerschaft. Das heißt sowohl Elterninitiativen als auch Kirchen, als auch Wohlfahrtsverbände, Stiftungen, kommunale Träger, die sich für den frühkindlichen Bereich dann einsetzen.

K: Welche Aspekte dieser Themen sind noch offen? Was muss in Bezug zur Inklusion noch gemacht werden?

M: Inklusion generell oder der frühkindlichen Erziehung?

K: Erst generell und dann auch der frühkindlichen Erziehung.

M: Mein Ziel, meiner 4-jährigen Amtszeit ist es, dass wir gar nicht mehr über Inklusion sprechen müssen, sondern dass es einfach selbstverständlich ist. Das es in der Gesellschaft so integriert ist, dafür möchte ich kämpfen, dass es selbstverständlich ist. Das wir nicht gucken müssen, ist etwas barrierefrei, ist etwas behindertengerecht, sondern das etwas sofort für Alle ist. Egal welche Generation wir haben, ob es ein behinderter Mensch ist, ob ein älterer Mensch ist, der pflegebedürftig ist. Das wir einfach die große Spannbreite der Gesellschaft im Blick haben und uns nicht nur spezialisieren, sondern dass es wirklich inklusiv ist, dass wir alle mit ins Boot nehmen. Das muss das große Ziel sein.

Und in der frühkindlichen Erziehung brauchen wir Erzieherinnen, die auch auf beeinträchtigte Kinder spezialisiert sind. Ich habe jetzt im Bereich des Autismus, was jetzt ein großer Bereich geworden ist, wo auch viele jüngere Kinder von betroffen sind, die eben keine Facheinrichtungen oder keine richtigen Kindertageseinrichtungen für diese Beeinträchtigung haben. Auch dafür zu kämpfen, dass personengruppen nicht ausgeschlossen werden, sondern wir diese mehr in Blick nehmen, wie zum Beispiel Autismus jetzt.

K: Gibt es Indikatoren für Eigenschaften, wie zum Beispiel die Abdeckung und Qualität der Entwicklung für frühkindliche Erziehung?

M: Mit Sicherheit gibt es das. Da können ihnen die Einrichtungen oder die Träger vermutlich mehr zu sagen. Es gibt Indikatoren für alle Bereiche. Aber wie die Indikatoren aufgesplittet sind kann ich ihnen nicht sagen.

K: Wie kommen die Eltern mit den Einrichtungen in Kontakt?

M: Normalerweise muss das die Jugendhilfe machen, also die Jugendämter vor Ort. Daran wenden sich die Eltern oder sie wissen über andere Eltern oder andere Multiplikatoren von den Einrichtungen und wenden sich direkt an diese.

K: Dort kriegen die Eltern dann auf jeden Fall einen Platz für ihre Kinder?

M: Nicht immer, aber sie kriegen Informationen, ob ein Platz frei wird oder welche Einrichtungen sonst noch in Frage kommen.

K: Passiert es oft, dass die Kinder in eine andere Stadt müssen?

M: Ja. Also nicht in eine andere Stadt, sondern in einen anderen Kindergarten. Es gibt in NRW ein Petitionsverfahren, wo Bürger*innen ihre Probleme an den Landtag schreiben. Dort gibt es auch eine Petition, dass sich Eltern nicht gut beraten fühlen oder dass es mehr diese interdisziplinären Plätze für Kinder mit schwerst-mehrfach-Beeinträchtigungen wegfallen und das gesagt wird von den Eltern: Wir werden da im Stich gelassen! Wir müssen da viel mehr Berücksichtigung finden und auch Beratung und Betreuung über die Städte anbieten.

K: Fehlt Personal oder Information? Wo liegt das Problem?

M: Das Problem liegt darin, dass viele sagen, die Eltern werden sich da schon selbst irgendwie schlau machen. Weil Eltern mit Kindern mit Behinderung Kämpfer ohne Ende sind und bemühen sich das bestmögliche für ihre Kinder rauszuholen. Aber es ist natürlich auch, dass die Jugendämter auf diese spezielle Fragestellung nicht eingestellt sind. Dass es nur Regelkindergärten gibt und man kennt vielleicht noch die Montessori-Einrichtungen und einen Sprachheilkindergarten. Aber wenn es dann nochmal um spezielle Einrichtungen geht ist es sehr schwierig.

K: Ist der Bereich der Inklusion ein wichtiger Aspekt in der Ausbildung zum frühkindlichen Erzieher?

M: Für die Ausbildung der Erzieher*innen auf jeden Fall. Also wir müssen gucken, wir haben Rahmenpläne von Ausbildungsgängen. Die sind jetzt für den normalen Regelkindergarten, aber wir haben sicherlich auch fachspezifische Erzieher. In der Ausbildung muss noch mehr Inhalt frühkindlicher Erziehung von behinderten Kinder. Als ich selbst die Ausbildung in den 80er Jahren gemacht habe, da wüsste ich nicht wo wir einmal über das Thema „Kinder mit Behinderung“ gesprochen haben.

K: Zu wie viel Prozent ist dieser Bereich jetzt in die Ausbildung in NRW integriert?

M: Ich glaube das es immer von dem Lehrer abhängt, der die Praxisorientierung gibt. Ansonsten wüsste ich es nicht, weil das macht ja das Ministerium für Kinder, Jugend und Familie. Ich weiß nicht, ob es in die Rahmenpläne integriert ist.

Aber es wäre ein wichtiger Bestandteil.

K: Ist das Ministerium für Kinder, Jugend und Familie des Landes NRW in die Erstellung der Lehrpläne des Faches „Früherziehung“ involviert?

M: Ja, die sind gemeinsam mit dem Wissenschaftsministerium integriert. Das Wissenschaftsministerium macht alle Rahmenpläne von Ausbildungen oder auch Studiengängen, hochschul- universitäre Studiengänge.

K: Auch für die privaten Universitäten?

M: Da glaube ich nicht. Weil die Privatschulen haben nochmal eine andere Stellung.

K: Halten sie eine künstlerische Ausbildung, im Rahmen der Ausbildung zum Früherzieher, für notwendig?

M: Das ist mit integriert in die Ausbildung.

K: Schon lange?

M: Ja.

K: Gibt es dazu eine Richtlinie?

M: Das macht das Bildungsministerium, die machen ja die Richtlinien für die Ausbildungsrahmenpläne gemeinsam mit den Bezirksregierungen, die ja für die Schulen und die Schulträger zuständig sind.

K: Wissen sie, ob die künstlerische Ausbildung ein Teil von Fort- und Weiterbildungen der Früherzieher ist?

M: Das ist immer vom Erzieher abhängig. Ich habe zum Beispiel die musikalische und die christliche Früherziehung als Fortbildung. Das hängt immer vom Erzieher ab, welche Fortbildungen er macht.

K: Aber die Möglichkeiten gibt es?

M: Möglichkeiten gibt es.

K: Sind sie der Meinung, dass Musik sich positiv auf Inklusion auswirkt?

M: Auf jeden Fall! Wir wissen, dass gerade behinderte Menschen auf Musik nochmal speziell reagieren und positiv reagieren. Es ist ein ganz wichtiges Element für die Behindertenarbeit.

K: Sie arbeiten hier viel mit Menschen mit Behinderungen, aber wie wird die Interkulturalität in Kindertagesstätten behandelt?

M: Dadurch das wir eine“ multikulti-Bevölkerung“ sind, ist das vielleicht nochmal in den Städten und Landkreisen unterschiedlich, aber ansonsten ist das so multikulturell, also ich komme aus Dortmund, da gibt es fast Gruppen, die alle multikulturell sind.

In einem ländlichen Dorf ist das noch etwas anders, aber in den großen Städten haben sie die multikulturellen Gruppen.

K: Wird Interkulturalität in Fort- und Weiterbildung für Früherzieher einbezogen?

M: Auf jeden Fall.

K: Welche sind die dringendsten Prioritäten in Bezug auf die Fort- und Weiterbildung von Früherziehern?

M: Jeder muss einen Schwerpunkt setzen. Das ist schon mal entscheidend. Ich glaub aber man muss sich, wie noch das gerade schon gesagt habe, nochmal mit speziellen Kindern auseinandersetzen. Besonderen Problemlagen von Kindern, also die familiäre Situation von Kindern, dass Erzieher sich auch mit den Situationslagen auseinandersetzen. Aber auch: Welche Individualität hat jedes Kind? Das man da die Schwerpunkte setzt und guckt, was benötige ich als Handwerkszeug für meine Arbeit. Das kann auch wieder bei jedem unterschiedlich sein. Der eine macht dann eher was in dem Bereich Elternarbeit und der anderen etwas im Bereich Musik, Kultur und Bewegung. Das ist immer ganz unterschiedlich.

K: Das hängt ja auch von den Möglichkeiten ab, die im Studium oder während der Ausbildung gegeben sind, oder?

M: Genau. Oder auch welche Neigungen man nachher hat, um dann in diesem Bereich eine Fortbildung zu machen.

K: Machen die Auszubildenden während der Ausbildung zwangsläufig Erfahrungen mit Inklusion?

M: Nein, nicht unbedingt. Ich weiß nicht wie die Rahmenpläne jetzt aussehen. Aber das was ich kenne über Kindergärten, da ist es nicht in den Rahmenplänen verankert. Sodass

die Erzieher sich meistens nochmal spezialisieren. Sie haben ja auch in vielen Einrichtungen, wo zum Beispiel schwerst-mehrfach-behinderte Kinder sind haben sie Heilpädagogen oder eine Krankenschwester dabei, eine Therapeutin, Physiotherapie, also sodass es ein multiprofessionelles Team vorhanden ist.

K: Können sie erzählen, wie die Mutterschaft im Gesetz verankert ist? In Ecuador ist es ganz anders als in Deutschland.

M: Also, wenn die Frau Schwanger ist, wann sie Mutterschutz nehmen kann, das ist eine arbeitsrechtliche Grundlage.

K: Ist das nur in NRW?

M: Nein, das ist ein Bundesgesetz. Das sie auch die Mutterschutzzeit einhalten und nachher natürlich auch die Erziehungszeiten. Das ist gesetzlich in einem Bundesgesetz verankert. Darauf haben die Eltern den Anspruch. Ich sag jetzt extra die Eltern. Mutterschutz ist zwar für die Mutter, aber wir haben ja bei den Erziehungszeiten, da können die Eltern das für sich flexibel, indem Vater auch mal mehrere Monate bei dem Kind ist und dann die Mutter wieder. Man kann sich das aufteilen.

K: Ist es ein Unterschied, wenn die Mutter ein Kind mit Behinderung hat?

M: Einen Unterscheid gibt es erstmal nicht. Aber ich glaube das sie mit ganz anderen Herausforderungen zu kämpfen haben.

K: Hätte die Mutter mehr Zeit?

M: Nein. Das ist identisch, wie bei anderen auch. Deswegen ist ja auch das große Problem, dass viele nicht berufstätig sind, die ein behindertes Kind haben oder nur zeitversetzt, wenn sie Homeoffice haben.

K: Vielen lieben Dank.

M: Bitte.

S2	Interview Germany Professional (Practitioner)
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K: Guten Tag, wir sind hier mit Frau

N: N.N

K: Sie arbeitet als...

N: Als Musiklehrerin für Unterrichtsangebote für Menschen mit Behinderungen.

K: Und wo?

N: An der Musikschule Bochum und ich arbeite ehrenamtlich für den Verein Gesamtkunstwerk e.V hier in Dortmund. Wir versuchen verschiedenste Inklusive-Kulturprojekte zu organisieren.

K: Welcher Teil der Bevoelkerung nimmt daran teil?

N: Also unser Angebot wendet sich ja vor allem auch an Menschen mit Behinderungen. Da wir aber in den Inklusive-Projekten auch immer natürlich nichtbehinderte Musiker oder Kollegen dabei haben, wendet es sich eigentlich an alle. An alle, die Interesse haben, ein kulturelles Projekt zusammen zu machen. Unser Schwerpunkt ist dabei Musik, weil wir selbst dort herkommen und von der Arbeit her die meisten Kontakte dort haben. Aber

wir haben auch schon Kunst-Workshops organisiert, oder Musik und Theater, Musik und Tanz... je nachdem was es gerade für ein Projekt ist.

K: Wie alt sind die Teilnehmer?

N: Die Teilnehmer sind in der Regel junge Erwachsene, studierende und gelegentlich auch Leute mittleren Alters. Gerade bei den Menschen mit Behinderung ist es schon so, dass sie oft auch schon über 30 sind und uns treu bleiben, weil sie auch nicht so viele alternative Freizeitangebote haben.

K: Wie ist Ihre Erfahrung mit Kindern? In diesem Inklusiv-Bereich?

N: Also im Rahmen von der Arbeit, von unserem Verein Gesamtkunstwerk, haben wir keine Erfahrung mit Kindern, weil wir uns einfach auch erst an Erwachsene jenseits von Schule wenden und in der Musikschule arbeite ich ganz viel mit Kindern, das ist ja vor allen Dingen die Adressatengruppe. Das fing schon an mit den ganz kleinen Eltern-Kind-Kursen, für Kinder im Krabbelalter, für 1,5 bis 3-jährige, die Wichtelkurse. Da spielt das Thema Behinderung eigentlich keine Rolle. Wenn Eltern denken, sie möchten mit ihrem behinderten Kind dazu kommen, sind sie selbstverständlich eingeladen, es ist offen für alle und erst mit der Schule fängt es dann an, dass man darüber nachdenken muss wie man welches Angebot macht. Durch die Veränderung in der Schullandschaft in Deutschland, aktuell finden wir zunehmend mehr Kinder mit Behinderungen auch in den so genannten Regelschulen. D.h. wir haben sie dann auch im Jeki-Unterricht und in den anderen Projekten, die die Musikschule in Kooperation mit der Schule vor Ort macht, also in der Schule. Es gibt aber auch Kooperationen mit den Förderschulen, wo man ein besonderes Angebot macht Instrumente kennen zu lernen, auszuprobieren und auch den Instrumentalunterricht eventuell zunächst in der Schule zu organisieren, weil der Fahrdienst für die Kinder mit Behinderung einfacher ist, wenn der Musikschullehrer in die Schule kommt, als wenn die Kinder erst nachmittags nach der Schule wieder losfahren müssen. Aber wenn sie etwas älter sind, also, wenn sie im Jugendalter sind versuchen wir eigentlich immer den Wechsel zu schaffen, dass sie dann auch in eine Musikschule gehen, damit es wirklich auch in ihrer Freizeit ist und nicht in der Schulzeit!

K: Von dieser Gruppe für kleine Kinder bis 5-6 Jahren, was für Eigenschaften haben diese Kinder?

N: Kinder lieben grundsätzlich sehr Musik. Ja ich denke das kommt aus der Tatsache her, dass das Kind Musik schon im Mutterleib hören kann, es erlebt Rhythmus durch die Bewegung der Mutter, durch den Herzschlag der Mutter... es ist, wenn man kleine Kinder anschaut, sie hören Musik und fangen sofort an zu tanzen oder auf ihren Beinchen hin und her zu wackeln. Es ist für Sie immer verbunden mit Bewegung. Musik und Bewegung ist für Sie eins und es ist wie ein natürlicher Zugang zur Musik. Sie erschließen sich die Musik durch die Bewegung und sie lieben es in der Regel sehr Musik zu machen oder Musik zu hören und zur Musik geschaukelt zu werden. Ganz selten habe ich mal ein Kind, dass es nicht so gerne leiden mag wenn die Mama singt, ich denke manchmal, es liegt daran, dass es ein fantastisches Gehör hat und nicht ertragen kann, dass die Mama so schief singt, aber ich kann das Kind nicht fragen ob das der Grund ist, aber in der Regel finden sie es ganz toll wenn ich mit den Eltern singe. Sie selber singen ja mit anderthalb Jahren

noch nicht, weil sie noch zu klein sind, aber sie genießen es besungen zu werden und dazu zu tanzen.

K: Was für bestimmte Eigenschaften teilen die Familien in diesen Gruppen.

N: Man muss schon sagen, dass das Musikschulangebot hier ein freiwilliges Angebot ist, was Eltern freiwillig suchen und da erreicht man schon doch vermehrt Familien die einen gewissen Bildungsstand haben, eine gewisse Ausbildung selber bekommen haben und denen es ein Anliegen ist solche kulturellen Angebote zu nutzen. Es gibt auch immer mal wieder einzelne Projekte, dass wir bewusst in Einrichtungen gehen, die in sozialen Brennpunkten liegen, wie man auf Deutsch sagt. Wo also Familien leben, die vielleicht eine gewisse Schwellenangst bestimmten Institutionen gegenüber haben oder die auch in ihrem Alltagsleben mit sich und ihren eigenen Problemen beschäftigt sind, dass sie nicht offen dafür sind, dass man ein... dass man zusammen zur Musikschule gehen würde. Da ist es sicherlich ein Versuch wert zu Ihnen zu gehen und das Angebot vor Ort zu machen, in der Kita, in der Gemeinde, in der nahe gelegenen Schule, also Orte die sie kennen, die einfach in ihrem direkten Wohnumfeld sind. Die Kinder haben immer denselben Spaß an der Musik, aber das System ist etwas zerbrechlicher, wenn es den Eltern zu lästig wird, dann sagen Sie ich melde das Kind wieder ab. Es ist schwierig eine kontinuierliche Arbeit dort zu machen. Aber die Adressaten-Gruppe derjenigen die von alleine in die Musikschule kommen, die suchen das Angebot ganz bewusst. Sie bezahlen ja auch dafür und sie finden es sehr wichtig. Man muss dazu sagen, dass es in... ich kann das jetzt nur für Dortmund und Bochum sagen, aber für diese städtischen Musikschulen gibt es auch Vergünstigungsmöglichkeiten, gerade für diese elementare Arbeit. Also Eltern, die Unterhalt oder irgendeine Form von finanzieller Zuwendung bekommen in ihrem Leben, die können reduzieren bekommen bis hin zu 0 %, dass sie also nichts mehr selber zahlen müssen. Also es ist eigentlich eine Reduzierung bis 100 %! Sie können in Anspruch nehmen, dass sie kostenlos kommen können. Da steht ja schon auch ein Bildungsauftrag hinter, von der Stadt her aber das kann ich nicht sagen wie das in anderen Städten ist.

K: Und wie ist Ihre Erfahrung in Inklusion? Mit dieser Gruppe?

N: Mit der Gruppe bis sechs Jahren. Das ist eigentlich sehr sehr unproblematisch in dem Alter. Die Kinder denken nicht darüber nach, dass ein anderes Kind anders ist. Sie nehmen es einfach so wie es ist und das ist ein großer Gewinn. Dann können auch die Erwachsenen etwaige Hemmungen ein bisschen ablegen und sagen ach ja das ist dieses Kind. Meinetwegen, Peter ist Peter so wie er ist mit seiner Behinderung. Für die Eltern des behinderten Kindes ist manchmal schon eine Herausforderung sich jede Woche wieder anzuschauen, wie ihr Kind Entwicklungsmäßig ist und wie weit es sein könnte, weil es ja gleichaltrige nicht behinderte Kinder in der Gruppe hat. Also da braucht man vielleicht eine gewisse Gelassenheit, dass man nicht immer wieder daran verzweifelt, was das eigene Kind nicht kann. Aber von der Arbeit für mich als Lehrerin ist es ganz unproblematisch. Sie sind einfach dabei und machen mit! Z.B. in der Krabbelgruppe habe ich im Moment ein behindertes Kind, was noch nicht laufen kann. Also nicht Krabbelgruppe, sondern Musikwichteln ab 1.5 Jahren. Alle Kinder laufen, nur dieses eine noch nicht und das krabbelt einfach fleißig zwischendrin herum, hat selber auch gar keine Hemmungen und

wenn wir in die große Tanzrunde gehen, dann nimmt die Mutter das Kind auf dem Arm. Also ist es ganz problemlos.

K: Und mit integrativer Erfahrung? Im Sinne von interkultureller Erfahrung.

N: Die nutzen die Musikschule sehr intensiv, wenn sie selbst... und hier kommt wieder die Frage, ist es eine Familie die Bildungsorientiert ist, die eine bestimmte Ausbildung selber schon hat oder für die Kinder anstrebt. So nach dem Motto, die Kinder sollen es besser haben, sie sollen hier Fuß fassen, sie sollen hier gut sein. Dann kommen sie ganz gerne und bewusst in die Musikschule und zwar auch schon teilweise mit den ganz kleinen Kindern vor dem Kindergarten, weil sie möchten, dass die Kinder viele Erfahrungen mit muttersprachlichen deutschsprechenden Lehrern machen. Also selbst Familien, in denen selbst schon gut Deutsch gesprochen wird, sagen das manchmal als Argument, ja ich habe einen Akzent und ich möchte, dass mein Kind Deutsch hört, ohne Akzent. Wir haben sehr viele Familien, wo die Eltern... einer kommt aus Deutschland, eine kommt aus einem anderen Land oder auch zugezogene, wo die Eltern vielleicht noch in einem anderen Land aufgewachsen sind und jetzt wächst ihr Kind in Deutschland auf, aber sie sprechen zu Hause eben die Muttersprache. Sie nutzen sehr sehr gerne die Musikschulangebote.

K: Welche Aspekte erlauben Inklusionen im Allgemeinen? Theoretisch und in der Praxis. Was ist wichtig in dem Prozess der Inklusion?

N: Ich denke tatsächlich, die persönliche Begegnung. Also wenn man die Chance hat sich persönlich zu begegnen, dann muss man nicht mehr an diesen Vorerwartungen oder Vorurteilen denken, ein Mensch mit Downsyndrom ist so, ein Mensch mit einer Spastik ist so und so weiter. Dann klärt sich das ganz schnell, dass das dieses Individuum ist und d.h. ich brauche Gelegenheiten zum persönlichen Kontakt. Ich fände es schön, wenn die Gruppen die aufeinandertreffen nicht zu groß sind, dass grundsätzlich jedes Kind, jeder Schüler ein bisschen... auch, dass der Lehrer auch jedem seine Aufmerksamkeit geben kann in so einer kurzen Kursstunde und das würde ja an den Schulen vieles vereinfachen, wenn die Klassen deutlich kleiner wären, dann kann man auch Kinder die eine weitere oder eine andere Aufgabe brauchen oder eine zusätzliche Betreuung, viel einfacher mitnehmen. Also dieser personelle und organisatorische Faktor, den halte ich eigentlich für besonders wichtig. Für die Musikstunden ist es nicht so schwierig, weil wir nicht so große Gruppen haben und wenn ich merke, dass es bestimmte Herausforderungen gibt, die ich nicht so optimal für mich lösen kann, dann habe ich die Möglichkeit einen unserer Bundesfreiwilligendienstler dazu zu holen, dass der in der Stunde als zusätzliche Hilfskraft mit da ist. D.h. er ist nicht ausgebildet, aber ich kann sagen, deine Aufgabe ist es das und das zu tun und in den Grundschulen, wenn ich auch darauf eingehen soll, da gibt es ja dann diese sogenannten Integrationshelfer. Aber das System ist noch relativ neu und ich finde, es ist noch nicht gut. Also da muss man sich noch was anderes überlegen.

K: Es war zu schnell.

N: Ja, es war zu schnell. Man hat die Chance verpasst das Schulsystem insgesamt zu reformieren, was in Deutschland, meiner Meinung nach, überfällig ist. Das wäre eine Chance gewesen, das in diesem Moment zu tun. Aber so ist es ein bisschen eine billige Sparversion und alle leiden ein Stück darunter. Die Lehrer, die Kinder, die Eltern. Es ist

nicht wirklich glücklich. Also ich will nicht sagen, dass nicht Kinder mit und ohne Behinderung gemeinsam in einer Klasse zusammen sein können. Aber sie brauchen eine gute personelle Struktur, eine überschaubare Gruppengröße, einen zweiten oder dritten Raum, dass man sich in kleinere Gruppen verteilen kann, dass selbstständiges Arbeiten möglich sind. Eine gute Ausstattung, dass der Lehrer über einen Fundus von vielen Materialien zugreifen kann, idealerweise ein Kopierer in der Nähe hat, dass er schnell noch eine extra Aufgabe für X oder Y machen kann. All diese Dinge und es gibt einige Reformschulen die das seit 20-30 Jahren machen, von denen wir lernen könnten, welche Eckbedingungen es braucht, damit es eine gute Arbeit wird. Aber das brauchte auch mehr Geld. Deswegen will das keiner so genau wissen von den Leuten, die in der Politik darüber entscheiden.

K: Wenn Musik ein Teil von Kultur ist, was ist die Rolle von Musik in der interkulturellen Bildung?

N: Das gleiche. Also Musik ist ein Teil von Kultur. Von der Kultur aus der ich komme. Es ist ein Bestandteil meiner Sozialisation und es könnte mir helfen Kulturen zu verbinden, wenn sich die verschiedenen z.B. Musikrichtungen verbinden und Musiker selber empfinden das ja auch als sehr bereichernd. Also sie suchen ja konkret den Austausch mit Musikern aus anderen Kulturen oder den stilistischen Austausch... Jazz trifft Welt Musik und dann auch noch Musik aus verschiedenen Ländern. Also es wird immer als Bereicherung erlebt, die Kultur, die Musik des anderen kennen zu lernen. Ich glaube solange man ein gemeinsames Thema hat, wie z.B. wir sind Musiker, wir machen Musik, ist es ganz ganz leicht sich zu verständigen und in Kontakt zu kommen.

K: Ist das aber eine Herausforderung für die professionellen? Diesen Teil von der Perspektive von interkultureller Ausbildung... muss sich das weiter entwickeln?

N: Ach, ich denke, dass die meisten von denen mittlerweile auch schon deutlich Erfahrungen im interkulturellen Bereich gemacht haben. Deutschland ist ein Einwanderungsland und hat... also ich kann mir nicht vorstellen, dass es Kinder gibt die nicht schon Kinder aus anderen Ländern in ihren Klassen gehabt hätten. Das ist ja kein neues Thema. Was neu ist, ist vielleicht, dass wir uns jetzt sehr viel mit Menschen aus Syrien und anderen Ländern... ja, dass wir denen begegnen und, dass das ein größerer kultureller Unterschied ist aufgrund der unterschiedlichen Religionen eben auch. Aber wir waren schon durch die industrie ein Einwanderungsland in den fünfziger und sechziger Jahren oder seit dem und von daher denke ich, dass es eigentlich grundsätzlich allen Lehrenden und allen professionellen Pädagogen/pädagogisch tätigen ein bekanntes Thema ist und dass es auch in der Ausbildung schon länger thematisiert wird. Ich denke es ist bekannt, dass nur ein neuer Fokus durch dieses Gefühl, dass der Anteil an Menschen mit muslimischem Hintergrund eben sehr groß wird und da fühlt man sich vielleicht unsicher, weil man damit selbst... also ist es weiter weg von der eigenen Kultur. Man hat damit selbst vielleicht noch nicht so viel Erfahrung.

K: Ist es noch weiterentwickelt, als die Arbeit mit Kindern mit Behinderung?

N: Es ist einfach was anderes glaube ich.

K: Aber hat es sich mehr... hat dieser Prozess früher angefangen, früher als die Inklusion im Bildungssystem?

N: Ich denke, dass es erst mal parallel lief. Also wir hatten ja in Deutschland ein sehr differenziertes Förderschulsystem. Man hat immer mehr um eine möglichst optimale spezielle Förderung zu haben. Also diese Spezialisierung, das war ja eigentlich ein... wie soll ich sagen... Markenzeichen des deutschen Bildungssystems. Ob man es gut findet oder nicht aber es gab das Anliegen. Es gab diese Möglichkeit und es gab das Anliegen, behinderte Kinder eben spezialisiert gut zu fördern und das hatte auch schon seine eigene Geschichte und parallel davon gab es in den allgemeinen öffentlichen Schulen interkulturelle Arbeit. Wenn auch vielleicht noch nicht unter diesen Namen. Aber das war auf jeden Fall da. Das hatten wir einfach mit den ersten Gastarbeiterzuzügen aus Italien und Griechenland und Jugoslawien. Damals war das Thema und es gibt ja auch gerade hier in Dortmund schon lange eine spanischsprachige Interessengruppe, eine italienischsprachige, eine portugiesische, eine griechische. Teilweise als Gemeinde organisiert, teilweise so als Interessengruppe, als Vereine organisiert, die auch wieder schauen, dass sie den Enkeln noch ihre Muttersprache vermitteln, obwohl die eigenen Kinder schon nicht mehr so gut Spanisch sprechen oder so. Also es gibt da ja auch Bemühungen, dass man bewusst diese verschiedenen, diese Interkulturalität eben auch lebt und genauso gab es die Geschichte der Förderschulen. Das lief einfach parallel nebeneinander her und jetzt bricht es aus zwei Gründen auf, denke ich, also ich bin kein Historiker oder kein Politiker der das jetzt vielleicht ganz richtig beantwortet, aber aus meiner subjektiven Wahrnehmung bricht es auf, weil wir diese Auflösung der Förderschulen haben und diesen Anspruch, dass die behinderten Kinder in den normalen Schulen auch gut gefördert sein sollen. Und auf der anderen Seite dieses Flüchtlingsproblem einfach aus aktuellen Krisenländern, die eher in der Bevölkerung eine gewisse Unruhe auslösen. Angeheizt durch populistische, also durch Gruppen die das populistisch ausnutzen... so.

K: Wie ist die professionelle Ausbildung. Also wie ist die Ausbildung von denen, die mit Kindern arbeiten, für diese interkulturelle Kompetenz und Inklusivkompetenz mit kleinen Kindern?

N: Also wir haben einmal die Erzieherausbildung in Deutschland und da gibt es zur Zeit noch Unterscheidungen. Ich kann eine allgemeine Erzieherausbildung machen oder ich mache eine sogenannte Heilerzieher Ausbildung, dann ist in meiner Ausbildung schon mehr der Aspekt für Menschen mit Behinderung drin, mit allem was man da vielleicht wissen kann oder wissen sollte um die dann in der Praxis auch gut unterstützen zu können. Ich glaube das in beiden Ausbildungsbereichen interkulturelle Fragen mit drin sind. Denn natürlich gibt es auch Familien mit einem Migrationshintergrund, die ein behindertes Kind haben. Es ist ja nicht entweder oder. In den Schulen löst es sich gerade so ein bisschen auf. Es gab ja lange die Sonderpädagogik, also hier in Nordrhein-Westfalen muss man sagen, die Sonderpädagogik als eigenen Studiengang und die allgemeine Schulpädagogik. Die haben natürlich verschiedene Fächer zusammen gehabt aber das waren schon zwei verschiedene Dinge. In anderen Bundesländern war das schon lange so, dass man erst mal

allgemeiner Lehrer wird, für Grundschulen oder was auch immer und dann noch eine Zusatzausbildung macht und in NRW hat man lange einen sehr hohen numerus clausus auf der Sonderpädagogik gehabt. Was dazu führt, dass weniger Leute das gewählt haben. Naemlich, die die sich dafür interessierten, das waren nicht unbedingt die, die einen 1,4er Abi-Schnitt hatten. Das fand ich schade, dass da einfach Leute, die wirklich eine gute Motivation hatten... Warum sie erst mal wollten, dass die erst mal verloren gegangen sind für diese Richtung und aktuell wundert sich, glaube ich, die Landesregierung warum sie so wenig Sonderpädagogen hat. Gleichzeitig ist das Arbeitsfeld für die Sonderpädagogen momentan so uninteressant, dass auch keiner Lust hat die Ausbildung zu machen. Denn wenn ich nur als Zweitkraft in den normalen Schuhen abgeordnet bin und meine Kompetenzen da nicht wirklich einsetzen kann, dadurch dass die äußeren Bedingungen keine guten sind, warum soll ich mich dann anstrengen für diese Ausbildung. Also ja, dazwischen gibt es noch eine dritte Ausbildungsrichtung. Also jetzt hab ich genannt die Erzieherausbildung, die Lehrerausbildung und es gibt noch eine dritte Ausbildung. Das ist das Studium der Sozialpädagogik oder der sozialen Arbeit und die sind nicht für die Schule ausgebildet, sondern für den außerschulischen Bereich d.h. durchaus Kita, Kindergarten, die Betreuung an den Schulen, die Betreuung über Jugendangebote, Kinder Freizeiteinrichtungen bis hin zu Wohnheimen für Menschen mit Behinderung, das sind also ganz viele verschiedene Facetten, wo diese Menschen später einen Arbeitsplatz finden könnten. Auch abhängig von ihren persönlichen Interessen und die haben beide Themen mit drin, die müssen sich dem Thema, was biete ich Menschen mit Behinderung stellen, aber auch dem Migrations Thema. Das ist also so ein bisschen die Idee.

K: Auch mit kleinen Kindern?

N: Ja auch Jugendliche, vortrefflich die außerschulische Jugendarbeit. So offene Jugendtreffs wo die Kinder, die Jugendlichen rumhängen und man denkt, aber vielleicht hat man noch eine Chance ihnen noch eine Idee zu geben, dass das Leben mehr sein kann als trinken und sich hauen oder was auch immer. Also die haben das von der Ausbildung dann schon verstärkt drin. Beide Fragen. Beide Felder!

K: Wenn man Musik macht, gibt es da einen Unterschied zwischen einem Kind das Musik macht, oder einem Erwachsenen, oder jemandem mit Behinderung, oder nicht, oder ein Ausländer, oder ein Deutscher?

N: Also ich persönlich finde, dass es keinen Unterschied gibt. Im ersten Schritt interessiert derjenige sich für Musik und Begegnung ist leicht, weil man ein gemeinsames Thema hat, nämlich die Musik. Also ich guck nicht auf dich, weil du aus Ecuador kommst, sondern weil du Musik machst und ich will auch Musik machen, also machen wir zusammen Musik und dieses gemeinsame... du hast gefragt gibt es einen unterschied beim Musikern. Ich würde sagen, erst mal nein, denn sie interessieren sich für das gemeinsame Thema und das ist die Musik und dann kommt vielleicht die frage, o.k. der eine kann mich vielleicht noch gar nicht verstehen oder was finden wir für eine Sprache, oder der andere kann aufgrund seiner Behinderung bestimmte Dinge nicht leisten. Was braucht er von mir damit er mit mir Musik machen kann.

K: Und trotzdem ist es schon eine Sprache..

N: Ja genau, das ist dann eigentlich erst im zweiten Schritt die Frage, welche assistenz braucht der einzelne, damit das gemeinsame Musik machen dann auch wirklich funktioniert, damit man sich dann auch auf Augenhöhe begegnen kann. Aber das erste ist das Interesse für Musik und da gibt's für mich.

K: Und welche Rolle spielt Kultur in der Inklusion... letzte Frage!

N: Mit Kultur jetzt einfach die z.B. den Stand der eigenen Ausbildung oder?

K: Ich meine, was die Bevölkerung über ein Thema glaubt. Alle diese Meinungen, Ideen, wie man das erlebt. Die Einstellungen, wie man alles auswertet. Warum müssen wir auch unsere Aufmerksamkeit in die kulturellen Aspekte von Inklusion setzen?

N: Also das kann man ja eigentlich sehr allgemein beantworten. Ich glaube nicht, dass es noch einen speziellen, oder mir fällt jetzt nicht noch ein spezieller Fokus für Menschen mit Behinderung ein, aber allgemein ist Kultur ein Luxus, den wir uns als Gesellschaft unbedingt leisten sollten. Der uns gut tut, der uns bildet und je mehr Bildung wir bekommen desto mehr können wir auch unser Gehirn benutzen und uns vernünftige Spielregeln ausdenken und uns auch daran halten, dass wir als soziales System funktionieren und wenn es jetzt nur darum gehen würde, dass jeder für sich selbst sein Überlebenskampf führt und möglichst viel gewinnt, dann ist es kein soziales Miteinander. Also Kultur ist sehr sehr wichtig für eine Gesellschaft und wenn wir Kultur, Kulturprojekte, Musiktheater, ein Straßenfest. Also auch Sachen auf der regionalen Ebene. Man trifft sich auf der Straße, weil man sagt, man feiert jetzt ein Straßenfest. Dann sind es immer Dinge die ein Miteinander wollen, initiieren wollen und das trifft für die Frage der Inklusion genauso zu, wenn ich ein Miteinander initiieren will, dann gehören Menschen mit Behinderung dazu, d.h. ich muss auch eine Chance haben, ihnen zu begegnen. Sie müssen eine Chance haben, dazu zu kommen, dass es dementsprechend Barriere frei ist oder so. Oder, dass es in verschiedene Sprachen ist, dass man einfach auch weiß, was da läuft, dass man da eingeladen ist, dass man dahingehen kann. Insofern, klar braucht es diese Überlegung, eine gewisse Barrierefreiheit herzustellen, durch Angebote wie verschiedene Sprachen oder Rampen. Aber das wichtigste ist das Kulturangebot überhaupt, dann kann man immer noch schimpfen, dass da keine Rampe war aber immerhin gab's was. Deswegen finde ich es manchmal so schade, wenn jetzt dann auch so sehr vehement über Barrierefreiheit diskutiert wird, dass es nur dann sein darf, wenn es eine... was weiß ich, Gebärdendolmetscher und Barrierefreier Zugang und Anlage für die und so weiter... was weiß ich, 1000 Sachen. Klar das ist alles wichtig und schön, aber wenn ich das dann nicht mache, weil ich diese vielen Bedingungen nicht erfüllen kann, das finde ich dann zu schade, dann lieber nur mit gutem Willen, aber mit Unzulänglichkeiten leben. Aber dafür haben wir uns getroffen und dann finden sich auch Lösungen und dann übersetzt der eine vielleicht für den andern und hilft sich. Also Kultur, kulturelle Angebote und Kultur... ein Kulturleben für die Stadt Dortmund oder wo ich gerade bin, finde ich total wichtiger.

K: Vielen lieben Dank!

S3	Interview Germany Scholar (University)
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K: Guten Tag, wir sind hier mit Frau...und sie arbeitet als..

G: N.N, Professorin für kulturelle Bildung und Inklusion an der Uni in Siegen.

K: Und wie sind sie akademisch ausgebildet?

G: Ja, ich habe zunächst Musik studiert, klassische Gitarre und Fagott, Musikpädagogik und elementare Musikpädagogik. Damals hieß das noch allgemeine Musikerziehung. Und an der Musikhochschule einen Diplomstudiengang. Dann habe ich Musiktherapie studiert im Masterstudiengang und habe hier in der TU in Dortmund in der Fakultät Rehabilitationswissenschaften promoviert.

K: Und was sind ihre Erfahrungen im Bereich von Inklusion?

G: Meine Erfahrung im Bereich von Inklusion? Musikpädagogisch... oder?

K: In der Praxis. Was haben Sie untersucht oder mit welchen Gruppen haben sie im inklusiven Bereich gearbeitet?

G: Ich habe Kooperationen gemacht zwischen Musikschule und Grundschulen im Stadtteil mit besonderem Erneuerungsbedarf, also sozialer Brennpunkt. Da findet ja Inklusion aus ganz vielfältigen Perspektiven statt. Da geht's um ganz unterschiedliche Differenzlinien. Da geht's viel um ethnische Herkunft. Da geht's viel um soziale Armut und natürlich auch viel um Fragen von Behinderung. Das waren Projekte die hießen "Musikkarawane". Das war ungefähr 2004. Wenn du das Datum genau brauchst, gucke ich das noch mal einmal nach. Das waren einfach Projekte, die extracurriculär, also zusätzlich zum Musikunterricht stattgefunden haben. Das war ein freiwilliges zusätzliches Angebot in der Schule.

K: War das eine Initiative von der Schule?

G: Nein, das war eine Initiative von der Musikschule. Die Musikschule wollte gerne mit den Schulen in ihrem Stadtteil kooperieren. Und dann gab es dann solche Projekte. Mhm, dann könnte ich noch etwas erzählen...

K: ... von der Uni aus dem Bereich Forschung?

G: Ja, z.B. von meinem Dissertationsprojekt. Da ging es um Zuschreibungsprozesse im Kontext von Behinderung, also wie werden eigentlich Kompetenzen oder Defizite zugeschrieben. Also wie schreiben sich die Schüler sie sich selbst zu oder wie schreiben Lehrpersonen diese ihnen zu. Das war in einer Förderschule "Lernen". Da ging es darum, dass da eine Schule eine Gitarrenklasse gegründet hat, also eine Klasse mit einem starken musikpraktischen Schwerpunkt. Und ich habe untersucht wie sich die Selbstkonzepte der Schüler selbst verändern und wie sich die Konzepte, die die Lehrer über die Schüler haben sich verändern im Kontext von diesem Projekt. Raus kam letztendlich, dass die Schüler das Projekt gut finden, aber nicht unbedingt das Gefühl haben...oder sagen wir es anders. Das interessante Ergebnis war, dass sich signifikant verbessert hat, wie die Lehrer die Schüler einschätzen. Also alleine dadurch, dass die Lehrer die Schüler in einem anderen Kontext sehen, sie als Musiker erleben, dass sie mitkriegen, dass die sich auch anders verhalten, wenn sie in einen anderen Kontext kommen. Das hat also irgendwie das Bild,

das die Lehrer über die Schüler haben sehr positiv verändert. Das war das Dissertationsprojekt. Aktuell geht es um die Frage, wie sich eigentlich künstlerische Prozesse und inklusive Prozesse wechselseitig beeinflussen können und um Fragen wie eigentlich Inklusion auch im Hochschulkontext stattfinden kann. Also wie kann die Hochschule selber inklusives Lernen anbieten oder wie kann inklusive Lehre in Hochschulen stattfinden. Das muss ja zum System Hochschule passen, was ja Teil eines sehr selektiven Bildungssystems ist, was sehr viel Exklusion produziert und sich auch so definiert. Da muss man gucken wie kann das funktionieren. Das geht im Moment über unterschiedliche Seminarangebote, wo in Seminaren sowohl Studierende lernen als auch Menschen mit Behinderung aus der Werkstatt. Im Sommer gibt es den ersten Versuch inklusive Lehr tandems zu entwickeln sozusagen Hochschullehre inklusiv zu gestalten.

K: Was denken Sie, an welchem Punkt die Inklusion in Deutschland und in Nordrhein-Westfalen im Speziellen steht?

G: Da kann ich jetzt nur beschreiben, wie ich das wahrnehme. Da habe ich jetzt keine belastbaren Zahlen. Für mich ist es so, dass auf der einen Seite sehr viele Sachen passieren. Man sieht es im schulischen Bereich: die Inklusionsquote steigt, gleichzeitig steigt aber auch die Quote von attestiertem sonderpädagogischen Förderbedarf. Das heißt, das im Grunde immer mehr Kinder unterwegs sind, denen ein sonderpädagogischer Förderbedarf attestiert wird und immer mehr von denen gehen auch in Regelschulen über das "Gemeinsame Lernen". Und das ist eigentlich gut. Man sieht ja auch, dass gerade im kulturellen Bereich viele Projekte stattfinden. Man hat das Gefühl, dass es nicht mehr ein ganz so exotisches Thema ist wie vielleicht noch vor 10 Jahren. Das ist etwas, was beginnt in der Gesellschaft anzukommen, aber dadurch dass es eine sehr große und sehr komplexe Herausforderung ist, läuft es an einigen Stellen nicht richtig rund. Also z.B. in der Schule fühlen sich viele Lehrkräfte total belastet. Dazu gibt es ganz interessante Untersuchungen, dass es gerade die nicht sonderpädagogisch ausgebildeten Lehrer im Kontext "Gemeinsames Lernen" eine große Herausforderung ist und sie sich sehr überlastet und allein gelassen fühlen. Das birgt meines Erachtens das Risiko, dass viele vielleicht wieder zurückschrecken vor der Inklusion, obwohl ihnen eigentlich klar ist, dass es gut ist und ein Menschenrecht und dass sie es eigentlich wollen. Aber sie sind ein bisschen stark belastet von der Art der Umsetzung, dass man häufig so einen "Bitte-nicht-Effekt" hat. Das sehe ich ganz viel in Praktika Fortbildungen. Ich mache Praktika Fortbildungen für Musikschullehrkräfte, die sich jetzt immer stärker in inklusiven Arbeitsfeldern bewegen müssen und die haben oder denken ganz oft, sie haben nicht so viel Lust auf Inklusion, aber nicht, weil sie vielleicht keine Lust hätten auf bestimmte Methoden oder auf bestimmte Kinder oder so, sondern weil sie einfach Sorgen haben, dass dies ihnen zuviel wird. Und dann lehnen sie es eigentlich ab, bevor sie eigentlich wissen, worum es geht. Das glaube ich, ist im Moment ein echtes Risiko, das sich das Thema so ein bisschen überlebt, weil eben auch immer Leute schlechte Erfahrungen machen.

K: Welche Rolle spielt der interkulturelle Aspekt in der Inklusion?

G: Also, wenn ich Inklusion jetzt definieren möchte als eine gesellschaftlich breit anerkannte Wertschätzung von Vielfalt, dann ist es ja im interkulturellen Aspekt eben

einfach auf die Differenzlinie der ethnischen Herkunft oder der biografischen Herkunft bezogen. Im Grunde würde es darum gehen, um unterschiedliche Kulturen, unterschiedliche ethnische Wurzeln unterschiedliche Biografien, die Leute mitbringen oder Traditionen so wertschätzen zu können.

K: Ist das ein wichtiger Aspekt in Nordrhein-Westfalen, den man hier noch entwickeln muss?

G: Also ja es ist in Nordrhein-Westfalen total wichtig und ist in Nordrhein-Westfalen ja schon ganz ganz lange Fakt. Wir haben ja schon in der zweiten Hälfte des letzten Jahrhunderts ganz viel Gastarbeiterbewegung gehabt. Das ist in Nordrhein-Westfalen und ganz speziell im Ruhrgebiet irgendwie etwas wie ein Standard, dass viele Leute hier wohnen und sich auch sehr identifizieren mit dem Land, mit dem Bundesland und auch gerade mit der Region. Das ist etwas, was hier schon ganz gut klappt mit der Vielfalt. Problematischer ist dies eher in ländlichen Gebieten oder in den östlichen Bundesländern, wo man sozusagen noch nicht so viel Routine hat. Dennoch ist es natürlich wichtig, dass man das klug weiterentwickelt, weil es schon in den letzten zwei Jahren durch die aktuellen Migrationsbewegungen, durch die aktuelle Flüchtlingsthematik, natürlich schon noch mal eine andere Dynamik bekommen hat und auch da viele Leute unsicher sind, vielleicht sich sogar ängstigen oder sich vielleicht davor fürchten, was mit ihnen passiert, was mit ihrer Region und mit ihrem Land passiert. Deswegen ist es schon wichtig, dass man da einfach Ideen hat, wie man das entwickeln kann und dass im pädagogischen Feld Leute so ausgebildet werden, dass die damit etwas anfangen können, dass sie da Methoden haben, ob das jetzt rein künstlerisch-kulturell bezogen ist oder auch überhaupt allgemein in Bildungsfeldern. An Kindergärten oder in Schulen ist es einfach wichtig, dass die, die es zukünftig machen, damit umgehen können und sich dafür fit fühlen und gut ausgebildet, damit es nicht so passiert wie jetzt bei der Inklusion in der Schule, die sich ja auf Gemeinsames Lernen bezieht, das Leute sich wieder schnell überfordert fühlen oder das Gefühl haben sie können es eigentlich nicht.

K: Aber wie ist das in der Praxis z.B. für die deutsche Bevölkerung. Was hat die deutsche Bevölkerung für eine Meinung über die interkulturellen Möglichkeiten?

G: Ich glaube, das ist total unterschiedlich. Ich glaube, da hat jeder auch eine eigene Geschichte oder unterschiedliche Menschen, die er kennt. Ich glaube, das kann man eigentlich schwer sagen. Ich glaube, ich würde jetzt sagen, das gibt es eigentlich so gar nicht mehr, dass man gar nicht mehr richtig sagen kann, es gibt es "eine deutsche Kultur".

K: Das ist eher dynamisch...?

G: Ja, gerade in Nordrhein-Westfalen. Das mag vielleicht irgendwie in Bayern noch anders sein ... (Lachen) aber ich glaub in Nordrhein-Westfalen ist das eigentlich... tja, schon eine deutsche Kultur, aber die bildet sich natürlich aus ganz vielen Einflüssen von anderen Kulturen neu. Das ist eben irgendwie eine andere deutsche Kultur glücklicherweise als die vor 100 Jahren so war.

K: Wenn Musik ein Element von Kultur ist, was ist der Sinn von musikalischer Bildung im Kontext von Inklusion?

G: Also Musik, musikalische Bildung als Teil einer kulturellen Bildung will wie kulturelle Bildung eben insgesamt nicht so sehr einzelne Fähigkeiten oder Kompetenzen vermitteln, sondern da geht es sehr stark um Persönlichkeitsentwicklung. Da geht es darum den Menschen als Subjekt zu stärken, um ihn handlungsfähig zu machen, ihn entscheidungsfähig zu machen, dass er ein Bewusstsein dafür entwickeln kann, dass er Entscheidungen treffen kann, dass er in vielen Punkten die Wahl hat und auch eine Idee davon hat, was er denn wollen darf oder was er wollen kann, dass er sich im Grunde zu einem sehr freien reflektierten Menschen entwickeln kann. Das ist ja grundsätzlich immer das Ziel von aller kulturellen Bildung und Musik hat da - also ich will das jetzt gar nicht abgrenzen von anderen Kunstsparten oder bewerten - ich bin ja jetzt selbst Musikerin und kann das nur aus meiner Perspektive schildern und finde das Musik sehr geeignet ist, vielen Menschen Zugänge zu Bildung zu verschaffen ganz allgemein und auch im Besonderen zu künstlerischer und kultureller Bildung, weil Musik einfach alternative Zugänge zu den Menschen bietet, dadurch dass es eine ziemlich hohe Wahrscheinlichkeit gibt, dass man Musik auch losgelöst von allen sprachlichen Geschichten gut erleben kann. Ich glaube, das ist es eigentlich. Auf der einen Seite diese Subjektbildung und auf der anderen Seite diese Möglichkeit, eben andere Zugänge zu schaffen - andere Zugänge zur Bildung und andere Zugänge zu Menschen, alternative Kommunikationsmuster zu ermöglichen. Oder so wie ich es beschrieben habe auch andere Handlungsfelder zu eröffnen, dass Leute sich in einem musikalisch künstlerischen Kontext noch einmal ganz anders verhalten können, als sie es vielleicht sonst tun und eben noch mal ganz andere Erfahrungen machen, die sich auf ihr Selbstkonzept auswirken können.

K: Wie erlebt man Musik in der Schule und in der Kultur? Wie unterschiedlich kann diese Erfahrung sein?

G: Diese Erfahrung kann total unterschiedlich sein. Es gibt ja ganz viele Studien die beschreiben, dass Musik was ist, was ganz viele Menschen ganz häufig nutzen. Wenn man sich Freizeitverwertungsstudien anguckt, wer eigentlich was so in seiner Freizeit macht, ist es so, dass ganz viele Leute Musik hören und Menschen sagen, dass Musik ganz wichtig für Sie ist. Das hat ganz oft allerdings sehr wenig mit dem Musikunterricht zu tun. Ich habe neulich mal eine Fragebogenerhebung gemacht zusammen mit Prof. Dr. Irmgard Merkt und Studierenden. Die haben alle geschrieben, Musik ist total wichtig in meinem Leben und haben praktisch direkt danach alle angekreuzt, dass dies nichts mit ihrem Musikunterricht zu tun hat, (Lachen) das ist eben etwas anderes. Musikunterricht in der Schule hat natürlich eine andere Aufgabe. Ich will jetzt auch gar nicht über Musikunterricht sprechen, aber der Unterschied ist eigentlich, dass man... oder wahrscheinlich ist es problematisch, dass das was Leute an Musik richtig gut finden, wodurch sie an Musik fasziniert sind einfach schwierig auf den schulischen Kontext zu übertragen ist. Es ist schwierig das zu vermitteln, weil es ja einfach Lehrpläne gibt, an die sich die Lehrkräfte halten.

K: Es ist ein anderes System.

G: Genau. Und es ist natürlich auch, dass viele Leute zusammengefasst in einer einer Klasse sind, egal ob jetzt im Gemeinsamen Lernen oder nicht, die ganz viele verschiedene

Hintergründe haben. Die haben ja alle ganz unterschiedlichen musikalischen Biografien und wenn ich das ja natürlich in meiner Freizeit selbst wähle, dann greifen da ja ganz ganz andere Auswahlmechanismen. Also auch Exklusion. Das ist ja auch ein ganz großes Thema: Exklusion durch Musik. Irgendwie auch total spannend, wenn man sich überlegt, dass gerade so bei den Jugendlichen die Peer-Kulturen, da ist es schon klar da ist man entweder Hip Hopper oder Punk. Und das hat auch nicht nur mit der Musik zu tun, sondern auch natürlich mit allem anderen. Das ist etwas Politisches, hat was mit Kleidung zu tun, so wählen die ihre Freunde, so gestalten die eben ihr Leben in dem Moment. Dadurch haben die natürlich eine viel höhere Expertise in dem Bereich, als in den Gegenständen die in der Schule unterrichtet werden, weil das etwas ganz Anderes ist. Das gilt natürlich für alle Bereiche von Musik in der Freizeit. Wenn jemand schon seitdem er ganz klein war immer Geigenunterricht hatte und mit 14 Jahren in einem tollen Symphonieorchester spielt, dann ist das halt sein natürliches Umfeld und für jemand anderen ist es das überhaupt gar nicht. Das hat gar nichts mit Wertung zu tun, mit besser oder mit schlechter, sondern mit Auswahl und persönlicher Biografiegestaltung. Und das kann in der Schule gar nicht so Berücksichtigung finden, da geht es gar nicht so sehr um Individualisierung.

K: Aber wäre das ideal?

G: Ich weiß gar nicht, ob das überhaupt umsetzbar wäre. Es wäre sicherlich ideal, wenn es im Musikunterricht leichter gelingen würde daran anzuknüpfen, was die Leute an Musik fasziniert. Das wäre schön. Wenn man irgendwie etwas hätte, dass man die Unterscheidung: Musik finde ich super, Musikunterricht nicht. Wenn man das aussparen könnte und die Leute da erreicht, wo sie eben selber schon sind. Wo sie eben etwas haben, womit sie sich für Musik begeistern können.

K: Es gibt einen Unterschied zwischen Musik für ein Kind, für einen Erwachsenen, für einen Menschen mit oder ohne Behinderung. Gibt es große Unterschiede?

G: Ja, aber das hängt nicht mit diesen Merkmalen zusammen. Ich glaube es gibt Musik für jeden Menschen. Also jeder findet bestimmte Musik gut oder nicht so gut. Das hängt glaube ich weder vom Alter ab, noch vom Merkmal Behinderung. Es hängt nicht von Armut ab, von ethnischer Herkunft, ich glaube es hängt nicht vom Geschlecht ab. Es gibt bestimmte Häufigkeiten, aber ich glaube die Wahl von Musikpräferenzen ist sehr individuell. Es ist eine Bildungsfrage. Ich kann nur mögen, was ich kenne. Wenn ich etwas nicht kenne, habe ich überhaupt keine Gelegenheit mir zu überlegen, ob ich das mag oder nicht. Das ist wieder das, was ich am Anfang gesagt habe, was so die Aufgabe von kultureller Bildung ist. Die Leute müssen in der Lage sein ihre eigene Entscheidung treffen zu können. Wenn ich aber nichts kenne, kann ich mich für nichts entscheiden. Dann kann ich nur gut finden, was sowieso immer läuft, das ist dann WDR4 oder so ein Schrott.

K: Welche Rolle spielt Kultur für den Prozess der Inklusion?

G: Es ist eine Möglichkeit nochmal parallel, zu den Sachen, die im schulischen Bildungsbereich passieren und passieren müssen, nochmal auf eine andere Art und Weise zu gestalten, weil man diesen Druck nicht hat, wie in der Schule. Schule ist immer ein ernstes Thema, es ist immer sehr schwierig, Schule kann man nicht anhalten, es in Ruhe umgestalten und wieder neu starten. Sondern das muss ja alles im laufenden Prozess

passieren. Das ist ein großes System und schwierig. Im Bereich Kunst und Kultur ist es flexibler, es ist leichter ein großes Projekt zu machen, was vielleicht gut gelingt und viele Leute gut finden. Dadurch werden dann positive Erfahrungen im Kontext von Inklusion gemacht. Das ist wichtig und vielleicht auch eine Chance, das so kulturelle Sachen ein Motor sein können bei Inklusion. Auf der anderen Seite ist es natürlich so, dass gerade der arrivierte hochkulturelle Betrieb, der ist natürlich auch nicht besonders inklusiv. Irgendwelche Konzerthäuser oder die Programme von Opernhäusern fangen auch nur sehr langsam an sich zu überlegen: müssen wir und vielleicht bewegen im Zuge von Inklusion, hat das was mit uns zu tun? Nein, ich glaube nicht, oder doch?! Das ist natürlich auch ein Betrieb der sich mit Schule vergleichen lässt. Es geht um Eliten, die da gebildet werden. Es geht um ein bestimmtes Angebot mit einem sehr bildungsbürgerlichen Hintergrund. Für die wollen wir das machen, das ist dann teuer und wichtig. Dieser Betrieb tut sich da auch schwer, da ist auch Wertschätzung von Vielfalt nicht etwas, was da einfach so hinkommt. Es reicht glaube ich, wenn man sich die letzten 100 großen Symphonieorchesterprogramme anguckt, es sind immer diese 40 Werke die da gespielt werden. Da passiert ja nicht viel, da geht es nicht sehr um eine tatsächliche Wertschätzung von Vielfalt. Sondern die Sachen sind auch sehr traditionell geprägt und da dauert es sehr lange bis sich etwas bewegt und das gilt für diese Frage "Inklusion" sicher auch. Insofern gibt es auf der einen Seite schon große Chancen, was Gutes zu machen, was vielen Leuten positive Erfahrungen im Kontext Inklusion ermöglicht, aber ich glaube, dass es auch nicht trägt zu sagen, ja man macht es jetzt im Bereich Musik und dann läuft es schon irgendwie alleine, das ist dann leider auch nicht so.

K: Vielen lieben Dank.

S4	Interview Ecuador Policy Maker (Ministry)
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K: Muchas gracias por atender esta entrevista, por favor ayúdeme con sus datos...

C: Soy N.N, actualmente estoy como Director Nacional de Educación Intercultural Bilingüe del Ministerio de Educación de Ecuador.

K: ¿Cuál es su formación profesional?

C: Soy Licenciado y también tengo suficiencia en idiomas.

K: ¿Cuál es para usted el significado que tiene la cultura en la educación, que rol juega el componente cultural cuando hablamos de inclusión en la educación?

C: De hecho, el componente de la cultura es un eje transversal dentro de la sociedad y en el ámbito educativo es fundamental ya que la diversidad cultural, el respeto hacia las culturas es muy importante dentro del proceso educativo. Digo esto es porque la interculturalidad tiene que ser de parte y parte, es decir, si nosotros tenemos estudiantes, indígenas y no indígenas tiene que existir el mismo respeto y los mismos valores tanto para los unos como para los otros.

K: En la experiencia hasta ahora en el trabajo en Ecuador en la educación intercultural, ¿cuáles han sido los resultados obtenidos y las principales dificultades encontradas?

C: En ese contexto puedo hablar desde la experiencia de uno mismo. Yo tuve la suerte de ser docente y director de una institución intercultural bilingüe, ser voluntario y posteriormente asesor de la dirección nacional de educación intercultural cuando era independiente. Ya cuando la dirección formó parte del Ministerio de Educación yo fui director distrital de educación de Otavalo, luego director zonal de la Zona 1 que comprende las 4 provincias: Imbabura, Carchi, Esmeraldas y Sucumbíos y ahora acá como director. Como experiencias positivas durante estos 27 años de educación intercultural bilingüe es el componente cultural, la revitalización de la cultura y el rescate de la lengua. Creo que son dos componentes fundamentales en el Ecuador, educación intercultural bilingüe nace por una lucha de los pueblos y nacionalidades y de ahí se va viendo un avance hacia revitalización de la cultura, sin embargo, el tema era ir mejorando la calidad educativa en un contexto de la globalización. Entonces nosotros como EIB, el primer trabajo que se había hecho era sobre dos nacionalidades, como es la kichwa y la shuar por población. Actualmente estamos trabajando por las 14 nacionalidades, revitalizando la cultura de cada una, revitalizando la lengua de cada una, en fin, es una tarea muy compleja. Porque el construir un currículo nacional, el actualizarlo ayuda para que nosotros vayamos enfocándonos a nivel de Latinoamérica y midiendo el tema de nivel de calidad que tenemos como país. En ese contexto, como hay actualización curricular intercultural, también hay actualización curricular intercultural bilingüe, entonces en el caso de la segunda involucras saberes y tener conocimientos de cada una de las 14 nacionalidades, es decir tener 14 currículos con pertinencia intercultural, para cada una de las lenguas e ir las evaluando y ese es como un hito que tenemos acá, y para el 2017 seremos el primer país en Latinoamérica en tener un currículo validado por parte de un estado y reconocido a nivel territorial en educación.

K: cuénteme por favor un poco sobre el perfil de los profesionales que trabajan con usted que están llevando a cabo este programa:

C: De hecho, como decía, en el caso personal mío al asumir la EIB como director nacional, dentro de los perfiles es necesario el conocimiento de la enseñanza del aula, lo otro es por lo menos el dominio de una lengua materna además de la lengua intercultural, que es el castellano. La experiencia en trabajo social, cultural y el conocimiento de la cosmovisión de las nacionalidades y el trajinar del trabajo realizado a través del fortalecimiento de la educación.

K: ¿Qué medidas se están tomando para llegar a tener un perfil de esas características?

C: Primero el reconocimiento del eje transversal de la cultura, por ejemplo, anteriormente todo el esfuerzo realizado en EIB fue bueno, porque se enfocaba en revitalizar la cultura y la lengua. Luego pensar en las nacionalidades como la kichwa y la shuar y emplearlo para las 14 nacionalidades indígenas, pero hemos dado un paso más allá, porque teníamos un currículo de EIB que no tenía una concordancia con el currículo nacional de educación a nivel general, no se podía hablar de inclusión. Considerando que, en instituciones de EIB, existen hermanos de los pueblos afro, mestizo y montubio y en las instituciones interculturales anteriormente llamadas hispanas, existen indígenas. De ahí la idea de que exista el acuerdo ministerial que se enmarca dentro de la ley orgánica de educación

multicultural bilingüe (LOIB), en el artículo 92 nos habla del currículo de EIB conformado por el nacional y el intercultural bilingüe.

K: ¿Es decir que ahora todas las instituciones deben regularse bajo esa ley?

C: En el caso de la EIB sí, porque ahí tenemos instituciones interculturales e instituciones interculturales bilingües. En el caso de las primeras se trabaja con un currículo amplio que tiene saberes generales de las nacionalidades y pueblos. En el caso de la segunda tiene esas particularidades, pero se profundiza en el tema de la lengua y en la cultura de la nacionalidad.

K: ¿Es decir que ahora todas las instituciones son interculturales?

C: Hay que aclarar el tema, todas las instituciones son interculturales, pero también tenemos que tenemos una modalidad que es intercultural bilingüe.

K: ¿Que está localizada en donde existe una población mayoritariamente indígena o afrodescendiente?

C: Exactamente y cabe mencionar que anteriormente se creía que una institución bilingüe era hecha solamente en el idioma de la nacionalidad y no es así. Mayoritariamente se habla en la lengua de la nacionalidad, pero se utiliza el castellano como segunda lengua.

K: ¿Cuál sería la diferencia en la aplicación a la educación inicial? ¿El eje intercultural se diferencia a lo largo de los niveles educativos?

C: Seguimos procesos. En el caso del sistema intercultural tenemos la educación inicial, en el caso de EIB tenemos educación infantil familiar comunitaria. En ese contexto los wawas (niños) que se van formando en los CIBVs (Centros infantiles del Buen Vivir) o los CNHs (Programa Creciendo con Nuestros Hijos) del MIES (Ministerio de Inclusión Económica y Social) se van formando acerca de la realidad de la pertinencia cultural, así como también se desarrolla la motricidad fina y gruesa con materiales propios de la zona. Y en el caso de la etapa escolar, los chicos entran en un proceso del inicio del conocimiento de la lengua como tal y se integran al calendario vivencial educativo comunitario.

K: ¿Las educadoras iniciales en estos casos, son necesariamente indígenas?

C: Si hablamos de diversidad cultural, yo me pondría como ejemplo. Yo se inglés y francés, para trabajar en el centro ecuatoriano-canadiense de idiomas y poder ser profesor de francés, tuve que pensar y sentir y hablar en francés y no necesariamente ser francés. Es lo mismo, acá se acepta a docentes interculturales, pero con el compromiso de que ellos aprendan de la cosmovisión de la nacionalidad y la lengua de la nacionalidad.

K: ¿Se ofrecen oportunidades de formación continua para estos profesionales, como cursos y apoyos para esa formación?

C: Sí, de hecho, actualmente el Ministerio de Educación, está trabajando por medio de los concursos de “Quiero ser Maestro” y al ingresar al concurso se aplica por una modalidad y se rinden las pruebas llegando a ser elegible, entonces es necesario aprobar estos conocimientos de la nacionalidad y el examen de suficiencia lingüística de la nacionalidad. Estos reactivos se están trabajando para las nacionalidades entonces dentro de esta validación se van trabajando estos componentes. Obviamente, todavía tenemos mucho por trabajar porque nos encontramos en una situación que requiere mucho análisis, por ejemplo, al estar ubicados en zonas de difícil acceso, no tenemos el número adecuado de

docentes interculturales bilingües. Otra dificultad son los recursos económicos, ya que es difícil trasladarse por ejemplo de la selva a la ciudad o del páramo a la ciudad y esto ha interferido en que algunos docentes interculturales bilingües no puedan participar en este proceso. Sin embargo, a pesar de todo eso, hemos formado docentes interculturales bilingües en convenio con universidades de clase A y actualmente ofertamos cursos de formación continua por módulos: cosmovisión, historia de las nacionalidades, psicología intercultural y etno-matemática. Es muy importante conocer la historia del Ecuador, pero dentro del sistema intercultural bilingüe es necesario conocer la realidad de cada nacionalidad. Por ejemplo, al hablar de la navidad en estas fechas es importante el eje intercultural y se profundiza el tema del Kapac Raymi porque es una época de comunión con la Pacha Mama. Se realizan actividades agroecológicas y en lo personal tratamos de rescatar la gestión cultural. Vengo de una familia en la cual se practican las 4 celebraciones enmarcadas en la cosmovisión Kichwa y como gestor cultural revitalizar la lengua y la cultura. Lamentablemente por diferencias de X personas e intereses personales no se ha podido consolidar aún más el proceso de esta revitalización. Siempre que mantengo relaciones con los pueblos y nacionalidades indígenas, les digo que no podemos olvidarnos de sueño que tenían los grandes líderes como Transito Amaguaña, Dolores Cacuango, que sencillamente era revitalizar la cultura y rescatar la lengua, esa es nuestra filosofía y nuestra lucha, no hay más lucha que esa. Ahora veo que hay otros tipos de luchas, les digo, pero seguimos siendo una sola masa consolidada como gestores culturales y lo importante es mantener esa esencia a pesar de las diferencias sociales, políticas y culturales. Al estar yo aquí, ya no puedo solo pensar en los pueblos y las nacionalidades indígenas, sino en todos. La subsecretaria de EIB está pensando en el tema de la inclusión afroecuatoriana a partir de la etno-educación. Tenemos un acuerdo ministerial 045 que habla sobre el fortalecimiento de la educación direccionada al pueblo afroecuatoriano. El hablar sobre los cimarrones, sobre su historia de cómo llegaron del África, de su música, de la marimba y la bomba, son aspectos fundamentales, porque al hablar de inclusión, no se trata solo de que nos incluyan a nosotros como indígenas, sino también incluir al resto de la población. Antes era muy satanizado un vínculo sentimental entre un indígena y una mestiza, entre un indígena y un afro, entre un afro y un mestizo, etc. Pero son estereotipos que realmente a través de una educación inclusiva hemos podido superar, a través del respeto y sin embargo nos toca seguir trabajando porque está escrito en libros y en leyes y está puesto en todas partes, pero nos queda mucho por hacer. Yo personalmente nunca he sentido el racismo, porque he pertenecido a un medio de gestión cultural con gestores mestizos, afros, músicos y todos hemos empujado el rescatar las culturas. Yo no me hago lío con el tema de clases sociales, ni de género de nada, porque uno sabe, entiende y comprende la realidad. Incluso he tenido la suerte de conocer los dos sistemas y me ha permitido plantear, incluso a nivel de las universidades, el eje transversal de la cultura. Por ejemplo, en la universidad en la que estuve, la universidad católica, revitalizamos los Raymis: el Paukar, el Kuya, el Kapak y el Inti Raymi, y hacíamos eventos a la par. Son esfuerzos que ahora estamos haciendo con las instituciones EIB, donde los wawas, además de unirse a las celebraciones, conocen el por qué y para que de estas celebraciones y se

van enamorando de la cultura y va caminando por si sola. Trabajamos con el calendario vivencial educativo y con proyectos de pertenencia cultural, como la elaboración de artesanías propias de la zona, rescatar los juegos ancestrales y en las instituciones EIB aplicar las fases del conocimiento: el dominio, la aplicación, la creación y la socialización del conocimiento. En la EIB es interesante que se está haciendo algo similar a lo que se hace en Finlandia, nosotros lo vimos hace 27 años y ahora con la actualización que se está realizando, lo estamos insertando. Nosotros revisamos el modelo de Finlandia y se asemeja bastante a lo que hemos construido, en el caso de Finlandia es a nivel de país, pero en el caso nuestro es porque tenemos 14 nacionalidades y más la lengua castellana, son 15 lenguas. Todo ese trabajo ha sido muy fructífero, los wawas sienten ese enriquecimiento cultural, sentirse parte de la relación Hombre-Mujer-Naturaleza.

K: Siendo la música uno de los componentes importantes de la cultura; ¿cuál es el significado que tiene para el desarrollo infantil desde la educación?

C: La música acompaña la cultura, yo puedo hablar desde un tema muy amplio de la cosmovisión indígena y referirme a la nacionalidad Kichwa, al pueblo Otavalo, de donde y soy: la música nos acompaña desde un inicio, cuando una madre tiene a su hijo en su vientre le canta en su lengua materna, canciones de cuna, propias de la nacionalidad, cuando nace el bebé se lo recibe con cánticos y en el otro lado que es una etapa de transición cuando un niño muere se baila el fandango, que es una música muy tradicional en dos escenarios, cuando un niño muere y cuando una persona se casa. Sólo en estas dos etapas se profundiza el fandango. Cuando un niño muere los padrinos y los padres del niño, bailan toda la noche, acompañando al niño en su viaje de transición. En los matrimonios hacemos el *ñavi maishai* que significa “lavado de cara”, entre las familias, acompañado de música con arpa con fandangos e Inti Raymis. Igual en el marco de las celebraciones andinas, la música acompaña este tributo. La música es muy importante porque al momento en que uno quiere generar sensaciones en los niños para desarrollar su motricidad y el desarrollo de las neuronas, y todo lo demás, la música despierta. Con las tonalidades y ritmos el niño siente y aprende a sentir las, si es agradable, si es fuerte, etc.

K: ¿Existen diferencias de cómo percibe la música un niño, una persona con discapacidad, un adulto, o un indígena, etc.?

C: Sí, porque por ejemplo, cuando nosotros estamos en época de Inti Raymi, la tonalidad del Inti Raymi nos llena, nos mueve, el bailar en círculo, no es un simple baile, para los extranjeros para algunas personas que desconocen el tema cultural de pronto hasta se lo pueden tomar como folclorismo, pero los que estamos dentro primero hacemos un baño ritual con el cual tomamos energías y en esta misma noche del 22 de junio hacemos la purificación de los instrumentos musicales y los dejamos en el viento y en el aire para que se afinen y se contagien de los “Aya Humas” (espíritus ancestrales) que los afinen. Algunos llegamos a ser Aya Humas porque así nos lo cuentan nuestros ancestros, de que cuando llegamos a hacer un viaje al más allá y si has sido uno de los mejores músicos estas destinado a volver a todas las fiestas y a compartir, lo cual es una responsabilidad, es una reunión con nuestros Ruku Taitas del más allá, y a la media noche nos acompañan, pasada la media noche se siente la presencia de los Aya Humas, en el viento, en el zapateo

se siente que somos más de los que estamos. Desde la EIB se procura que esto sea un proceso investigativo para comprender la razón de ser de los eventos culturales y rescatamos lo positivo de estas celebraciones, desde la realidad de la cosmovisión. Cuando no hay un proceso investigativo se distorsiona la información, en cambio cuando se hace se entiende el por qué, cuando, cómo... Ejemplos de esto son la importancia de conocer el ciclo agrícola, los solsticios, los equinoccios, etc., y esta esencia se queda con los chicos.

K: ¿y en el caso de la inclusión de discapacidades?

C: El MINEDU trabaja a través de sus departamentos de consejera estudiantil y de las unidades de atención prioritaria el tema de inclusión a través de los DCEs y UDIs nosotros vamos identificando los niños que necesitan una enseñanza inclusiva, personalizada.

K: ¿Inclusive en educación inicial?

C: Sí, inclusive en educación inicial, en todos los niveles, para poder diseñar una estrategia de enseñanza para todos estos chicos. A través de los distritos de EI se van identificando estas particularidades y profundizando a través de los docentes, el tema de un trabajo inclusivo.

K: ¿Eso quiere decir, que al hablar de EI e EIB estaríamos hablando de educación inclusiva?

C: Sí, efectivamente. Porque en el currículo nacional están estas insertadas particularidades, del pueblo afro, mestizo, indígena; y en la EIB profundizamos de acuerdo a cada una de las nacionalidades.

K: ¿Cuáles son las principales dificultades al implementar el nuevo currículo intercultural?

C: En educación intercultural, digamos que una actualización curricular siempre es un proceso de ir conociendo cómo se va a trabajar a nivel de las instituciones educativas. Entonces, por ejemplo, en el tema de la actualización curricular hablamos de un macro-curriculum, meso-curriculum y micro curriculum. En el macro y en el curriculum en general, trabajas destrezas con criterios de desempeño y estos criterios de una u otra manera tienen que ser asumidos, aprendidos y aplicados por los docentes en las aulas de clase para que dentro de la planificación institucional ellos vayan identificando estos componentes para el desarrollo de la interculturalidad y también se vayan tratando estos temas más a profundidad en procesos que lo requieran. Por ejemplo, en el caso de una celebración donde se necesite profundizar el componente cultural, de saberes, etc. es un proceso de ir socializando, ir viendo esas particularidades de acuerdo a la realidad territorial y respetando claro el ritmo de aprendizaje de los estudiantes.

K: ¿Como han reaccionado los maestros a este proceso?

C: Ha costado cambiar el chip (riendo), pero están comprometidos. Es como todo en la sociedad, como yo les decía, como en el tema del Sumak Kawsay, por ejemplo, el Sumak Kawsay (Buen Vivir) aquí en la ciudad significa tener el mejor edificio, una mejor casa y un vehículo, y tú tienes Sumak Kawsay ahí, pero en el caso de las nacionalidades va más allá, es un bienestar común, es abastecer a toda la comunidad, una buena pesca, una buena cosecha, el compartir en familia, etc. Eso es Sumak Kawsay. Hay esos elementos que son variables y hay que profundizar, el rescate a la cultura como decía, más allá de lo que está escrito, yo creo que hay que hacerlo en vivencias. Para ser experto en cosmovisión, por

ejemplo, una cosa es haberse leído cientos de libros y otra cosa es haberlo vivido, y de eso se trata para mí, de lo que está escrito más lo que uno ha vivido.

K: ¿Se prevé una revisión también de los profesionales en Educación para alinearse con este currículo?

C: Vamos identificando Universidades con carreras afines a la EIB, tenemos buenas experiencias con la Universidad de Cuenca, la Universidad Andina que están alineados. La idea es profesionalizar a los docentes bachilleres y tecnólogos.

K: Muchas gracias.

S5	Interview Ecuador Professional (Practitioner)
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K: ¿Cuál es tu nombre? Qué cargo desempeñas, en que institución trabajas y tu formación.

U: Soy Carolina Ulloa, yo trabajo en Imagine preescolar de la Academia Cotopaxi colegio internacional en Quito, Ecuador y me hago cargo de la parte operativa de Imagine, al igual que todo lo que es enseñanza y aprendizaje. Mi formación ha sido, desarrollo humano, educación inicial con especialidad en educación especial.

K: ¿Con niños de que edades trabajas?

U: Acá en Imagine trabajamos con niños desde 1 a 5 o 6 años.

K: Cuéntame ¿cuáles son las características de la población con la que trabajas?

U: Es interesante. Tenemos dos campus, que están a 12 minutos de distancia y tiene poblaciones totalmente diferentes. Nuestros niños vienen acá y de aquí van a diferentes colegios en Quito. Son de un nivel socioeconómico medio alto y alto, pero en el valle, en el otro campus, es un nivel más alto. Las diferencias es que uno tiene un nivel medio, donde las madres y padres trabajan y en el segundo (en el valle) las madres no trabajan y hay muchas niñeras, el nivel es mucho más alto. En el de Quito no hay tantas niñeras involucradas y el otro sí.

K: ¿En cuanto a la inclusión como ha sido esa experiencia de implementarla?

U: Ha sido un proceso maravilloso. Tenemos un proceso de admisión, y básicamente es un sistema en el que si tú puedes pagar pues se te acepta. Algún día quisiéramos ser inclusive inclusivos en la parte económica, eso sería una meta a futuro, pero aparte de eso todo niño está bienvenido, entonces vienen muchos niños con necesidades especiales, que hoy en día nos gustaría verlo más como derechos especiales que tienen los niños, también vienen niños de diferentes nacionalidades, países. Entonces ahí la inclusión de niños con autismo, síndrome de Down, parálisis cerebral, que son incluidos dentro de Imagine y también hay la necesidad de idioma, a veces vienen niños que no hablan ni español, ni inglés, que son los idiomas base y de diferentes culturas. En Quito tenemos por ejemplo una familia de la India y con ellos nos comunicamos en inglés, y la mamá esta recién aprendiendo inglés y el niño aprende 3 idiomas a la vez.

K: Ahora cuénteme un poco ¿cómo ha sido toda esa parte de trabajo en música? ¿Qué rol juega la música dentro de la educación en tu institución?

U: La música juega un rol muy importante como parte integral dentro de la clase y es algo a lo que dentro de todo el programa los niños están constantemente expuestos, pero con metas a exponerlos más y que se convierta en una herramienta aún más fuerte. Nosotros trabajamos con proyectos y hay muchos proyectos de movimiento, donde se integra mucho la música y la idea es expandir esto a diferentes niveles donde se utilicen más mecanismos de música, como se utiliza en el proyecto de artes, por ejemplo, se hacen estudios sobre arte tomando en cuenta los diferentes artistas que han existido y existen y eso queremos hacer con la música donde se incluyan músicos actuales y músicos de antes. Aparte de eso tenemos un programa que se llama TRAP” The Rhythm Art Project” (Proyecto de artes rítmicas), que es un programa que fue desarrollado por Eddie Tuduri, de Santa Barbara en California. Él era un baterista y tuvo un accidente terrible y por medio de su ritmo recupera todas sus habilidades y después de eso él desarrolla este programa. Originalmente lo desarrolla para personas con diferentes discapacidades y hoy por hoy es un programa que nosotros utilizamos para todos nuestros niños, porque es un programa por el cual, uno utiliza la herramienta de los tambores, la herramienta de ciertos instrumentos, para enseñar muchos aspectos de nociones y aspectos académicos, como los números, las sílabas, inclusive para los niños que estén listos, puedes utilizar el programa para enseñarles a sumar y a restar; es un programa de enorme valor y todos los niños tienen oportunidad de utilizar el programa.

K: ¿Con qué frecuencia visitan el programa?

U: Por lo menos 2 veces por semana, pero algunos hasta 4 veces por semana.

K: ¿Cuáles son los elementos que más se han considerado para permitir un sistema inclusivo? ¿Qué herramientas dentro del arte y la música se han utilizado?

U: Yo creo que todo el concepto de la inclusión es una filosofía. Es algo en lo que tienes que creer y que, como noción, creencia y valor de vida, parar de pensar en todo lo que los seres humanos y niños especialmente no pueden hacer, sino pensar en lo que si pueden hacer y en todo lo que van a aprender a hacer y comenzar a respetar un ritmo que cada ser humano va a tener, por el contexto de su vida y por cómo se está desarrollando. Considero que todo el tema de la inclusión, número uno, todo lo que son las artes, son una herramienta que tiene que existir en el día a día de los seres humanos, porque nos brinda maneras para poder llegar con más profundidad a todos los seres humanos especialmente a los niños. Pero para que la inclusión realmente ocurra, tiene que ser una manera de pensar, de creer, de sentir, de vivir, en que todos los seres humanos tenemos el derecho a tener derechos.

K: En ese sentido ¿cuál es el significado que tiene la música en el desarrollo del niño?

U: Para que un ser humano se pueda desarrollar de manera holística, tú tienes que tocar todas las puertas y que usar todas las herramientas que tú tengas y definitivamente hay herramientas que tiene un valor sumamente profundo, y una de esas es la música. Porque tú por medio de la música, en una época donde nos damos más y más cuenta que los niños tienen tanta necesidad multisensorial, la mejor herramienta que puede existir es la música per se. Donde tú tienes una herramienta muy valiosa, para que los niños se desarrollen de manera holística y que desarrollen sus propias destrezas y nuevas destrezas.

K: ¿Entonces cuál es la diferencia entre la música para un adulto y un niño? ¿Por qué el énfasis en el trabajo en la infancia y por qué en los adultos ya no se considera de esa manera?

U: Yo creo que simplemente cuando llegamos a ser adultos decidimos limitarnos de muchas maneras; porque una vez más, como seres humanos todos necesitamos golpear la puerta de todo nuestro ser como seres multisensoriales. Entonces la música, es una herramienta que de hecho yo lo utilizaría con niños pequeños, medianos, grandes y con adultos a todo momento. Que mejor ejemplo que este que te doy de Eddie Tuduri: Él estaba cuadripléjico, de hecho, nunca más iba a poder moverse ni nada, y hoy por hoy camina a la base de su terapia, fue por medio la música, y esto le pasó cuando tenía 40 o 50 años más o menos.

K: ¿Podrías decir que hay una diferencia entre el acercamiento con la música, entre un niño con discapacidad y sin discapacidad, entre un niño mestizo, entre un niño blanco?

U: No, yo simplemente creo que, si es que existen diferencias, serían por el interés, por cómo aprender y no por temas culturales porque la música les llega a todos. El arte, los libros, el movimiento, todos son aspectos en el que como seres humanos nos unimos, y son herramientas para llegar a todos los seres humanos. Y la parte de diferencias culturales y diferencias en habilidades no importan, porque todos pueden ser amantes de la música y haber aprovechado la música.

K: ¿Cuál es el significado de la cultura para la inclusión? ¿Qué rol tiene?

U: La cultura juega un rol sumamente importante. Todo ser humano está compuesto de diferentes culturas, es dinámico. Tienen la cultura de su país de origen o los países de donde viene, luego tiene la cultura de donde vinieron sus padres. De ahí, cada familia desarrolla su propia cultura familiar y es otra cultura. Lo que esto nos dice, es que, como educadores, tenemos que acoger a todos los seres humanos y sus culturas, aprender a apreciarlas y que se vuelvan parte integral de nuestras clases, para que a la vez se conviertan en ese sitio seguro, en donde los niños, los padres y las familias puedan emprender un nuevo crecimiento. Y de ahí entra la cultura de la clase, que está compuesta de toda esta variedad de culturas, donde creamos este sitio seguro y este núcleo donde nos vamos a unir juntos. Por medio de una misma cultura que vamos a crear.

K: ¿Cómo ha sido tu experiencia en el trabajo con los profesionales que trabajan en este contexto cultural?

U: Aquí en la institución yo siempre digo que trabajo con la mejor gente del mundo (risas). Yo trabajo con gente extraordinaria y especial; gente que está lista para invertir todo lo de ellos, invertir en sus seres humanos, porque al final del día, todo lo que es tratar con gente, es que tú tienes que invertir de ti misma para otros. Es gente que es, que está incondicionalmente dispuesta a hacer todo lo necesario por otro ser humano, esa es la cualidad más importante que tienen. Además, es gente con unas ganas enormes de aprender siempre, porque nunca dejamos de aprender, como seres humanos, entonces están siempre listos para emprender nuevos caminos y lo que sea necesario para sacar a un niño una familia adelante.

K: Y en tu criterio, ¿si pudiéramos revisar el perfil del profesional que trabaja con niños de 0 a 5 años en pro de la inclusión, que elemento nos faltaría revisar?

U: Considero que el elemento más importante y en el que me dedico yo mucho a trabajar cuando contrato a mi personal y cuando trabajo, y nunca se acaba esto, donde yo siempre estoy nuevamente visitando los libros y enterándome de lo último que ha salido; es todo el concepto del desarrollo humano, del desarrollo del niño. Como educadores es sumamente importante que conozcamos cada aspecto y de manera profunda del desarrollo del niño y del ser humano. Y por qué digo del ser humano, porque es importante también comprender a nuestros padres de familia, es importante también comprender a dónde van nuestros niños. Digamos, tú puedes conocer de manera profunda el desarrollo de tu de 0 a 6 años, pero ese niño de 6 años después va a tener 7 y 8, de ahí el ir desarrollándonos ha mostrado que cada uno tenemos nuestro propio ritmo. Entonces es muy importante conocer este desarrollo a lo largo y en todos los aspectos, o sea, en lo socioemocional, en lo físico, la motricidad fina y gruesa, en todo lo que es el desarrollo de juego, el desarrollo multisensorial, lenguaje cognitivo y conocer eso con profundidad; conocerlo, comprenderlo y saber llevarlo a los siguientes pasos.

K: ¿Por qué la educación se enfoca en este desarrollo integral en estas etapas y quizá en las siguientes etapas se descuida?

U: Considero que ahí es cuando entra el mundanal ruido de lo que “tenemos que hacer”. Los sistemas de más éxito son los sistemas de los siguientes niveles de educación, que toman más en cuenta al niño, al ser humano, al adulto (si es en la etapa universitaria), pero que en realidad se descuida por todo lo que supuestamente tenemos que saber. Cuando realmente la base en la vida es que todo ser humano tenemos que aprender a aprender, de esa manera nunca se quedará dónde está. De hecho, yo te diría, con nuestras propias profesoras, estamos constantemente, también siempre visitando toda esta parte del desarrollo y de su propio desarrollo como seres humanos.

K: Muchísimas gracias.

S6	Interview Ecuador Scholar (University)
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K: Quisiera que me cuente su nombre, su formación profesional, en que institución se desempeña:

O: Buenas tardes, soy N.N, soy profesor de planta del área de Educación de la Universidad Andina del Ecuador, mi formación es diversa por cuanto soy economista de pregrado, hice mi maestría en antropología, en cultura y desarrollo, y mi doctorado en Educación Intercultural comparada y participación en la Universidad de Lovaina en Bélgica.

K: Quisiera que me cuente sobre cuál ha sido su experiencia en el trabajo intercultural en el Ecuador, ¿cuáles han sido en el último tiempo los focos de atención en cuánto a investigación y las dificultades principales que enfrentan los profesionales?

O: De manera particular mi experiencia en educación intercultural más bien viene dada antes de ir a estudiar a Europa el doctorado, en mi trabajo con comunidades y escuelas

básicamente en la provincia de Cotopaxi, en escuelas indígenas, en procesos de capacitación a docentes en las áreas de Matemáticas esencialmente y también del Lenguaje, en este caso del español como segunda lengua. En aquel tiempo, pues eran evidentes y en campo pude evidenciar algunos de los logros y también de las deficiencias que había en educación intercultural, básicamente en la escuela rural e indígena. Entre los logros que podían darse estaría esta relación, una relación muy cercana entre la comunidad, el docente, las familias y los estudiantes que generaban ciertos espacios de democratización que no son del mismo estilo de la denominada escuela hispana o en la escuela que sigue una visión más formal, por cuanto tenemos un sentido de autoridad, de institución y de un ejercicio particular del poder dentro de la educación. Luego, posteriormente mi experiencia fue, hacia la investigación doctoral y en la investigación doctoral mi investigación versó sobre el análisis de los discursos y prácticas de desarrollo curricular en Ecuador en la escuela básica rural. Es decir, en lo que se concebía como la educación hispana y la educación intercultural bilingüe, la una situada desde una reforma curricular, la más cercana en aquel tiempo era la del 96, yo terminé mi doctorado en el 2009, lo empecé en el 2006, y entonces, por otro lado en el MOSEIB, como un modelo de sistema de educación intercultural bilingüe que genera un proceso particular de pedagogía y de organización curricular y de organización de aprendizajes, muy centrado en lo que serían experiencias diversas de la educación intercultural en el Ecuador de la pedagogía crítica, de la pedagogía Freiliana, de experiencias más bien de campo de las escuelas radiofónicas populares, de la educación impulsada por los Shuar, de experiencias de los Shuar, todas estas confluyendo y me parece que este es uno de los más grandes aciertos que tiene lo que sería una visión de educación y de construcción curricular que difiere de la organización curricular tradicional, que es un Estado o un Ministerio de Educación que dice: "este es el currículo a seguirse" en lo que McDonald y otros teóricos le llaman como el "top down approach", o sea, esas visiones de arriba hacia abajo. En este caso, el MOSEIB (Modelo del Sistema de Educación Intercultural Bilingüe) y esta confluencia de experiencias que también son históricas, son parte de la resistencia que tuvieron los pueblos indígenas desde sus inicios de los días posteriores a la invasión española, por reivindicar sus derechos culturales, por reivindicar sus formas, por reivindicar sus cosmogonías, y todos ellos en diversos procesos pues generan esta visión y logran, de una manera también políticamente muy acertada, tener el reconocimiento oficial del estado ecuatoriano en el año 1989 de lo que sería la Educación Intercultural Bilingüe en su sentido oficial. Entonces esto sería un corte del estado de cosas, de avances y también de, digamos de cosas por superar de la EIB en particular hasta el año 2011. Por qué el corte viene en el 2011. Por cuanto, quizás desde el 2010 ya, el 2010 porque se empieza una discusión en la Asamblea Nacional de este país para la Ley Orgánica de Educación Intercultural. Entonces ahí empieza en el 2010 los debates en los que yo también pude participar, en los sentidos de, por un lado, una rectoría absoluta del Estado dentro de las políticas de Educación, todas estas otras fuera, y esto implicaba que la EIB que antes tenía una autonomía con la Dirección de Educación Intercultural Bilingüe que era articulada y trabajada desde las organizaciones indígenas pues es el Estado quien llega y dice ahora es

el Estado quien regula aquello. Esos debates pues tenían un contexto político muy favorable al gobierno, habían sido denominado como gobierno en el 2009, tenía una aceptación popular muy grande y estos debates generan este sentido desde un discurso anti corporativo, aduciendo de que hay un corporativismo indígena. Se genera la ley y la ley entonces plantea la interculturalidad como un sentido transversal para toda la educación. Si en la Educación Hispana la Interculturalidad era concebida como un eje transversal del currículo pero que en la práctica no tenía un dimensionamiento claro en posicionar aspectos pragmáticos del currículo como transversalidad aparte de folclorismos o aparte de débiles muestras de que somos o compartimos un pasado indígena, Kichwa o en Santo Domingo, Tsáchila; ¿no? En la EIB si había unos sentidos mayores de interculturalidad, por el mismo sentido de cultura minoritaria inscrita en un estado mestizo dominante, entonces ellos sí aprenden los dos idiomas. En la ley, uno de los aspectos de la ley de la LOEI es las transitorias en las que se dice: en un lapso de dos años se implementará en los planteles de educación pública hispanos o no-indígenas, la enseñanza de un idioma ancestral. Han pasado 5 años, nada de esto ha ocurrido. Por otra parte, otro aspecto manifestaba que las escuelas, todo el sistema, generará un instituto de lenguas ancestrales para el desarrollo de los saberes de los indígenas, mentira. Hace unos meses ya se consideraba que esto no iba por esas practicas del Estado. Con lo cual podría yo decir, y me responsabilizo por lo que voy a decir, que la palabra INTERCULTURAL en la LOEI es un adorno y un cliché que pretende plantear una interculturalidad que no se ejecuta en la Educación hispana y a la vez que ha hecho retroceder, y no sólo desde la ley sino desde las prácticas, los derechos y los aspectos desarrollados por la EIB previamente.

K: ¿Cuál es el panorama entonces a futuro de la EIB en el Ecuador?

O: Es difícil. Es un panorama difícil yo le veo, le veo difícil por cuanto los aspectos prácticos que han venido después de la ley, las ejecuciones del currículo desde el Ministerio, los desarrollos del modelo del MOSEIB, las Escuelas del Milenio que han venido a coartar las escuelas comunitarias pequeñas, a desaparecerlas, a eliminarlas, a no considerar la raíz cultural y la cosmovisión y estos sentidos de uniformización y homogenización de la práctica escolar, no son el mejor escenario para que se pueda desarrollar, por un lado. Por otro lado, tenemos la debilidad del movimiento indígena, o sea, ahí hay una debilidad en el movimiento indígena que ha estado históricamente vinculado a la Educación Bilingüe. El surgimiento del movimiento indígena en sus parámetros de liderazgo viene de la EIB. Los líderes son formados en la EIB. Entonces, si es que, se plantearía un espacio propicio para un desarrollo del tejido social, para un escenario político favorable para que se den avances en el movimiento indígena, creería que podría pelearse y disputarse nuevamente con fuerza los derechos de una EIB. Sin embargo, hasta el día de hoy, con un gobierno que más bien ha dividido a la organización social y al tejido social, el panorama es bastante incierto.

K: ¿Cuál es el sentido del trabajo intercultural en pro de la inclusión?

O: En lo conceptual, dos ejes son los que dirigen la interculturalidad, uno es la democracia. La democracia parte desde la voz disidente, no desde el discurso único. Y el otro eje, fundamento de la interculturalidad es la Filosofía de la Otridad, es decir, admitir al otro

en primer lugar, pero no solamente al otro visto allá, que él esté ahí y yo acá, eso es multiculturalismo, sino más bien el otro como una posibilidad de acercamiento y de enriquecimiento mutuo, o sea, el otro en el contacto conmigo que me permite a mí crecer. Yo crezco y aprendo del otro. Y en ese sentido la inclusión se daría de mejor manera si hay este desarrollo intercultural adecuado. Pero claro, las visiones, muchas visiones de interculturalidad la plantean como una utopía a lograrse, una utopía a hacerse desde un trabajo cotidiano, porque el ejercicio intercultural no es fácil. Mucho más, yo diría en general, en los países del norte como Alemania, como aquellos, es esa visión de otredad porque nunca tuvieron un contacto históricamente y más bien son las olas de migración por un lado y las olas de colonización por el otro las que han generado un imaginario muy particular del otro. Además de los estereotipos muy característicos también de la globalización en que el otro es visto como el enemigo que va a quitarte el trabajo en el país del norte, el terrorista árabe, el delincuente aquel, etc. En nuestro caso, en las sociedades postcoloniales, en nuestro caso la cuestión del otro es difícil dada la herencia colonial que tenemos, de la lucha de por medio se generaron el europeo con una visión eurocéntrica, y la visión de un subyugado indígena, y en el medio un mestizaje que no es sólo étnico sino básicamente cultural que se define el mestizo como una negación, o sea, no soy blanco pero no soy indio y más bien de una manera general la búsqueda de generarse un proceso de blanqueamiento para un supuesto ascenso social. Entonces el otro cada vez es visto como negativo, “¿yo me tengo que alejar del indio por si acaso vayan a creer que yo también soy indio y eso no me conviene en una escala social de valores cierto? ¿y yo para qué voy a aprender kichwa si el kichwa es una lengua que muere?, etc.” Entonces todos esos sentidos de herencias propias del colonialismo dan un dimensionamiento del otro y un dimensionamiento también particular de las relaciones interculturales que se buscarían, por cuanto es fácil caer en relaciones paternalistas de interculturalidad ¿no? Pero si, que bien los indiecitos, pobrecitos, si se portan bien los quiero mucho" pero el momento en que demandan derechos, en el momento en que demandan un posicionamiento dentro de la estructura de valores y un posicionamiento de su pensamiento y de su cosmovisión, pues ahí si se nos hacen complicados. Ahora mismo tenemos un evento coyuntural muy fuerte en el oriente con los Shuar, las zonas del interés del Estado para la apropiación minera confrontando a los primeros pobladores ancestrales de aquellos territorios. Y ahí vienen todas las versiones de los violentos, de los salvajes, etc.

K: Tomando la música como un aspecto importante de la cultura, ¿qué sentido tiene el hablar de educación musical en la perspectiva intercultural?

O: Bueno de música yo no sé mucho. Pero yo creería que es muy importante en general la educación artística. Me haces acuerdo de una propuesta que había hace unos 4 años en el Ministerio de Educación hacia el de Cultura, en el sentido de articular una educación estética en lugar de una educación artística. Eso me parecía que tenía un cruce muy fuerte. Porque una cosa es la estética con una escala de valores de apreciación del arte y otra cosa es el arte y la enseñanza del arte. Entonces en ese sentido o por otro lado, estoy como mencionando elementos, por otro lado, escuelas pedagógicas como la pedagogía Waldorf,

desarrollada precisamente en Alemania por Rudolf Steiner, esta pedagogía plantea el arte y la música como mecanismos que articulan aprendizajes que generan y propician resultados muy diferentes. Muy diferentes en la medida en que hay un cuestionamiento a la escuela formal. La escuela formal a mi modo de ver, después de haber estudiado todo esto, yo digo la escuela realmente puede ser muy nociva para las personas, para los niños, para el desarrollo individual, ¿esa asunción de valores y de prejuicios de una sociedad que se reproducen en la escuela no? entonces en este sentido y tomando en cuenta que yo de música sé poco, yo diría que muy importante la música más bien vinculada a la recreación y la no-normatividad. Entonces no sé cuál sea a dimensión de una Educación Musical. Yo estudié en la escuela, como tú, como todos, y en mi escuela pública, fiscal, la educación musical pasaba por etapas que ahora las veo muy tragicómicas. La una etapa del profesor X con el acordeón y nosotros cantábamos los himnos, el himno al deporte, el himno al maestro, el himno a Quito, el himno nacional. Y eso era una dimensión que tenía cierto corte divertido porque era algo diferente, ver un instrumento, un acordeón, que además era intocable, nosotros nunca lo tocamos, lo tocaba él, y por otro lado, tanto himno, y tengo que aprenderme la letra, y si el venía de buen humor, tocaba un pasillo entonces ahí nos divertíamos aún más. Pero entonces el sentido de un aprendizaje significativo, un aprendizaje vinculado, no hay tal. Sé que algunos lados, en Europa también, y en algunas escuelas privadas sí hay un contacto con los instrumentos y los niños tocan y aprenden. Pero de ahí tienes otro parámetro en la secundaria de la Educación Musical donde te mandan a comprar un cuaderno pautado donde pones las bolitas en el pentagrama que son las notas, y entonces estás con el cuaderno pautado, que no sabes ni para qué es, que te aburre hacer las bolitas en el pentagrama llenando página por página y dices "no". Entonces la música más bien viene como un sentido extracurricular, viene como un sentido divertido de la fiesta particular, de la fiesta familiar, de la fiesta barrial. En las fiestas de Quito, en el barrio, llega la música, en familia, llega la música, etc. Entonces la dimensión educativa de la música me parece que es un tema, uno, a vérselo desde escuelas pedagógicas particulares. Yo iría por aquellas más alternativas y más libres, y otro es que propendan a des-escolarizar la música, a vincularla hacia lo lúdico y hacia lo placentero. La dimensión educativa de la música requiere parámetros que tiendan a la música no escolarizada.

K: ¿Habría una diferencia entre esa música para niños pequeños, niños grandes, con discapacidad, sin discapacidad, adultos, indígenas, mestizos?

O: Es interesante la pregunta, porque yo creería que más bien la música está determinada por factores culturales. La música tiene un trasfondo cultural. Si es que hacemos dimensiones interculturales, entonces esta tiene la capacidad de trascender. Si es que considero por ejemplo que cuando estudié en Bélgica escuché por primera vez la música de Mali, la música del Congo, de Burkina Faso y sentí primero una curiosidad, segundo una atracción, y tercero, una imbricación con mis compañeros africanos y me enseñaban a bailar y eso fue muy lindo ¿cierto? Entonces yo creo que esa trascendencia del ritmo y de la música propicia esta relación intercultural y trasciende la raíz cultural. La raíz cultural dice "sí, yo soy andino, soy mestizo, tengo mi raíz, tengo mi música, tengo el san

juan, el pasillo, el albazo, como mis referentes, pero a la vez con el entorno que hay ahora tan globalizado, tan diverso con los medios de comunicación y con las redes sociales, que la música uno aplasta en YouTube y puede contactarse con un Rai árabe y en un segundo poner un Punk inglés. Entonces esas son las dimensiones que han variado.

K: ¿Para cerrar, cual es el significado que tiene la cultura para la inclusión?

O: La dimensión cultural lo atraviesa todo creería yo. O sea, la inclusión vinculada con la cultura vendría desde la interculturalidad. Si es que yo genero propuestas más bien centradas en esos predomios de pureza cultural, no hay inclusión. No puedo generar realmente o decirme que soy una sociedad incluyente si es que desde la cultura no aceptamos la inclusión como un proceso dinámico sino estático, un proceso de la preservación desde el sentido más conservador del término, de los valores culturales más puristas, no hay inclusión. Sin embargo, cuando hay estos paradigmas o estas propuestas conservadoras, el tiempo, la globalización, la dinamia, la migración, el multilingüismo, han ido haciendo que esto se rompa cada vez. No hay culturas estáticas. La cultura es dinámicas y en nosotros tenemos una dinamia cultural. Si comparamos el Ecuador de hace 20 años con el de ahora ha habido un cambio cultural, y ha habido un cambio también de visión respecto de los otros, de los indígenas, que ha tenido sus picos y también sus “ups and downs”. Entonces todos esos sentidos yo creería que es la dimensión intercultural la que permite en mayor medida la inclusión o no. No así la visión multicultural. El multiculturalismo puede ser racista, puede ser esa aceptación, pero mientras tú estés lejos, mientras estés en un gueto, estás en un gueto no hay problema y yo vivo acá.

K: Muchas gracias por la entrevista.

S7	Focus Group Germany Public ECEC Practitioners
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K: Ist Musik Teil ihres alltäglichen Lebens?

a: Also nicht nur auf die Kita bezogen?

K: Genau, nicht nur auf die Kita, sondern allgemein.

a: Ja, bei mir, ich verbinde Musik immer mit Emotionen, wenn ich gute oder schlechte Laune habe, passe ich die Musik dementsprechend an.

b: Das ist bei mir genauso so.

c: Ich fahre mit Musik zur Arbeit. Morgens, um gut in den Tag starten zu können. Ich singe gerne mit.

d: Auch, wenn ich keine gute Stimmung habe, ich singe auch mit und das macht gute Laune:

e: Bei uns auch. Ich komm auch mit Musik hierhin, auch wenn's eine kleine Strecke ist und abends beim Abendessen machen wir auch Musik an. Hier auf der Arbeit singen wir glaube ich auch alle sowieso täglich. Manchmal einfach im Gruppenraum aus der Situation heraus, manchmal machen wir bewusst einen Kreis am Tisch oder einen Gruppenkreis wo wir mit den Kindern singen. Egal wann und wo, es wird viel musiziert, auch mit Instrumenten. Es wird auch getanzt.

K: Okay. Sind wir Menschen von Natur aus musikalisch?

b: Nein nicht alle: Ausländische:.. (lachen)

d: Hallo wir sind ja alle irgendwo Ausländer.

c: Migranten, die haben das im Blut.

K: Wer?

c: Migranten

K: Migranten okay.

c: Wenn ich Musik sage, dann habe ich im Hintergrund immer Töne: Töne sind unterschiedlich und diese Töne nehme ich wahr in Sprache, also wenn eine andere Sprache gesprochen wird, sind das auch für mich Töne: Und das verbindet dann, also Töne mit Musik und Sprache ist dann was so weiter geht was mich dann offen hält auch für andere Musik oder andere Töne aus anderen Ländern, andere Instrumente: Deswegen kann ich nicht sagen, dass jemand nicht musikalisch ist.

K: Also was bedeutet denn musikalisch?

b: Also genau das wollte ich gerade sagen.

c: Ich finde ich bin schon sehr musikalisch auch wenn ich die Töne nicht treffe, aber ich habe da den Rhythmus zu, wenn ich den dann mitsinge auch wenn ich dann nicht im Takt bin, für mich ist das dann der Takt.

d: Ich glaube jeder ist musikalisch

e: Also ich glaube, ich mache ja noch die Ausbildung gerade und mein Lehrer hat immer gesagt, weil ich gesagt habe, ich kann überhaupt nicht singen, ich bin total schlecht. Hat er immer gesagt, das stimmt nicht, niemand kann nicht singen, man muss es nur üben und man muss ein Gefühl dafür bekommen.

K: Aber welche Funktion hat Musik in unserem Leben?

b: Wenn ich das sehe, auch schon bei den ganz Kleinen, wenn wir Babys haben, die noch nicht sprechen können, die reagieren ja auch schon auf Musik und auf töne: Wir können sie beruhigen. Wenn wir singen dann beruhigen sich die Kinder, aber wenn es laut ist, also Lärm von draußen kommt, ist das den Kindern ja schon unangenehm. Also die Kinder können schon filtern was gefällt ihnen und was nicht.

a: Musik hat oft was mit Emotionen zu tun. Je nachdem wie ich mich gerade fühle, höre ich dementsprechend die Musik, verbinde mit Musik verschiedene Gefühlslagen, Erinnerungen manchmal auch.

d: Ich finde auch Musik und Töne ist ja auch was, was verbindet. Das ist glaub ich die Grundlage, dass das Kind auch die Sprache erlernt. Du kannst ein Kind einsperren, wenn man mit diesem Kind nicht viel spricht, nicht dem Kind irgendwelche angenehmen Töne nahebringt, dann ist es nicht offen für Sprache, dann ist es nicht offen für Musik, für Töne: Es wird das nicht annehmen und wenn es das nicht annimmt, bleibt irgendwas auf der Strecke:

c: Ich glaube in der multikulturellen Welt, in der wir leben, ist Musik ein Kommunikationsaspekt geworden, also das man über die Musik kommunizieren kann, obwohl man gar nicht die gleiche Sprache spricht, denke ich. Es wird immer multikultureller hier.

K: Welche Rolle spielt Musik in der Evolution des Menschen?

a: In der Entwicklung?

K: Nein, nicht nur in der Entwicklung, sondern zum Beispiel wir haben Vögel, die auch singen, aber die nicht unbedingt so musikalisch wie die Menschen sind: Also Tiere machen auch was mit Rhythmus und manchmal auch was mit Melodien, aber warum haben Menschen Musik entwickelt?

c: Um Gefühle loszuwerden vielleicht, um zu kommunizieren.

d: Gerade, wenn die Kinder neu kommen und die Sprache nicht können, machen wir einen Morgenkreis mit einem Spiel mit Musik. Da ist es egal, ob das Kind die Sprache kann oder nicht, die machen einfach mit.

a: Wurden nicht früher auch Geschichten vermittelt oder so? Irgendwie war da doch mal was?

e: Ja das waren dann aber auch die Zeichen, wenn die auf der Jagd waren, dass die sich dann mit den verschiedenen Morsezeichen Signale ausgetauscht haben, so da kommt jetzt das Tier, jetzt können wir angreifen. Oder es kam eine Gefahr, dass man sich durch die Töne gegenseitig warnen konnte:

b: Zum Beispiel Buschtrommeln

a: Oder wenn Gefahren da waren, waren es ja auch eindeutige Gefahren, sag ich jetzt mal, ist Krieg oder so.

c: Ist so, gehört auch mit dazu.

e: Oder Vögel, wenn die alle in den Süden fliegen geben sie sich ja auch Zeichen.

K: Welche Rolle spielt Musik in der Entwicklung von Kindern unter 6?

b: Eine sehr wichtige Rolle: Zum einen, dass sie sich wieder finden in der Musik: Wenn sie sich nicht in der Sprache wiedergeben können, dann können sie sich aber in der Musik wiedergeben, deshalb finde ich es sehr wichtig.

e: Auch das Gemeinschaftsgefühl wird gefordert. Oder das Tanzen dazu. Also durch die Bewegung, dass sie sich auch ein Wohlbefinden, ein angenehmes oder gutes Wohlbefinden geben.

a: Sie können ihre emotionalen Ausdrücke darstellen. Sie können neue Techniken oder so erlernen

K: Machen sie das spontan?

b: Manchmal ja

d: Es kommt drauf an. Also wir sehen ja immer die Situation, die wir in der Gruppe haben und handeln dann auch einfach dementsprechend: Wie es gerade passt, was die Kinder gerade brauchen. Was ist das Bedürfnis, wo stehen die Kinder gerade: Da werden die Kinder dann abgeholt und dementsprechend dann was angeboten. Sei es mal ein großes Projekt zu dem Thema: Wir hatten mal ein ganzes Sommerfest zum Thema Musik im letzten Jahr. Also es ist nicht so montags das und das, also es ist immer auf die Kinder, auf die Bedürfnisse, Wünsche angepasst.

b: Aber es ist auch so, dass wir täglich singen in unserem Sitzkreis und die Rituale dazugehören, um die Namen zu lernen. Morgen-Sing-Spiele, die wir singen, damit jedes Kind mit Namen auch angesprochen wird: Singen ist auch von der frühesten Kindheit so

wichtig. Wir haben ja auch die ganz kleinen Kinder von 0-3 Jahren und wenn wir Babys haben. Babys kennen das von den Eltern. Eltern singen, um die Kinder zu beruhigen. Und gerade auch im Anfangsbereich und wenn die Kinder neu sind, dann werden ganz oft Lieder gesungen, um die Kinder zu beruhigen, weil sie das einfach von zu Hause kennen.

K: Ist Musik ein Teil der Mutter-Kind Interaktion?

a: Ja viele Mütter singen doch auch, wenn sie das Baby noch im Bauch haben. Entweder singen sie oder eine Spieluhr. Das fängt schon ganz früh an.

e: Oder, wenn du das Kind schlafen legst, dann singt man auch, habe ich auch immer gemacht. Dann habe ich gemerkt, dass ich auch eigenschlafen bin.

b: (Lachen) Ich auch

c: Aber ich glaube das passiert jeder Mama, oder?

d: Das Wohlbefinden von der Mutter zu erkennen, das ist wichtig. Somit gibt man ja seinem Kind diese Bindung.

a: Das fängt von Geburt an.

d: Genau, genau durch die Bindung. Also von Geburt an erkennt das Kind, ob alles gut ist, ob du sicher aufgehoben bist oder ob irgendetwas ist. Das gibt man seinem Kind ja so mit.

K: Welche Rolle spielt Musik in der Kultur oder in der Familie, in der Gesellschaft?

d: (Lachen) Jetzt geht's los hier... In einigen Kulturen eine sehr große Rolle als in anderen. Alleine in eurer Kultur (die Latina) wird so viel gesungen und getanzt und in anderen Kulturen, ich nenne jetzt mal meine, ist das so ein bisschen steifer, sag ich mal.

K: Aber große Musiker kommen aus Deutschland

d: Ich habe nicht Deutschland gesagt. (lachen) Oder Brasilien Samba:

a: Aber das stimmt schon, es gibt viele Kulturen, die offener sind, ich sag es jetzt einfach mal, als die Deutschen. Im Kita-Alltag merkt man das schon, die türkischen Kinder, die haben einfach schon Rhythmus im Blut. Auch die türkischen Kolleginnen tanzen einfach auf dem Außengelände: Da sind wir Deutschen etwas anders.

b: Wir klatschen. Das siehst du schon alleine auf einer türkischen Hochzeit.

a: Ja genau das habe ich im Kopf gehabt, da wird dann groß gefeiert, die tanzen und die haben Instrumente: Ich bin selber Deutsche, deswegen kann ich das sagen. Die Deutschen holen sich dann einen DJ.

b: Aber feiern auch und Tanzen auch, aber nicht sooooo anders (lachen)

d: Aber bei uns gibt es auch viele Gemeinschaftstänze, Folklore

a: Man merkt einfach, dass das einen anderen Stellenwert hat. Die können ja dann auch alle immer tanzen und singen. Das ist sensationell, egal ob Mann oder Frau.

K: Kann es sein, dass es früher anders war in Deutschland?

a: Das weiß ich nicht... Früher anders?

K. Vor vielen, vielen Jahren? Es gibt zum Beispiel wunderschöne Kinderlieder aus Deutschland...

c: Ja das stimmt

d: Es gab diese Volkslieder und Volkstänze in Deutschland: Das ist ein bisschen verloren gegangen.

K. Warum hat sich das geändert?

a. Die Musik ist moderner geworden

c: Früher gab es immer die Standardtänze, das war deren Disco. Heute ist das Tanzen freier. Es gab damals die Tanzschulen, da musste man nicht zuhause mithelfen und das war was ganz besonderes mal rauszukommen

b. Und heute tanzt man ja auch nicht mehr zu zweit, das war früher auch anders. Partnertanz gibt es nicht mehr.

e: Das ist aber wieder im Kommen. Auch Hochzeiten zu Beispiel

c: Meistens fangen aber die Älteren an. Ich kann es auch bis heute nicht. Ich kann Discofox oder so was Typisches nicht. Elektro, Hip-Hop und so was gibt es heute da ist dann das andere weggefallen. Es gab mal eine Fernsehshow dazu wie es früher war (Let's Dance)

a: Ich glaube wir sind multikulti geworden. Es ist ganz viel von außen dazugekommen und aber auch was verloren gegangen.

c: Im Ausland tanz ja auch nicht mehr jeder Folklore (z.B: Spanien) Es sind eher Nischen die sich erhalten haben. Und heute mit dem Multikulti sind alle zufrieden, weil jeder ja was gibt und nimmt.

K: Was wissen sie über die Musik als Methode der Rehabilitation (von psychiatrischen Bereichen und Kindern mit Behinderung)?

a: Musik kann da ganz viel bewirken gerade auch bei Menschen mit Behinderung. Ich betreue ein Mädels mit Behinderung die auch zu Musiktherapie geht. Sie kann reden, redet aber nur, wenn sie ausgefragt wird: Mit Musik kann sie interaktiver kommunizieren. Das ist sehr positiv.

c: Gerade bei Menschen mit Behinderung bekommt man die mit Musik ganz viel. Gerade bei Mehrfach Schwerbehinderten, die im Rollstuhl sitzen die bekommt man auch gut angesprochen über Musik: Man merkt was Ihnen gefällt und was nicht.

K: Und was ist mit Rehabilitation in anderen Bereichen (Gefängnis, Psychiatrie)?

d: Ich weiß es nicht 100% aber ich denke, Psychiatrischen Bereichen wird ja viel mit Kreativmethoden gearbeitet (Kunst, Musik). Das gibt es und wird seine Gründe haben. Wie am Anfang hatte ich ja gesagt: Musik sind Töne, das lernt man sehr früh in Mutters Bauch und wenn das Kind dann irgendwelche Einschränkungen hat. Es ist ja von Anfang an mit Tönen und Musik verbunden. Und ich denke mir dann mal, dass Menschen sich später an die Töne erinnern und diese dann ein Gefühl der Sicherheit und des Wohlbefindens geben. Und deswegen kann man Musik bei diesen Menschen oft nutzen um sie zu therapieren oder um ihnen was Gutes zu Tun.

K: Es gibt auch Erfahrungen mit Alzheimerpatienten. Die sich an die Musik der Kindheit erinnern.

a: ja stimmt. Ich glaube auch dass man mit Musik an Menschen herankommt. Was man mit Sprache nicht schafft. Mit Musik und den hervorgerufenen Gefühlen eher als über den direkten Weg. Bei behinderten Menschen oder Menschen in Gefängnissen. Ein Dialog denke ich.

K: Wenn das Ziel „Bildung für alle ist“. Kann es dann sein, dass Musik ein Mittel zur Erreichung dieses Ziels im Sinne der sozialen Integration sein kann?

a: Für die Vielfalt

b: Es gibt auch Musikklassen z.B: JeKi. Fängt schon im Kindergarten an, dass das Sozialverhalten gefördert wird: Alle spielen zusammen. Die singen dann auch zusammen.

K: ist es das Ziel davon dann Musiker zu werden?

b: Nein, eher das Miteinander

a: Natürlich gibt es die ein oder andere Mutter, die sich wünscht, dass das Kind Musiker wird: Das sind dann aber andere Geschichten und ich glaube, das ist besser, wenn die dann in eine spezielle Musikschule gehen.

c: das ist nochmal was Anderes da braucht man Talente.

d: ich glaube, dass das zu sozialen Integration beitragen kann, da man früh schon mitbekommt wie andere sich ausdrücken und das kann dann zu Integration beitrage.

K: Und was ist mit Interkultureller Bildung? Hilft Musik da auch? Was ist eure Erfahrung?

a: Letztes Sommerfest haben alle Kinder zu einem arabischen Lied Bauchtanz gemacht. Da haben alle Kinder, unabhängig von der Herkunft mitgemacht.

b: Auch die Kleinen aus dem U3 Bereich. Die haben einfach mitgemacht, obwohl wir gar nicht so viel mit denen geredet hatten.

e: Wir hatten auch ein Musikprojekt hier mit verschiedenen Ländern. Aus jedem Land der Kinder hier. Da haben wir auch gesehen, dass man sich sofort weiderfinden kann in der Musik, obwohl es eine andere Kultur ist. Rhythmus und Bewegung helfen da sehr. Egal ob aus Amerika oder Japan.

d: Musik bringt alle Länder zusammen.

K: Kann Musik zur Integration auch stärker in der Erzieherausbildung für Kinder unter 6 Jahren verankert werden?

c: Meine Ausbildung ist 11 Jahre her. Musik war da ein großes Thema mit eigenem Fach. Man hat auch eigenen Materialien bekommen und erfahren was man mit Musik und Kindern machen kann. Auf Inklusion wurde da aber nicht eingegangen. Wir haben uns da danach angeeignet.

b: Vor 2 Jahren hatte ich meine Ausbildung. Musik hatten wir als Fach, aber Inklusion war kein Thema:

a: Ich mache jetzt Ausbildung, Inklusion ist bei uns auch ein Fach gewesen in der Schule: Wo wir dann den Umgang mit verschiedenen Altersklassen mit dem Thema gelernt haben.

d: Es wird viel in der Theorie gemacht, aber an der Umsetzung hapert es noch gewaltig. Es wird erprobt und hat auch gerade erst angefangen. Früher waren Kinder mit Behinderungen noch in Spezialeinrichtungen und heute sind sie mit allen anderen dabei und das muss sich alles noch entwickeln.

e: Das ist Ende der 80er Jahre von der UN eingeführt wurde aber lange Zeit nicht berücksichtigt.

K: auch wenn es hier viele Sonderpädagogen und Einrichtungen gibt, ist Inklusion relativ neu?

c: In Deutschland gibt es dafür die Heil- und Erziehungspfleger.

b: Genau

S8	Focus Group Germany Public ECEC Parents
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K: Meine erste Frage ist ob Musik ein Teil Ihres alltäglichen Lebens ist und wie?

a: Ohne Musik geht kein Tag vorbei...

b: Das fängt bei Schlaflieder an und dann tagsüber singen die Kinder manchmal selbst was, manchmal machen wir einfach Musik und Tanzen. Ohne Musik kann man sich keinen einzigen Tag vorstellen.

K: Und früher ohne Kinder wie war das?

c: Das war meistens beim Putzen (hahaha). Laut Musik an machen und putzen.

d: Bei mir läuft das Radiogerät, wenn ich zur Arbeit fahre, morgens der Radiowecker, der weckt mich. Ich meine die Musik ist immer da. Ob beim Film oder beim Einkaufen im Hintergrund läuft die Musik, also die Musik ist überall.

e: Bei mir ist auch Musik Alltag. Ich habe immer auf meinem Handy Musik laufen. Man speichert Lieder, die ich nachher abspielen kann, wie Kinderlieder, zum zusammen Tanzen und singen und dass machen wir täglich abends oder am Wochenende. Mein Sohn ist ein Michael Jackson Fan und er versucht wie er zu tanzen. Jetzt haben wir Kinder, jetzt hören wir Kindermusik, allein auch. (hahaha).

K: Aber sind wir Menschen von Natur aus musikalisch?

c: Ich bin es nicht (haha)

K: Oder: Was ist musikalisch zu sein?

b: Ich habe getanzt, also da würde ich schon sagen: musikalisch. Singen ne, ist nicht meins. Mein Traum war Klavier zu spielen, aber meinen Eltern können es sich nicht leisten. Da habe ich versucht es an meinen Sohn weiterzugeben, aber er hat sich für die Gitarre entschieden.

e: Ich würde sagen musikalisch zu sein, es ist ein Gefühl für die Musik haben, wenn du vielleicht Rhythmus hast und wenn du dich krass bewegst. Ich habe es auch als Kind und Jugendlicher mit Klavier und Schlagzeug probiert. Ich würde es auch an meine Kinder weitergeben, mal gucken.

a: Ich habe auch getanzt. Ich habe türkische Folklore getanzt, hier in den Kindergarten wurde es angeboten. Mein Sohn hat auch teilgenommen zurzeit läuft es aber nicht. Rasseln, Trommeln, und Instrumente haben wir zu Hause und die Kinder bedienen sich einfach. Die denken sich selber was aus. Schon als Kleinkind hatten wir solche Rasseln, die sie in den Mund nehmen können. Und dann fängt die „lala“ Phase an, in dem die Kinder immer mir La, la, la singen. Es fängt sehr früh an.

K: Und welche Funktion hat die Musik in unseren Leben?

c: Für mich persönlich, wenn ich zum Beispiel traurig bin, hellt Musik schon die Laune ein bisschen auf.

b: Bei mir ist Musik mit Erinnerung verbunden. Ich habe das ganz oft, wenn ich so bestimmte Lieder höre, dann denke ich „es war einmal“ (hahaha). Man verbindet das mit schönen Gefühlen und Erinnerungen, zum Beispiel, Kindheit, erste Liebe. Und weiter..

d: Aber ich glaube nicht bei allen ist es so. Bei meinem Mann, ist Musik einfach Musik. Der mag es zu hören, aber er verbindet nicht etwas damit. Und wenn ich sage: ah damals, ah neunziger Jahren, als wir jung waren, er sagt: ah ja! (ohne Gefühle).

K: Was für andere Funktionen hat Musik in unserem Leben?

e: Ich würde auch sagen, es ist gut um Stimmung zu verstärken. Freitags, vielleicht abends gehen wir zum Geburtstag und feiern, dann mache ich Musik an, um gute Laune zu machen, zum Tanzen, stimme ich mich so darauf ein. Und wenn ich schlechte Laune hätte, hätte ich traurige Musik zum Beispiel gespielt.

K: Welche Rolle spielt die Musik in der Evolution des Menschen? Also, früher als die Musik erfunden wurde, was war die Funktion?

b: Verständigung. Wie es Rauchzeichen früher gab, hatte vielleicht Hauen der Trommel eine besondere Bedeutung, der Rhythmus. Morsezeichen würde ich sagen, gehört auch dazu, das sind auch Laute die man hört, und die dann halt aber je nachdem unterschiedliche Bedeutung haben.

a: Für Tradition, Hochzeiten.

e: Rituale.

c: Zum Beispiel in Afrika, die haben bestimmte Rhythmen, wenn die jagen gehen. Sie tanzen zu bestimmten Feiern. Die Kinder können das auch sofort sehen, hören und verstehen für was ist das, und das ist im Kindesalter auch wichtig.

K: Welche Rolle spielt die Musik in der Entwicklung von Kindern unter 6 Jahren?

d: Ich glaube, die Musik ist sehr wichtig für alle Bereiche der Entwicklung des Kindes: sprachliche Entwicklung, motorisch Entwicklung, Kognitive. Je musikalischer ein Kind aufwächst, umso mehr kognitive Verbindungen werden geschaffen.

a: Die Leute die Klavier spielen, fördern z.B. Mathe. Ich habe eine Bekannte, die wollte unbedingt, dass Ihr Sohn Klavier spielt, damit er besser in Mathe ist.

K: Auch mit Kindern unter 6?

a: Das war im Kindergarten. Kindergartenfreund von meinem Sohn. Die Mutter wollte, dass er mit 6 Klavier spielt, damit er in der Schule besser mit Mathe ist. Ich habt sie gefragt: „Findet dein Sohn das gut?“ Und sie hat gesagt: „Es ist mir egal, er muss.“ Mein Sohn interessiert sich mehr für Trommeln, Gitarre, oder Flöte.

b: Ich denke Kinder lernen auch durch Lieder. Zum Beispiel, hier im Kindergarten, die machen auch jeden Morgen Morgenkreis, eine Begrüßungsrunde, sie lernen auch die Jahreszeiten anhand von Liedern. Manchmal sage ich mal, mir ist das auch schon passiert, dass ich bestimmte Sache auch nicht auf dem Schirm hatte, und dann hat Lena (Tochter) angefangen das Lied zu singen, das sie im Kindergarten gelernt hat. Also sie lernen einfach auch dadurch.

c: Und bei den Kleinen, meine Tochter ist zwei und sogar der Tischspruch wird sie ein bisschen rhythmischer gesprochen und dann steht sie jeden Morgen am Tisch und versucht den Tischspruch zu sagen, obwohl sie nicht sprechen kann.

K: Ist Musik ein Teil der Mutter- oder der Vater-Kind Interaktion? Ganz früh, wenn die geboren sind?

b: ja klar, dadurch, dass man sich ja mit den Kindern beschäftigt. Wenn sie was vorsingen.

K: egal ob die Mutter musikalisch ist oder nicht?

b: Genau, auf jedenfalls, es ist nur Interaktion und Kommunikation.

c: Es ist gut, wenn die Kinder die Quelle nicht sagen (lachen) Die Kinder können nicht sagen ob das gut oder schlecht war. Wenn du singst egal wie, die freuen sich einfach. Die lernen das später. Die Kinder kennen schon die Mutterstimme.

K: welche Roll spielt die Musik in die Kultur wenn die Familie eine wichtige Teil der Gesellschaft ist?

c: Ich glaubt eine große Rolle, zum einen werden die Traditionen, dadurch weitergegeben an die Kinder. Und wenn die Kinder mehrsprachig erzogen werden, werden sie mehr durch die Musik lernen als mit Erklärungen. Meine Kinder wurden zweisprachige erzogen, Russisch und Deutsch und manche Lieder mögen die auf Russisch, zum Beispiel zu Weihnachten, aber manche Lieder auch auf Deutsch.

b: Bei uns wird auf Hochzeiten Folklore und anderes getanzt, und mein Sohn fragt: „Mama wie machst du das?“, und dann kriegt er die Musik automatisch mit. Ich meine es kommt nicht von alleine, er möchte zuerst die Musik hören. Und wenn wir zur Hochzeiten sind dann möchte er diese Musik hören.

K: Können die Kinder die Traditionen unterscheiden? Aus Russland, Deutschland, Türkei, etc.

c: Ja klar, die können auch die Sprachen alleine verstehen. Mein Sohn kann nicht so gut Türkisch aber er kann es von Deutsch unterscheiden.

b: Bei meinem Sohn ist Russisch schwieriger als Deutsch, aber er singt russische Lieder mit. Also wenn er spricht er zweifelt viel, aber bei Musik ist es automatisch, er lässt sich leiten von der Musik, es ist einfacher.

K: Was wissen Sie über die Musik als Methode der Rehabilitation z.B. Erkrankungen, psychiatrische Probleme, Leute mit Behinderung?

b: Eigene Erfahrung habe ich nicht, aber ich habe gehört, dass die klassische Musik sehr gut bei bestimmten psychischen Erkrankungen helfen soll. Ich weiß es jetzt nicht wie, aber es soll wohl funktionieren, weil bestimmte Musikstücke beruhigen und entspannen können.

e: ich weiß auch nicht viel, aber ich habe gehört, dass Patienten mit Alzheimer versuchen, die Erinnerung durch die Musik, zurückzuholen.

c: Ich habe gehört, dass die Musik gut für Entspannung ist, zum Beispiel bei Massagen oder zum Schlafen. Und es funktioniert. Ich kann mir nicht vorstellen mit Rockmusik sich zu entspannen.

K: Und bei Sprachtherapie, bei Bewegungstherapie, Richtungen, die mit der motorischen Entwicklung zu tun haben, haben Sie etwas gehört?

b, d, e: Wir haben nie darüber gehört (Sie lachen).

c: Aber beim Sport. Man kann beim Turnen viel Musik hören, bei bestimmter Bewegung, Rhythmus. Damals haben wir mit Trommeln zum Beispiel viel gespielt.

K: Wenn das Ziel von Bildung, „Bildung für alle“ ist; kann Musik ein Mittel, zu dieser sozialen Integration sein? Wäre das eine Möglichkeit z.B. für Inklusion bei interkultureller Bildung, oder für Kinder mit Behinderung? Wie kann es passieren?

c: Das wird hier in der Kita umgesetzt, z.B. In den Morgenkreisen. kein Kind wird ausgeschlossen weder auf Grund der Sprache noch auf Grund von Behinderungen.

e: ich denke auch um so ein Gruppengefühl herzustellen. Man singt zusammen, wenn man noch weiter geht und vielleicht was mit Instrumenten macht, hat jeder seinen kleinen Teil und zusammen ergibt es ein schönes Lied. Das gibt dann so ein Gemeinschaftsgefühl. Jeder hilft den anderen und zusammen schafft man ein tolles Projekt, ein Lied und das ist auch genau in dem Sinne von Integration und Inklusion.

K: Passiert das auch so beim Erwachsenen?

b: nein, wir denken zu viel nach (lacht)

K: Bei der ersten oder zweiten Sitzung funktioniert das wahrscheinlich nicht.

c: wenn man warm geworden ist, könnte ich mich schon vorstellen, dass das funktionieren kann.

d: also ich kann es durch mein eigene Erfahrung sagen, ich habe Handball gespielt und am Anfang habe ich nur türkische Musik mitbekommen und dann durch den Handball hatten wir Weihnachtsfeiern und andere Feste wo ich dann da war und deutsche Schlager gehört habe und mich dazu bewegt habe und dann komm man auch so rein. Ok, ich mache nicht zu Hause die deutsche Musik an, aber so oder so führt es dazu, dass ich die andere Kultur kenne.

K: und wie ist die Berufsausbildung in der Pädagogik in Deutschland in Bezug auf die Förderung von Musikpädagogik?

a: Man hat Musikunterricht aber nur zwei oder drei haben Musikinstrumente überhaupt gespielt. Wir mussten Lieder lernen, Geburtstagslieder oder Morgenkreislieder aber so richtigen Musikunterricht, Gitarre lernen, musste man privat machen.

c: Wir hatten den Musikunterricht mit Trommel oder Rasseln gelernt zusammen mit den Kindern, aber richtig Musikinstrumente lernen natürlich nicht, das ist auch nicht der Sinn einer Ausbildung für den Kindergarten, es geht mehr darum, viele Instrumenten auszuprobieren und forschen anzubieten.

d: für Kindergarten es gibt Musikschulen, die in den Kindergarten kommen.

c: ja, aber die machen auch nur Gruppenübungen zum Instrumente ausprobieren.

e: in den Schulen gib es ja „-Je-Ki“, wo jedes Kind sich dann aus Instrumenten aussuchen kann, ist auch ein tolles Projekt, aber in Kindergarten komm es auf das Interessewecken an.

K: Und was ist mit Inklusion?

c: Musik muss nicht noch intensiver, aber Grundkenntnisse muss man haben.

b: oder vielleicht durch Weiterbildung.

b: du kannst nicht jede Musik beibringen, manche können es, andere nicht. Z.B. unsere Elena, die macht ganz viel Musik mit den Kindern weil sie Keyboard spielen kann.

K: Wie sieht das in der Zukunft aus, z.B. für die Inklusion in der Ausbildung von Erziehern, ob sich die Ausbildung ändern muss oder nicht. Oder kann es so bleiben, dass wir die Inklusion treffen?

d: Also zwingend notwendig ist das nicht. Wenn sie schon die musikalische Grundausbildung in der Ausbildung haben, das reicht vollkommen. Es gibt immer welche,

die...ich meine, es gibt immer Erzieher, die haben mehr mit Musik zu tun und die bringen das mit. Die lernen das jetzt nicht in der Ausbildung. Die haben das in der Schule gelernt oder in der Musikschule... bestimmte Instrumente. Die bringen das einfach mit. Da sagt keiner, ich kann das, aber ich bringe Euch das nicht bei.

b: Aber, man könnte ruhig mehr einbringen, weil ich habe jetzt keine Lieder von meiner Mama. Ich kenn' ja alles nicht...die ganzen Lieder nicht. Für mich ist es dann schwieriger hier zu sitzen...Mensch, was kenn ich denn überhaupt, weil ich das gar nicht von der Kultur aus kenne. Meine Mama konnte mir nichts vorlesen, weil sie selber nicht lesen und schreiben konnte. Für mich fällt das schon schwieriger, dann die ganzen Texte zu lernen, die Lieder zu lernen. Und wenn wir dann mehr in der Ausbildung machen würden...

K: Egal, ob man jetzt denkt, ob man musikalisch ist..., nicht?

a: Genau. Im Unterricht kam das schon zu kurz.

b: nein, zwingend ist das nicht. Es gibt schon die Musikalische Ausbildung.

c: es gibt immer Erzieher, die Instrumente spielen können und das dann einfach mitbringen.

a: Ja, aber ein bisschen mehr wäre auch gut.

d: Ich kenne die Lieder ja von zu Hause nicht.

e: Ich denke auch, es könnte nur ein Vorteil sein. Und im Grunde, wenn alle hier ein bisschen geschulter sind, geht das auch auf die Kinder mehr über. Und wir haben ja auch gerade schon festgestellt, dass es vorteilhaft ist, viel mit Musik zu machen, musikalisch zu sein. Also, warum nicht. Könnte man bestimmt mehr machen.

a: Und die Kinder lernen ja auch voneinander. Und je mehr Kinder mitmachen, umso mehr wollen ja dann auch wieder mitmachen. Dem entspricht ja alles. Das liegt ja auch nur daran, dass er schon so früh hier war. Nee, ist unterschiedlich, von Kind zu Kind. Meiner war ja auch schon so früh da und hat ja auch erst mit 2 1/2 angefangen zu sprechen.

d: Das sind die zwei Sprachen.... Wenn er die eine Sprache lernt, die wir sprechen meistens...

a: Mein Sohn ...mit 2 war er schon komplett fertig. Der konnte schon alles und die zweite Sprache kam danach. Und meine Tochter hat dann zwei auf einmal bekommen, wo sie noch gar nicht gesprochen ist, kam sie in die Kita, hat die deutsche Sprache... und ich hab dann zu Hause die türkische versucht...und dann hat sie wirklich länger gebraucht.

K: Doppelte Arbeit (lacht) Ja, vielen Dank für Eure Hilfe.

S9	Focus Group Germany Private ECEC Practitioners
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K: Sind wir Menschen musikalisch von Natur aus?

a: Ich würde schon sagen ja das sind wir, weil wir eben auch Bewegungen machen, quasi in einem Metrum da geht schon los, weil unsere Sprache über das Ohr erlernt wird und das so empfinde ich sind musikalische Eigenschaften.

b: Wenn ich die Arbeit mit kleinen Kindern also ab 6 lebensmonat sehe, wenn sie heranwachsen bekommen sie schon Impulse mit, Herzschlag, atmen, eräusche wie auch

immer und wenn ich rhythmische pattern mache, also call and response Übungen mache, dann habe ich das Gefühl dass die Kinder sehr interessiert sind und das macht enorm viel Spaß finde ich, die Eltern reagieren gut die Kinder reagieren und sind sofort dabei.

c: Also ich glaube es ist angeboren diese Fähigkeiten Freude Musik zu erleben aufgrund der ganz frühen Erfahrung im Mutterleib und man sieht es tatsächlich auch sobald Musik erklingt, fangen die Kinder an zu singen, tanzen, sie lieben Instrumente; da braucht man sie gar nicht aufzufordern zu benutzen, jeder macht etwas anderes daraus. Es gibt natürlich auch unterschiedliche Begabungen ich würde grundsätzlich sagen es ist erstmal alles da.

d: Ich hatte jetzt auch bis gerade eben so überlegt, wenn man so ein Baby beobachtet das experimentiert auch mit seiner Stimme, also hohe Töne leise leise Töne laute Töne hoch tief da ist ja schon Musikalität schon vorhanden.

e: Es gibt doch auch pränatale Studien, ich kenne die Studien nicht, ich habe nur eine Freundin die da mal mitgemacht hat, da ging es auch darum wie die Musik oder irgendwelche Reize oder Impulse sich auf das Kind im Mutterleib auswirken, das ist auch für die Geburt dann positiv ist da hat sie mir immer erzählt was sie spürt im Bauch das da das da auf jeden Fall schon eine Reaktion vom Kind im Bauch im Mutterleib stattfindet auf klänge, auf die Außenwelt sozusagen.

K: Welche Funktion hat Musik in unserem Leben?

b: Eine totale Bereicherung finde ich, Lebensfreude Ausdruck von Emotionalität. Das ist für mich nicht mehr wegzudenken.

c: Also außerhalb von diesem ganz persönlichen finde ich bist auch ein sehr gesellschaftliches Thema mit welchen Liedern mit welcher Musik man bestimmte Feste in einer Gesellschaft feiert etwas was uns auch zusammenschweißt.

K: Welche Rolle spielt Musik in der Evolution des Menschen, warum haben wir die musikalische Fähigkeit entwickelt?

d: Ich glaube das ist ein Ausdruck von überleben, also wenn ich Naturvölker in Australien beispielsweise sehe die singen die Wege, die beschreiben nicht an diesem Felsbrocken musst du rechts gehen, sondern die singen dann das prägt sich dann ein. Ich glaube das ist dann eine Überlebensstrategie.

e: Gospel die singen auch einfach um sich die Arbeit zu erleichtern.

b: Weil eben unsere Emotionen dazu gehören, sowie Orientierung dazugehört, mach man Musik als menschliches Bedürfnis und vielleicht auch das Grundbedürfnis der Kommunikation.

K: Deswegen sind wir anders als andere Tiere wegen der Kommunikation z.b.?

c: Das ist doch übergreifen, sprachübergreifend.

K: Welche Rolle spielt Musik in der Entwicklung von Kindern unter fünf Jahren könnt ihr noch etwas dazu sagen? Warum ist das wichtig in der Entwicklung?

a: Das sind so viele Bereiche: von Sprache, Motorik, Sozialverhalten, das ist in bestimmten Bereichen super wichtig. Auch Ausdruck von Gefühlen und Spaß werden.

b: Es gibt auch Lieder die einen durch das Jahr begleiten, zu Ostern: Osterhasen Lieder, zu Weihnachten: Weihnachtslieder, dass das auch etwas Traditionelles hat.

K: Sind sie der Auffassung dass die Musik ein Teil der Mutter-Kind-Interaktion ist?

c: Wenn ich die Situation sehe dass eine Mutter ihr Kind stillt, dann ist die Interaktion visuell und es wird meist auch ein wenig gewiegt und manchmal Summen. Auch die Eltern dabei und ich glaube das ist doch eine Reaktion wenn Kinder sich gestoßen haben die werden aufgenommen, es wird gewippt der Reiz, wird übertragen und auch das Summen wird übertragen die sagen „sch, sch, sch“.

K: Ist das spontan, kommt das natürlich?

d: Also ich meine das Kind kennt die Stimme ja schon von vornherein durch die Zeit im Mutterleib und das ist Wohlbefinden das ist Heimat, zu Hause sein, diese Stimme wieder zu hören wobei schon auch denke dass das beim Vater und anderen Menschen die auch vor der Geburt schon immer da waren fast Vergleichbar ist. Ich bin immer ganz vorsichtig das nur auf einen einzigen Menschen zu beziehen.

K: Welche Rolle spielt Musik in der Kultur? In der Familie in der Gesellschaft?

d: Ein bisschen hatte ich es eben schon angefangen. Ich denke schon dass es unheimlich wichtig ist. Musik führt uns durch das Jahr sowohl religiös als auch in Jahreszeiten und andere Feste die wir feiern. Musik begleitet, spielt eine große Rolle und die ich auch sehr schätze weil sie etwas Gemeinsames aufbaut, und da, ich weiß dass es woanders auch so ist bietet das auch wieder so ein Verständnis, eine Kommunikation eben auch mit Menschen aus anderen Ländern weil es da etwas Vergleichbares gibt.

K: Was denkt ihr?

a: Musik in der Familie war jetzt auch die Frage, ich habe häufig das Gefühl ich bin z.B. auch in einem Stadtteil wo es auch viele Kinder aus anderen Kulturen gibt. Mein subjektiver Eindruck ist das da in türkischen Familien wenig läuft mit Musik, meine ich wenn ich mich jetzt dran erinnere hätte auch meine ehemalige Konrektorin an der Schule sich da mal näher informiert, ich habe eine türkischen Schülerin gefragt ob sie türkische Kinderlieder kennt und da sagte sie nein, das türkische Lied hat sie bei mir gelernt.

b: In der türkischen Kultur gibt es keine typisch Kinderlieder so wie bei uns. Es gibt aber dafür viele Tänze und es gibt traditionelle Lieder die generationenübergreifend gesungen werden. Diesen Begriff Kinderlied gibt es nicht. Dann hat es irgendwann einen deutschen Minister gegeben der dann deutsche Kinderlieder mit türkischen Texten versehen hat und das einzuführen, es wird gesungen aber kein typisches Kinderlied.

d: Ich kenne auch türkische Eltern die mir Lieder mitgebracht haben. Die sind von der Melodie teilweise sehr kindlich von der ersten bis zur dritten Tonreihe, aber ich glaube nicht, dass das immer so ist gibt ja auch andere türkische Lieder die natürlich auch durch die halbrunden Vierteltöne noch ein bisschen unterschiedlicher sind.

K: Noch etwas über Musik in der Gesellschaft?

b: Also jetzt noch einmal auf diese eine Schule bezogen wo ein hoher Ausländeranteil ist, ich habe das Gefühl wenn ich Musik unterrichte dass ich häufig bei Null anfangen. Vielleicht haben die manchmal schon Erfahrungen im Kindergarten gemacht. Wenn ich die im Gitarrenunterricht habe muss ich erstmal sehr gucken dass die mit Rhythmus vertraut gemacht werden, weshalb ich auch erstmal sehr einfach arbeite.

c: Du hast also das Gefühl des wenig Musik zu Hause gemacht wird?

b: Genau. Das geht verloren, die Tradition gemeinsam zu Hause Musik zu machen. Ich würde sagen deshalb gibt es ja auch direkt mit den Babys und Eltern.

c: Das gar nicht mehr so viel zu Hause musiziert wurde daraufhin ist dieser klassische Musik Garten erst entstanden.

K: Zum Glück gibt es noch die Musikschule (lächeln)

b: Die Eltern kommen oft zu uns und sagen die singen nicht zu Hause. Früher gab es eine andere gesellschaftliche Kultur, da gab es Großeltern die im Haus mit gewohnt haben die haben sich mit den Kindern beschäftigt, haben mit den Kindern gesungen weil es auch keine Medien gab, kein Radio gab, vieles wurde einfach gesungen bei bestimmten Tätigkeiten, kochen wie auch immer. Da wurde gesungen, das ist verloren gegangen weil die so um Brüche entstanden sind.

K: Was wissen sie über Musik als Methoden der Rehabilitation, die Verbindung zwischen Musik und Rehabilitation, Rehabilitation als arbeit mit Menschen mit Behinderung... Im Krankenhaus oder in psychiatrischen Einrichtungen..

a: Ich habe eine Diplomarbeit darüber geschrieben: die Kraft der Musik und ihre Dienlichkeit im therapeutischen wirken. Der Titel ist sehr kompliziert und war dann in Witten-Herdecke in einem Musiktherapie Institut. Da habe ich das ein wenig begleitet und dort wurde zu zweit mit Kindern, schwerstbehindert, waren blind, nicht fähig, waren alleine erwachsen zu werden und es war total faszinierend zu sehen: die waren auf dem Stand von frisch geborenen, waren aber schon zwei. Es gab eine Interaktion zwischen dem Musiktherapeuten der am Klavier saß und die Laute des Kindes aufgenommen hat immer in der richtigen Tonart und der richtigen Tonlage, und dadurch so ein Gespräch stattfand zwischen Kindern und Therapeut. Das fand ich so faszinierend und am Anfang dachte ich das ist Zufall, das kann gar nicht sein dass das Kind antwortet aber es hat sich eben rausgestellt dass ist kein Zufall sein konnte weil es so wollte ich gepasst hat das hat mich sehr beeindruckt dass da so viel möglich ist, eine neue Sprache.

b: Ich habe auch eine musikalische therapeutische Zusatzausbildung und in dem Bereich gearbeitet mit Wachkomapatienten, ein ziemlicher Extremfall aber das ging auch in die Richtung dass Musik da eine Kommunikations Möglichkeit sein konnte wenn es über die Atmung ging und Geräusche sehr spannend.

K: Noch was?

c: Also ich habe jetzt nicht großartige Erfahrungen. Es gibt manchmal Inklusionskinder und da merke ich dass die wenn ich JeKi 1 unterrichte wenn die Instrumente vorgestellt werden, wo man hinterher immer elementare Musikerziehung macht, dass die sehr positiv auf Musik und Bewegung reagieren und da viel Freude haben. Ich habe ein Mädchen dass das Down-Syndrom hat das hatte bei mir ein Jahr Gitarrenunterricht am Anfang ging es also als wir auch noch sehr spielerisch herangegangen sind hinterher war es schwieriger. Da merkte ich auch dass sie dann überanstrengt war ich habe dann auch versucht mit der Mutter zu reden dass sie das Kind Einzelunterricht bekommt aber die wollte das dann nicht.

d: Ich hatte mal ein blindes Kind der konnte schemenhaft gucken, der war dann bei mir auch als 7 Monats Baby bei mir und der hat später gelernt und das war auch toll, der konnte unglaublich gut singen, hat die Sachen gut übernommen, das fahre ich enorm.

K: Wenn das Ziel von Bildung Bildung für alle ist und Inklusion der Vielfalt ist, kann Musik ein Mittel zur Förderung der sozialen Integration Inklusion im Rahmen der Ausbildung von Kindern sein? Unser Ziel in der Bildung ist Bildung für alle, das bedeutet, dass wir inklusiv sein müssen und vielfältig, ist dann Musik ein Mittel zur Förderung der sozialen Integration im Rahmen der arbeit mit Kindern?

a: Auf jeden Fall, dadurch dass die Sprache oder auch die deutsche Sprache nicht im Vordergrund stehen muss und dann über Rhythmen und Melodien und die Instrumente kann man natürlich auch hören oder springen, mir fällt gerade das Wort nicht ein.

K: Ist das auch eure Erfahrung mit multikulturellen Familien oder mit Vielfalt?

c: Unbedingt. Man kriegt ja auch immer ein Feedback von den LehrerInnen wenn man das jetzt in der Schule macht, und Kindergarten denke ich wäre das genauso, dass sie das Kind von einer ganz anderen Seite erleben das auch als ganz spannend und positiv empfinden weil es möglicherweise in einem anderen Bereich eben Spracherwerb noch nicht soweit ist aber eben bei den musikalischen Aktionen dann in ganz anderer Weise hervortritt unbedingt etwas was man auch gemeinsam tun kann.

b: Dann auch dieser musikalische Reiz wirkt. Ich habe ein Kind das ist gerade zwei, ja ist gerade zwei und aus dem Iran. Die Eltern sprechen persisch und wenn ich aber die Musik anmache steht Goran in der Mitte und wippt der lacht mich an wenn ich die Gitarre rum gebe dann spielt er und hat Freudenkulleraugen, der guckt mich an, das ist enorm, da ist es wieder grenzüberschreitend positiv, meine ich also Grenzen überwinden eigentlich.

K: Jetzt kommt meine letzte Frage was ist mit der Berufsausbildung von Erziehern und Erzieherinnen für Kinder, wie würden Sie diese bewerten? Wenn Musik eine Möglichkeit in der Entwicklung in der von Kindern unter fünf Jahren ist wie ist dann unsere professionelle Entwicklung?

a: Ich habe jetzt keine Erzieherin Ausbildung. Ich habe Musik an der Musikhochschule studiert. Es gibt Erzieherinnen die sind ausgebildet für den Kindergarten.

K:ich meine allgemein wie professionellen die mit Kindern unter fünf Jahren arbeiten..

b: Ich habe mehrere Sachen studiert, ich habe ursprünglich Grundschullehramt mit Musik studiert. Dann habe ich an der Hochschule allgemeine Musikerziehung studiert und Instrumentalpädagogik. Ich fand jetzt Lehramtsstudium, Grundschullehramt Studium wo es ja auch im Dienst um die Ausbildung von Grundschulkindern geht, bin ich nicht gut ausgebildet worden. Ich bin wissenschaftlich ausgebildet worden, es gab auch Praktika, ich habe auch eine sehr gute Praktika gehabt, aber insgesamt wie ich da ausgebildet worden bin, das war unendlich schlecht sag ich jetzt mal so, und im Refrendariat, ich bin auch kurze Zeit im Referendariat gewesen, da hatte ich eine relativ fähige Musik Fachleiterin. Da habe ich ein paar gute Inputs gekriegt aber das Lehramtsstudium im Bereich Förderung von Kindern sehr wissenschaftlich und theoretisch, keine Praxishilfen, nichts. Schlecht.

c: Das hört man gerne 20 Jahre später (alle lachen).

a: Ich arbeite auch in zwei Kindergärten und mach da musikalische Früherziehung. Da habe ich auch die Rückmeldung von den Erzieherinnen und Erziehern dass sie da relativ wenig in der Ausbildung gemacht haben, bzw, dass das auch weniger geworden ist und dass deshalb dann auch Anfragen kommen an Fachkräfte die sagen dann "wir würden das gerne machen aber wir können es nicht", wie finden es aber wichtig und deswegen das ist ja dann auch schon gut.

c: Mir tut das schon auch immer weh wenn ich sehe wie das in unserer Gesellschaft bewertet wird wenn man die Oberstufenschüler unterrichtet. Also allein vom Ausbildungs Länge und von dem was man hinterher verdient, verdienen die die in dem Vorschulbereich tätig sind am wenigsten. Dann kommt oben Schule und dann kommt weiterführende Schule wieder ein bisschen mehr Geld, und dann in der Oberstufe die die Sek 2 gemacht haben dann noch ein bisschen mehr Geld. Ich finde das zeigt schon wie das nicht wertgeschätzt wird wie wichtig das ist im Vorschulalter Kinder wirklich da lernen die am meisten da könnte man am meisten Einfluss nehmen auf eine positive Entwicklung.

b: Und das wird am wenigsten wertgeschätzt. So empfinde ich das obwohl es da ja immer mehr Studien gibt, das weiß ja jeder, das verstehe ich auch nicht.

c: Ich auch nicht. Keine Ahnung warum es so ist, aber ich bewundere letztendlich die Erzieherinnen enorm. Das sind ja meistens Frauen, das kommt noch hinzu weil die das ja trotzdem oft so toll schaffen mit diesen Kindern umzugehen. Das ist jetzt unabhängig von Musik, würden wir da jetzt erkennen dass wir eine größere Vorbildung haben, aber die schaffen schon tolle Sachen. Kann ich nur den Hut immerzu, aber wie gesagt, in unserer Gesellschaft ist das nicht, es ist genau falschrum.

d: Also ich weiß jetzt nicht woher ich das habe ob ich das von einer Schülerin habe, einer Mutter hab, oder ob mir das jemand mal erzählt hat, der auch mal eine Erzieherinnenausbildung gemacht hat: das häufig Erzieher im Kindergarten zu tief mit den Kindern singen und dass das ganz negative Auswirkungen auf die Stimme Entwicklung unter Umständen haben kann oder mit Playbacks arbeiten die auch zu tief sind, das ist schlecht für die Kinder und auch für die Erzieher.

K: Das ist schlecht für die Kinder und auch für die Erzieher...

a: Ich singe extra hoch.

c: Das war schon immer so und jeder weiß es und das ändert sich nicht, das ist unglaublich.

b: Mir fällt da gerade was ein zu.. weiß ich nicht, ich bin nicht sicher ob es hundertprozentig stimmt. Wir haben im Lehramtsstudium und auch mal so Lehrpläne angeguckt, unterschiedlichster Art alte Lehrpläne, neue Lehrpläne. Da stand im Grundschullehrplan, auch schon mal so ein Tön Raum in dem gesungen werden sollte. Ich meine sogar zu früheren Zeiten 60er, 70er Jahre wäre dieser Tön Raum für gewesen als heute. Ich meine da scheint sich etwas verändert zu haben, vielleicht auch durch Eltern aus, Erzieherinnen im Kindergarten die zu tief singen. Ich weiß es jetzt nicht, ist eine Vermutung.

K: Sind wir allgemein für Inklusion vorbereitet? Könnte Musik da eine wichtige Rolle spielen? Wie sieht jetzt die neue Ausbildung aus und wie war das früher? hat sich das in Deutschland geändert, sieht das besser aus?

c: Das ist so derartig in der Diskussion im Moment und was ich mitkriege bei Lehrern, ich weiß nicht wie das da jetzt hier im Moment ist, dass sie sich total überfordert fühlen durch die Situation. Was überhaupt nicht infrage steht ist dass Man allen Menschen die Chance geben will, auf gemeinsames Miteinander kriegt man das hin und was braucht dafür so fühlen sich glaube ich sehr viele allein gelassen. Das hat gar nichts damit zu tun welche Einstellung sie eigentlich dazu haben. Ich glaube die meisten würden immer sagen ja, dass das ist richtig und wichtig und Musik kann helfen, was muss ich noch tun und wer braucht noch zusätzlich als Unterstützung und welche äußeren Bedingungen brauche ich dafür damit das genauso ist das Musik helfen kann bei der Entwicklung.

b: Da gebe ich dir komplett recht, das steht in der Diskussion. Das wird besprochen auch in der Politik und den verschiedenen Gremien. Also ich glaube da muss sich ganz ganz viel verändern, also auch im Schulsystem. Diese großen Klassen, 25 Kinder und eine überforderte Lehrerin oder Lehrer.

a: Das kann's nicht sein... Und die Kindergartengruppen sind ähnlich groß.
(zustimmendes Gemurmel)

K: Vielen lieben Dank!!

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K. Warum ist Musik wichtig in eurem täglichen Leben? Ist es wichtig für euch oder nicht?

a. Für mich ist es sehr wichtig und ich bin auch selber Musikerin, ich mache jeden tag Musik und schaue natürlich auch immer, dass ich mit meinen Kindern viel singe und Musik mache.

b. Also für mich ist es genau umgekehrt, Musik ist für mich gar nicht wichtig. Ich könnte monatelang ohne Musik..

K. War das immer so?

b: Ne, aber seit den letzten 20 Jahren. Wenn ich Radio höre, mache ich immer die Dokumentar-Sender an.

c. Also Radio hören muss ich auch nur zu bestimmten Themen oder Musik CDs reinlegen, die laufen auch nicht den ganzen Tag. Musik ist für uns auch wichtig, als Kind habe ich auch schon Musikinstrumente gespielt und mit meinen Kindern singe ich und die klimpern halt auf dem Klavier oder jetzt kratzen die auf der Geige. Die machen das auch so gerne, die sind so glücklich dabei und für uns ist es auch wichtig.

d. Für uns ist das sehr wichtig, aber diese Dame (zeigt die Tochter) kann auch nicht ohne leben, wir hören Musik in verschiedenen Sprachen in unserer Familie und wir haben das Radio ständig eingeschaltet, das deutsche, aber für mich ist es mehr Lärm (lacht) und die Kinder spielen auch zu Hause oft mit ihren Musikspielzeugen, ich wünschte, sie könnten von Anfang an etwas spielen und sie Schritt für Schritt mit diesem und jenem führen, aber es ist zu viel für die Eltern. Ich erwarte, dass sie leiser sind.

K. Sind wir Menschen musikalisch von Natur aus?

d. Für mich ist es wichtig, dass Musik die richtige ist, die richtige Musik nach einer langen Zeit des anstrengenden Lebens, es kann eine Erleichterung sein und ich fühle mich wie ich kann wieder leben, weiter leben ..

K. Warum denkt ihr, dass wir als Menschen musikalisch sind?

a. Ich glaube nicht, dass alle musikalisch sind, also mein Mann zum Beispiel, der hat damit nicht so viel mit am Hut, also ich glaube das sind einfach die Vorlieben, also meine Eltern sind auch musikalisch und auch wie man die Kinder fördert oder wie man selber gefördert ist. Ich glaube nicht dass jeder Mensch musikalisch ist.

b. Ich denke schon, ich denke das ist tatsächlich eine Frage der Prägung. Wenn man von Anfang an viel Musik macht, Musik hört und vorgemacht bekommt. Ich glaube dann hat jeder die Möglichkeit musikalisch zu sein. Natürlich gibt's dann noch mal extreme und Talente. Das ist klar, aber ich glaub schon, dass jeder der rangeführt wird von klein auf halt. Ich glaube es ist wichtig von klein auf..

K. Talente brauchen auch Förderung..?

b. Genau

a. Ja ja, das kommt ja auch nicht von alleine

b. ich kenne auch Kinder die sagen nö, da möchte ich nicht hin, das ist mir zu langweilig oder ich habe Lust auf den Zoo oder ich will nicht. Vielleicht sind die trotzdem musikalisch, wollen aber nicht.

a. Also in den ersten 5-6 Jahren ist es die Aufgabe der Eltern, wir schubsen die ja immer in eine Richtung, ob mein Kind jetzt zum Fußball geht oder zur Musik, entscheiden wir. Also ich weiß es nicht, ich habe da auch keine wissenschaftlicher Ahnung. Aber das ist meine Erfahrung, ich stell es mir so vor, dass es jeder machen kann.

K. Wie ist das für die anderen?

e. Also ich denke dass es in uns steckt, es ist ein Gefühlsausdruck den man sprachlich oder verbal nicht ersetzen kann. Also Musikgefühle haben wir alle. Wir drücken halt unsere Gefühle aus mit Musik. Deshalb glaube ich schon, dass das in jedem Menschen steckt. Also jetzt auch in anderen Ausdrucksformen, der eine hat Vorlieben für diese Ausdrucksform, der andere für andere.

K. Denkt ihr, dass die musikalische Erfahrung für Kinder und für Erwachsene eine unterschiedliche Erfahrung ist? Wie die das erleben..

b. Ja ich glaube schon, also die Kinder sind mit dem ganzen Körper dabei mit allem drum und dran, wie das so aus sich heraus kommt. Wenn man uns jetzt sagen würde, spring mal so im Raum rum, das würden wir nicht tun. Also die wenigsten würden das tun, weil sie Angst haben. Wir überlegen dann immer, wie wirke ich auf die anderen und die Kinder sind dann einfach. Die hören dann Musik und fangen an zu hoppsen und zu springen und fühlen sich frei.

d. Unsere Kinder waren schon früh von der Musik begeistert, sie beginnen immer mit dem Tanzen, aber für Erwachsene sind sie eher wie die Melodien, sie haben dieses Ding mit der Melodie, während Kinder sich nicht nur mit der Melodie beschäftigen, sie folgen der Melodie, sondern sie konzentrieren sich nicht nur auf die Melodie, sie konzentrieren sich auf den Kontext, sie singen manchmal zu viel.

K: Welche Rolle spielt Musik bei der Entwicklung von Kindern unter fünf Jahren?

b: Eine sehr wichtige Rolle!

K: Warum?

b: Weil Kinder mit Musik Glück und Bewegung assoziieren und sich bei Musik wohlfühlen, selber gerne singen, sich kreativ entfalten und ich denke, dass es einfach gut für die komplette Entwicklung des Kindes ist!

K: Und warum haben wir als Menschen in unserer Evolution Musik entwickelt?

b: Wahrscheinlich aus ähnlichen Gründen, weil man einfach, ich weiß nicht, wahrscheinlich wird dann irgendwann mal der erste Mensch irgendwo drauf geklopft haben und gehört haben, O.k. hier entstehen Töne die mir vielleicht gefallen und andere Töne, oder vielleicht wurde auch zuerst gesungen, da haben Leute Erfahrungen mit ihren Stimmen gemacht. Ich denke als Zeichen von, auch glücklich und kreativ sein!

K: Ist Musik ein Teil der Mutter-Kind Interaktion oder Papa-Kind Interaktion?

a: Ich weiß nicht, ob ich das direkt in einem Zusammenhang setzen würde... Nein! Ich glaube auch, wenn es tatsächlich Eltern sind, die total unmusikalisch sind und keinen Bezug zur Musik haben und weder Musik singen, noch hören oder spielen, wobei ich mir gar nicht vorstellen kann, dass jemand gar keine Musik hört. Aber ich glaube, dass Kinder sich da selber ganz anders entwickeln können! Klar, natürlich sind Kinder davon geprägt was die Eltern machen und wenn die Eltern viel Musik hören, viel tanzen, singen, selber Musik machen, dann wird ein Kind wahrscheinlich eher den Bezug dazu haben. Aber ich glaube nicht, dass ein Kind keinen Bezug zur Musik bekommt, nur weil die Eltern das nicht wollen oder da halt nicht diese Verbindung haben. Also es kann fördern, aber es ist nicht zwingend notwendig, dass ein Kind auch Interesse an Musik bekommt.

K: Spielt Musik eine Rolle zwischen Mutter und Baby?

c: Ich glaube schon. ich weiß nicht in wie weit, ich weiß auch nicht ob das irgendwie messbar ist oder so, aber ich glaube schon, ich selber hab das auch bei meinem Kind gemacht. Da hat man mal klassische Musik in der Nähe des Bauches einfach laufen lassen und hat sich dann eingebildet, das Kind hört jetzt klassische Musik. Also ich ging dann nicht soweit, dass ich sagte, das Kind wird jetzt gebildeter dadurch, als wenn es jetzt irgendwelche Clowns Musik gehört hätte. Aber ich glaube schon, dass die Schwingungen, die Wellen, das dann alles. Also ich glaube schon, dass das Kind das mitkriegt und ich glaube auch, dass es positiv ist!

K: Und als Baby?

c: Also nach der Geburt! Gleiches Prinzip! Wenn ich hingehe und spiele meinem Kind viel Musik vor und immer wieder andere und neue kreative Lieder, dann wird es vielleicht eher dazu einen Bezug haben und schneller vielleicht Spaß daran haben und selber gerne was machen und Musik hören, als wenn ich es nicht mache, wobei das aber auch keine Garantie ist.

K: Welche Rolle spielt Musik für euch in der Kultur oder in der Familie und allgemein die Gesellschaft?

b: Eine sehr große Rolle! Musik verbindet, Musik verbindet Kulturen, durch Musik stellt man sich vielleicht auch gar nicht fragen über andere Kulturen, sprich wenn ich jetzt

Berichte über andere Kulturen lese oder höre, die nichts mit Musik zu tun haben, dann bilde ich mir vielleicht auch eine Meinung von diesen Kulturen oder meine dann, etwas darüber zu wissen. Wenn ich aber Lieder aus gewissen Kulturbereichen höre, denke ich da eigentlich nicht so darüber nach, ich genieße einfach diese Musik... Sie gefällt mir oder gefällt mir nicht, auf jeden Fall nehme ich was daraus mit, da es sehr wahrscheinlich andere Musik ist. Ich sag mal auf jedem Kontinent oder auch in jedem Land haben wir unterschiedliche Instrumente die bevorzugt werden, oder auch gespielt werden oder auch Gesangsarten, sag ich jetzt mal und ich glaube, dass das verbindet, dass das nichts mit Ängsten und Sorgen zu tun hat, sondern eine positive Verbindung zwischen Kulturen sein kann oder ist.

K: Was wissen Sie über die Musik, als Methode für die Rehabilitation z.B. Arbeit mit Kindern mit Behinderung?

b: Nicht sehr viel wenn ich ganz ehrlich sein soll. Ich kann mir vorstellen, dass das den Kindern das Ganze ein bisschen vereinfacht, dass man über die Musik Kindern mit Behinderungen oder so vielleicht eher erreicht oder auf eine andere Art und Weise erreicht oder Kinder durch das hören und machen von Musik, sich vielleicht auch besser entwickeln und entfalten. Aber genaue Erfahrungen hab ich da nicht mit.

K: Wenn das Ziel für unsere Gesellschaft Bildung für alle ist, kann es dann sein, dass Musik ein Mittel zur Erreichung dieses Ziels im Sinne der Sozialintegration sein kann?

d: Ja auf jeden Fall. Ganz bestimmt sogar. Musik durchbricht Grenzen die man vielleicht selber noch im Kopf hat und durch... dass ich gerade schon gesagt hatte... Musik verbindet, Musik bringt Leute zusammen und wenn Leute miteinander Musik machen oder Musik hören oder über die Musik in Kontakt kommen, werden viele andere Dinge erst mal ausgeblendet die zu kritischen Fragen führen. Oder Vorurteile die man gegenüber gewissen Nationalitäten/Kulturen oder sonstiges hat. Ich glaube, dass durch die Musik ein Kontakt entstehen kann, der das ganze Problem loser macht und dass man aufeinander zugehen kann.

K: Und wie sieht für euch die Zukunft mit der Inklusion aus? muss sich z.B. die Ausbildung von Erziehern irgendwie verändern?

c: Das ist ein sehr schwieriges Thema. Einerseits ist Inklusion eine sehr gute Sache, weil natürlich niemand ausgegrenzt werden soll und alle in einem sozialen System zueinander gehören und alle miteinander leben und auch miteinander lernen sollten. Allerdings kann ich mir auch vorstellen, dass es nicht für alle Beteiligten immer positiv ist, dass es vielleicht auch von jedem Individuum abhängig ist. Ich kann mir genauso gut vorstellen, dass es für manche auch sinnvoller ist, in separaten Förderklassen zu sein, wo man dann vielleicht auch mit gleichgesinnten ist. Ja wie gesagt beides hat seine Vorteile, aber ich glaube das die Inklusion in den Klassen selber vielleicht der sozial bessere Weg ist.

d: Aber dafür muss auch natürlich die gesamte Organisation dazu passen. Es ist ja so, dass wir hier eigentlich über Jahrzehnte hinweg, würde ich jetzt glaube ich sagen, ein duales System hatten, mit Förderschule und mit nicht Förderschulen, wo also keine Menschen mit Behinderungen drauf waren und das ganze wird jetzt in den letzten Jahren vermischt, wo sicherlich auch sehr gute Ideen und Ansätze dabei sind, aber die Umsetzung ist, glaube

ich, eher momentan kontraproduktiv, weil einfach die Möglichkeiten nicht da sind. Im Bildungssystem bzw. wenn man da jetzt etwas verändern sollte in diese Richtung so, dass wir jetzt von einem dualem System weggehen sollten in ein System der Inklusion, dann muss das auch organisiert passieren. Man kann das nicht einfach so von einer Idee her, von heute auf morgen umwerfen und sagen, so jetzt machen wir das so und so. Dazu müssen Räume vorhanden sein, es müssen Betreuer vorhanden sein zu den Lehrern, es müssen Spezial ausgebildete Lehrer da sein, es muss halt ordentlich vorbereitet und geplant werden. Ich verstehe auch gar nicht, warum wir, gerade in Deutschland, wo wir für alles Planungen, Briefungen und bürokratische Durchläufe haben, warum die bei so einem wichtigen Thema Schlag auf Schlag schnelle Tatsachen oder Fakten geschaffen haben. Aktuell ist der Stand, glaube ich sehr schwierig und unbefriedigend, weil momentan alle verlieren... Lehrer, Schüler ohne Behinderung und Schüler mit Behinderung, weil einfach alles aufeinander kommt und sich gegenseitig eher blockiert als fördert.

K: Wäre eine Möglichkeit, dass die Erzieher, z.B. die in Inklusion mit Kindern unter 5 arbeiten, dass sie eine bessere musikalische Ausbildung hätten? Würde das helfen?

c: Das könnte ich mir gut vorstellen. Ich kann's nicht genau sagen. Man kann, da weiß ich jetzt auch nicht ob's da schon Forschungen gibt und ob man das schon in irgendeiner Form bestätigen könnte, oder ob man das beweisen kann. Aber ich kann es mir sehr gut vorstellen, weil man über diese Musik wiederum aber einen anderen Weg, einen Zugang zu den Kindern bekommt. Ja, ich glaube, dass es sehr förderlich sein könnte.

K: Vielen Dank.

S11	Focus Group Germany ONG ECEC Practitioners
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K: Sind wir als Menschen musikalisch von Natur aus?

a: Also ich weiß es natürlich nicht, aber ich stelle immer wieder fest, dass Kinder, auch ganz kleine Kinder, auf Musik ansprechen. Sie bewegen sich automatisch zur Musik, während wir Erwachsenen oft irgendwann, eventuell zurückhaltender werden, gerade hier in Deutschland. Auch für Inklusionskinder ist Musik immer total klasse. Das habe ich auch festgestellt.

K: Wie ist Musik wichtig in unserem Alltag als Erwachsener?

b: Ich finde Musik wichtig, weil sie gute Laune macht. Man ist fröhlich und Musik verbindet Menschen. Man kann sich über Musik unterhalten. Sie fördert die Kommunikation.

c: Die Bewegung des Körpers ist wichtig.

K: Welche Funktion hat Musik in unserem Leben?

d: Abhängig von der emotionalen Situation hat Musik verschiedene Funktionen. Es gibt Musik, die einen herunterzieht, es gibt Musik, bei der man kräftig wird, es gibt Musik, bei der man beflügelt wird und es gibt Musik, bei der man einfach fröhlich ist. Ich kann nicht

immer jede Art von Musik hören. Wenn ich zum Beispiel Helene Fischer höre, könnte ich ein Schießgewehr nehmen. Ich mag die Frau zwar, aber ihre Musik nicht.

e: Man kann mit Musik Gefühle ausdrücken und Stimmungen verstärken und verändern.

a: Auch Personen mit Demenz reagieren stark auf Musik, insbesondere auf Musik aus ihrer Kindheit oder Jugendzeit. Man kann diese Menschen so wieder in die Zeit zurückbringen, an die sie sich gut erinnern können. Die Musik verursacht gute Gefühle und Freude

b: Musik weckt allgemein positive und negative Erinnerungen

c: Ich denke, dass Kinder Musik lieben und sich danach bewegen, weil im Mutterleib schon Musik gehört wurde und so diese Vorliebe von der Mutter ans Kind weitergegeben wurde.

b: Ich habe einen Artikel gelesen, dass, wenn man ab der 20. Schwangerschaftswoche eine Spieluhr regelmäßig auf den Bauch der Mutter legt, sich das Baby nach der Geburt zum Klang derselben Spieluhr relativ schnell beruhigt. So kann sich das Kind an den Klang gewöhnen und fühlt sich dann nämlich wieder so wohl, wie im Mutterleib.

K: Welche Rolle hat Musik in der Evolution des Menschen gespielt?

c: Musik hat in der Evolution des Menschen eine große Rolle gespielt, weil sie alle Menschen verbindet.

b: Musik hat als Sprache eine große Rolle gespielt, denn Sprache ist, genau wie Musik, fließend – es gibt Höhen und Tiefen.

a: Trommeln wurde als Sprache benutzt, um von einem Dorf zum nächsten zu kommunizieren.

b: Vielleicht hat sich ja wirklich so die Sprache entwickelt.

e: Sprache bildet Gemeinschaft. Zusammen können Dinge gemeinsam gestaltet und zusammengefasst werden. Eventuelle besteht auch eine Verbindung zur Religion. Vielleicht haben die Menschen damals festgestellt, dass Musik ein sehr starkes Mittel ist, um Menschen zusammenzubringen. Das ist heute noch immer so.

d: In unserer Schule gibt es das sogenannte „Frühlingssingen“: Es wird für 3 Wochen laut gesungen: Hoch, tief, intensiv. Ich bekomme dann immer eine Gänsehaut und Tränen in den Augen, weil es mich so rührt. Das Gleiche passiert mir auch zu Weihnachten. Diese Stimmung, wenn viele Menschen zusammen singen, ist wahnsinnig. Das Singen macht frei, und ist für die Psyche und die Emotionen positiv.

c: Man kann beim Singen die Gefühle rauslassen.

a: Musik ist im Grunde genommen Teil eines jeden Fests

e: Das Singen aktiviert beide Gehirnhälften. Durch diese vielen Anregungen werden auch andere Gehirnregionen gestärkt.

a: Man sagt, dass die Musik und die Mathematik zusammenhängen. In diesem Rahmen soll Musik sehr förderlich sein.

K: Welche Rolle spielt die Musik in der Entwicklung von Kindern unter 6 Jahren?

b: In der Musiktherapie. Bei Integrationskindern. Musik wird zur Entspannung eingesetzt, besonders bei Kindern mit Behinderung. Bei unseren Kindern ist die Musik auch sehr wichtig, auch wegen der Bewegung.

d: Die Entwicklung der Sprache wird durch Musik gefördert. Durch das Singen wird die Mundmotorik mehr angesprochen, als wenn nur von Lippen abgelesen wird. Das Singen berührt die Kinder emotional und die Kinder singen automatisch mit.

e: Das Singen berührt tiefe Schichten in unserer Entwicklungsgeschichte: Das Singen und das Beruhigen ist so abgespeichert, dass es die Menschen berührt.

a: Das Singen wird zum Beruhigen von Kindern benutzt, damit sie einschlafen.

d: Die Gesundheit der Menschen wird durch Musik beeinflusst: Es gibt Klangschalen und Gongs. Die Schwingungen werden wie eine Massage eingesetzt.

K: Ist Musik ein Teil der Mutter-Kind-Interaktion?

b: Ja, denn das Kind hört schon im Mutterleib. Es prägt sich die Stimme der Mutter mit ihrer Melodie ein.

a: Die Wissenschaft geht aber mittlerweile davon ab: Die Kinder sollen die Geräusche nur ganz dünn wahrnehmen. Der Geruch der Mutter soll eine wesentliche stärkere Auswirkung auf die Mutter-Kind-Bindung haben. Früher wurde angenommen, dass die Ungeborenen Vieles wahrnehmen. Heute ist die Wissenschaft davon abgegangen.

K: Inwiefern ist die Musik für die Mutter-Kind-Beziehung wichtig, sobald das Kind geboren wird?

e: Musik ist Zuwendung. Wenn die Mutter das Kind im Arm hält und etwas singt, verstärkt dies den Effekt auf die Mutter-Kind-Beziehung.

d: Wenn eine Mutter für ihr Kind singt, ist es neutral.

c: Mütter haben schon immer für ihre Kinder in unterschiedlichsten Lagen gesungen. Um es zu beruhigen, im Krankheitsfall, wenn sie fröhlich ist... So kenne ich es.

a: Ja, es gibt ja auch Lieder für den Fall, dass ein Kind sich wehgetan hat. Statt Kühlkissen wir dann gesungen.

K: Welche Rolle spielt Musik in der Kultur, in der Familie, in der Gesellschaft?

c: In der Kultur spielt Musik eine starke Rolle. Jede Kultur hat ihre eigene Rhythmik und Lebensauffassung und stellt dies in ihrer Musik dar.

b: Jedes Land hat seine eigene Nationalhymne. Wenn Nationen gegeneinander antreten, zum Beispiel in sportlichen Wettkämpfen, stellt sich jedes Land mit der Nationalhymne vor. Die Nationalhymne spiegelt die Identität des Landes wider.

a: In Deutschland war aufgrund der Geschichte die Nationalhymne verpönt. Ich fand es bis vor kurzem immer sehr komisch, wenn die deutsche Nationalhymne gespielt wurde. Erst durch die Weltmeisterschaft hat sich dies verändert.

d: Ich finde, dass sich dies nicht nur durch die Weltmeisterschaft, sondern auch durch den Mauerfall verändert hat.

e: Aber du meinst die Nationalhymne, das kann ich schon nachvollziehen.

a: Ja, aber diese Fahnen und Ähnliches war in Deutschland komplizierte als für andere Länder.

c: Ich finde unsere Hymne sehr schwer und trocken. Es gibt Länder, in denen die Nationalhymne lustiger und fröhlicher rüberkommt. Die deutsche Nationalhymne finde ich sehr ernst.

b: Die südamerikanischen Hymnen finde ich immer fröhlicher, lustiger und leichter.

c: Deren Lebensstil wird natürlich auch in deren Musik und Rhythmen reflektiert.

a: Dort scheint mehr die Sonne. Sonne macht viel aus, auf alle Fälle.

K: Was wissen Sie über Musik als Methode der Rehabilitation?

b: Ich weiß, dass durch Musik Kinder sich öffnen. Ich denke immer an die Integrationskinder, weil Musik eine Methode ist, um diese Kinder zu erreichen und Ihnen Werte zu vermitteln.

c: Ja, aber auch körperlich hilft Musik sicher, um Muskeln zu trainieren, oder um sich zu entspannen.

a: Ich finde auch, dass Musik sehr gut zur Entspannung und Beruhigung von Kinder genutzt werden kann. Des Weiteren weiß ich, dass Kinder mit Musik aus sich herauskommen, fröhlich werden und man kann wirklich bestimmte Muskelpartien ansprechen.

c: Musik wird ja auch bei Komapatienten eingesetzt. Die Lieblingsmusik wird vorgespielt, da diese im Unterbewusstsein des Patienten ankommen soll und Emotionen freisetzen soll.

e: Mit Musik soll ja auch das Erlebte fokussiert werden. Eine Musiktherapeutin hat mit einer ganz hohen Stimme und Glöckchen einem Kind eine kleine Melodie vorgesungen. Daraufhin war das Kind, welches vorher abwesend wirkte, sehr fokussiert. Das war unglaublich. Das ist halt mit Musik möglich.

K: Wenn das Ziel der Bildung für alle und Inklusion der Vielfalt ist, kann Musik ein Mittel zur Förderung der sozialen Integration Rahmen der Ausbildung von Kindern sein? Könnte Musik eine Möglichkeit dieser Inklusionsperspektive sein?

b: Ja. Das haben wir ja gerade mit unser Kiko. Wir haben einen Morgenkreis, an dem alle Kinder, Erzieher und Eltern im Haus teilnehmen. Das ist unsere Inklusion. Egal, ob jemand gute oder schlechte Laune hat – alle werden mitgerissen.

d: Wir sind dort ja auch international, da wir Kinder aus verschiedenen Ländern dabeihaben.

K: Wie sieht es bezüglich interkulturellen Familien und Kindern aus? Wie ist das zum Beispiel in einer Kindertagesstätte mit Musik möglich?

c: Ich weiß zum Beispiel nur von Roxana, dass sie zur Weihnachtszeit die Lieder auf Spanisch, also aus ihrem Heimatland Peru, gesungen hat. Sie spricht ja Spanisch. Wir haben dann mit den anderen Kindern auch versucht, auf Spanisch mitzusingen. Also, wenn es geht, kann man das vielleicht rüberbringen. Es gibt natürlich auch türkische Kinder hier. Da ist es ja auch Ritual, dass sie singen. Die Frage ist nur, wie geht man damit um? Bringt man es ein? Das muss man dann sehen. Ich kann jetzt nur von unserer Gruppe sagen, dass Roxana ein Beispiel war, dass sie mit uns gesungen hat.

a: Genau. Wenn man schon Projekte aus aller Welt macht, dann natürlich Musik, aber man sollte man auch andere Dinge machen: Bilderbücher, besondere Spiele, Singspiele, Essen. Was essen die Kinder? Dass das entsprechend gekocht wird.

K: Wie ist dann die Berufsausbildung von Erziehern in Deutschland in diesem Sinne, also für Inklusion und musikalische Fähigkeiten zu haben? Wie würden Sie das bewerten? Was sind Ihre Erfahrungen?

a: Heutzutage weiß es nicht. Damals, als ich meine Ausbildung gemacht habe, musste man mindestens ein Instrument spielen, damit man sich Lieder selbst aneignen konnte. Zum Beispiel Blockflöte. Man sollte sich zumindest ein Lied aneignen können.

b: Ich bin ja die jüngste hier und bei mir war es keine Voraussetzung, dass ich ein Instrument spiele. Es ging vielmehr darum, wie ich Menschen mit Musik berühre. Wir haben viel Theater gespielt und es ging darum, sich in verschiedene Rollen zu versetzen und diese rüberbringen zu können. Es gab aber auch Fortbildungen dazu, die man machen konnte. Das Thema wurde also nicht direkt behandelt, aber immer nebenbei.

K: Gibt es in Deutschland ein Gesetz, dass Kinder in Kita Musik machen müssen? Wird es kontrolliert?

a: Es wird nicht kontrolliert, aber in der Bildungsvereinbarung ist vorgesehen, dass Kinder musizieren. Ich kenne keine Kita, die keine Musik macht.

d: Ich weiß nur, dass es in Bochum nicht gern gesehen war, dass eine Kita eine eigene Musiklehrerin hat. Es gibt nämlich Musikschulen, die den Musikunterricht selbst fördern wollen, anstelle der Kitas. Das war verpöht.

b: Wir haben ja auch eine Musiklehrerin. Den Eltern ist freigestellt, ob sie ihre Kinder zum Musikunterricht schicken. Es kommt extra dafür eine Frau, die mit den Kindern Musik macht. Sie macht auch Bewegungsspiele dazu.

K: Was fehlt in der Berufsausbildung der Erzieher? Was würden Sie vorschlagen, damit sie inklusiver wird?

a: Ich weiß ja nur, wie es früher war. Ich glaube, dass es wichtig ist, dass das traditionelle Kinderliedgut in der Ausbildung weitergegeben wird. Viele kennen gar nicht mehr unsere alten deutschen Kinderlieder, sondern nur noch die neuen, modernen Lieder. Ich finde, es muss beides vorhanden sein. Weil zu Hause in den Familien oft auch nicht mehr viel gesungen wird, find ich, sollte es die Aufgabe der Kitas sein, diese Lieder den Kindern beizubringen. Dies fehlt den jungen Kräften zum Teil. Weil sie es vielleicht zu Hause nicht gelernt haben und in der Schule auch nicht.

b: Ich sehe das Problem, dass man als Erzieher ausgebildet wird und dann im Heim, in einer Kita oder in einer OGS arbeiten kann. Die Ausbildung war nie sehr spezifisch. Was ganz viel gefördert wurde, war die Heimarbeit, gerade auch mit behinderten Menschen. Andere wiederum, die sich auch zur Erzieherin ausbilden gelassen, haben hatten zum Beispiel die Kita als Schwerpunkt. Es kommt halt auf den Lehrer drauf an.

d: Ich glaube aber, dass es nicht nur der Lehrer ist, sondern die Schule. Zum Beispiel die evangelische Schule hier in Witten, wo die Mädels herkommen, unsere Praktikanten. Die haben verschiedene Schwerpunkte. Sie dürfen sich den Schwerpunkt aussuchen. Alle haben Musik, aber jeweils einen Schwerpunkt. Mal Deutsch, mal Sport, und auch Musik. Und darin werden sie noch einmal intensiv gestärkt und gemacht und dann müssen sie ganz viel auch machen. Es gibt aber auch Schulen, da ist es nicht so intensiv. Da gibt es andere Schwerpunkte.

a: Es gibt ja in Dortmund auch eine Musik-Kita, die als Schwerpunkt Musik hat.

b: Ich meinte, dass man nicht immer in der Ausbildung den Freiraum hat, sich den gewünschten Schwerpunkt auszubilden. Manchmal ist es einfach gar nicht machbar.

K: Vielen Dank!!

S12	Focus Group Germany ONG ECEC Parents
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K: Sind wir Menschen musikalisch von Natur aus?

a: Rhythmus oder nicht. Der Eine kann natürlich gut tanzen, der Andere schlecht. Aber was bedeutet jetzt irgendwie schlecht oder kein Rhythmusgefühl? Man bewegt sich halt. Und wer sagt jetzt was richtig oder falsch ist. Deswegen ist das glaube ich einfach trivial.

K: Okay.

b: Man merkt das ja schon bei den ganz Kleinen. Es geht ja gar nicht um komplizierte Melodien, sondern manchmal ist das Vogelzwitschern oder es ist irgendwas was Geräusche macht. Dann wird's wiederholt und wiederholt und wiederholt und wiederholt und man probiert es noch mal anders aus und experimentiert damit. Und ich glaube schon, dass das bei uns von vornherein Veranlagung ist. Es ist jetzt nicht so dass jeder sich hinsetzt und sofort ein Talent hätte Melodien zu spielen oder nachzuspielen, aber dieses Summen - ja auch die kleinen fangen ja schon an zu wackeln und irgendetwas nachzumachen und auf jeden Fall denke ich auch.

K: Noch jemand?

c: Also ich glaube schon, dass das auch ein bisschen mit der Natur oder mit dem Körper zu tun hat. Dass das irgendwie mit dem Herzen z.B. mit dem Rhythmus des Herzens das wenn du irgendwelche Geräusche findest die dann auch mit deinem Herz passen und mit irgendwelchen Tönen passen, dann findest du das irgendwie beruhigend oder von daher glaube ich dass es von Natur aus Musik gibt die passend zu den Menschen ist.

K: Und welche Funktion hat Musik in unserem Leben? In unserem Leben nicht nur von Kindern?

d: Es gibt ja viele verschiedene Sachen. Also um Gefühle auszudrücken, um Gefühle zu erleben, um glücklich zu sein.

e: Ich glaube Musik hat die Funktion Einen zu unterhalten, so, um Freude zu empfinden oder auch Trauer zu empfinden, um Gefühle zu teilen. Ja aber auch um Spaß zu haben. Also alles was dazu gehört.

a: Also, wenn man selbst Musik macht, auch zum Teil ein kreativer Ausdruck also was Gestalterisches einzubringen oder deine Kreativität darin umzusetzen.

K: Nutzt Ihr Musik in eurem Alltag auch?

a: Ständig.

K: Benutzt Musik in eurem Alltag?

b: Ständig. Also bei uns ist nicht nur irgendwie das Radio an, aber die haben ja auch so Klappergeräusche und so Musikeier und bei uns ist irgendwie, also die spielen wir nicht die ganze Zeit irgendwelche Musik CDs ab, aber auch im Radio gibt es Lieder die die Kinder lauter hören wollen und die sie nicht lauter hören wollen und die sie gar nicht mögen oder an manchen Tagen nicht mögen und an manchen Tagen kann man das Ganze auf dem ganzen Hinweg immer das gleiche Lied hören.

c: Oder auch jahreszeitlich so Weihnachtslieder. Werden auch gerne mal im Mai gesungen aber doch dann eher zu Weihnachten und gerne länger. Die Stimmung ist damit ganz stark verknüpft oder auch die Titellieder von Hörspielen. Also man kann das wenn man ein Stichwort gibt von einem Hörspiel dann wenn man Benjamin Blümchen sagt dann geht sofort los mit Töröh, und dann wird gesungen. Also wo man sieht, dass Geschichten und Musik stark miteinander verknüpft sind.

b: Auch mit Erinnerungen, ne?

a: Bei uns wird genau zu Hause Musik viel mit Tanzen verknüpft. Also man hört Musik um sich zu bewegen und zu tanzen, sich darzustellen genau aber auch zum Mitsingen oder so das ist bei uns auch immer. Da spielt Musik eine große Rolle.

c: Das stimmt meistens sitzen die nicht. Oder sitzen still und hören zu.

K: Und welche Rolle spielt Musik in der Entwicklung von Kindern unter 6 Jahren?

a: Musik ist einfach eine andere Dimension wo man noch einmal einen Zugang bekommt kriegt der nicht über das reine Denken oder ja über den Körper sondern irgendwie direkt auf die Emotionen.

b: Genau das sprachliche Verständnis ist gar nicht so wichtig auch wenn die unterschiedlich alt sind und von ihrer sprachlichen Entwicklung noch unterschiedlich sind. Man merkt halt wenn denen ein Lied gefällt, dann ist das egal. Dann sind die alle irgendwie am Ball.

c: Ich find auch, dass es gar nicht irgendwie um das Lied geht, sondern dass die Musik oft so eine Möglichkeit ist eine Information rüber zu kriegen oder eine Botschaft eine Kommunikationsform.

b: Also in diesen ganzen PEKiP Kursen, die man ja so mit den Kindern macht, also ich habe zwei gemacht – jeweils mit einem Kind. Was mir als Erstes aufgefallen ist, dass da viel gesungen wird. Also es wird auch gespielt und es wird auch so ein paar Informationen weitergegeben oder ausgetauscht, aber es ist wirklich ein reines Gesänge und Getanze. Man singt halt viel mit den Kindern halt und dann ist das ja auch eine Art Kommunikationsform mit dem die Kinder glaube ich auch am meisten anfangen können. Was irgendwie auch ein nettes Gefühl vermittelt und ja die haben wahrscheinlich noch einen ganz anderen Zugang, aber das ist mir tatsächlich aufgefallen dass was man ja so im Alltag nicht macht Singen und auf einmal als ich (Kinde) hatte... Ich habe noch nie so viel gesungen.

c: Es gibt auch ganz viele Möglichkeiten Rituale zu bilden, also ich habe bei Heinrich vom ersten Moment an sozusagen laLeLu eingepflegt. Da ist er drauf geprägt. Das ist sein Beruhigungslied, das funktioniert. Also das war noch nicht mal zweimal laLeLu gesungen, da war er eingeschlafen.

K: Und was macht Musik in der Mutter-Kind-Interaktion? Bei der Mutter-Kind-Interaktion... welche Rolle spielt da Musik?

e: Das hat Person 1 gerade schon gesagt z.B. beim Einschlafen, dass das beruhigend auf die Kinder wirkt - auch wenn Mutter und Vater singen.

K: Genau Vater-Kind-Interaktion auch.

e: Auf jeden Fall Beziehungsarbeit.

d: Ich glaube also ich glaube z.B. das bei Luis wenn im Moment die Situation ein bisschen problematisch ist, dass er ein bisschen quengelig ist oder so, da kann man mit Liedern versuchen „komm lass uns die Händewaschen“ singen oder etwas auf Spanisch oder Zähneputzen... Und das beruhigt ihn ein bisschen und dann sagt er „okay“. Das hat dann auch ein bisschen was mit Spielen zu tun und auch was mit Musik und da macht er dann auch mit. Wie gesagt, durch diese Interaktion wird durch Musik ein bisschen leichter gemacht. Also nicht „du musst das machen jetzt“ weil wir ins Bett gehen und ich muss bis drei zählen und dann bist du fertig das z.B. mit Luis funktioniert nicht

b: Ich finde auch erstaunlich das, ein Beispiel, wir haben hier ein Kind das auf einem anderen Kulturkreis kommt, aus dem japanisch geprägten und mit dem Kind habe ich relativ wenig zu tun aber in einer Situation wo ich das beruhigen möchte komme ich mit Musik an das Kind ran. Während ich das über Sprache nicht schaffen würde. Also das ist noch mal so ein emotionaler Kanal mit dem ich Kommunikation betreiben kann.

K: Und welche Rolle hat dann Musik gespielt in der Evolution des Menschen? War das auch früher so oder ist das nur jetzt so?

d: Ich glaube das hat eine richtige, also eine sehr wichtige Rolle gespielt. Also Kunst eigentlich nicht nur Musik sondern Kunst in generell. Also das man guckt was die anderen also z.b. die Neandertaler die haben das nicht geschafft Kunst zu verstehen. Also das zum Bild zu machen oder das war nur... Von daher glaube ich, dass das war so der Entscheidungsgrund was der Homosapiens. Also was die Evolution auch getriggert hat.

e: Wenn man sich auch Indianerstämme anguckt, die alten Kulturen. Die haben ja auch alle viel getanzt und Musik gemacht und sei es wie man das so klassisch sich vielleicht vorstellen kann ums Feuer rum getanzt sind oder so das ist halt was die Menschen so zusammenhält.

a: Und Rituale.

c: Und das die sich da in Trance tanzen, dass gehört dann schon zur Kultur dazu. Also das ist jetzt irgendwie lustig aber ich kenne auch keine kein Volk was nichts mit zum Musik zu tun hat. Das muss ja irgendwo herkommen und ja die ältesten Musikinstrumente kenne ich jetzt auch nicht aber irgendwo irgendwann muss das ja mal entstanden sein und so Laute - wie auch immer -Melodien denke haben auch früher eine Rolle gespielt.

a: Viele Lieder sind ja insgesamt auch sehr alt. Die Melodien die wiedergeben wurden vor vielen Generationen gesungen und da ist ja auch kaum was Neues eigentlich. So überliefert.

K: Das war genau meine nächste Frage. Welche Rolle spielt Musik in der Kultur, in der Familie und in der Gesellschaft?

d: Jetzt oder früher?

a: Also in meiner hat sie immer schon, also was heißt große Rolle gespielt, aber meine Oma hat schon immer sehr gerne gesungen. Die war auch Kindergärtnerin. Sie hat auch selber acht Kinder und die hat halt – daher kenne ich das halt auch so ein bisschen – immer gesungen und Fingerspiele gemacht. Meine Eltern haben kein Musikinstrument gespielt aber dafür die Kinder - außer meinem Bruder halt nicht - aber wir haben halt eins gelernt und es hat mir auch Spaß gemacht. In der Pubertät dann nicht mehr so, aber ich bin froh,

dass ich, ich kann Noten lesen und so und das ist halt schon – das hat mir schon viel gegeben. Ja also wir haben auch unterm Tannenbaum immer so Weihnachtslieder gesungen, also die klassischen Situation waren bei uns auch immer da. Jetzt so dass wir jetzt Hausmusik gemacht haben nicht so richtig. Das war vielleicht früher als wir kleiner waren, aber mir persönlich ist es halt auch wichtig. Ich würde auch gerne, dass meine Kinder wenigstens mal ein Musikinstrument halt ausprobieren, ob ihnen das halt gefällt um so ein Gefühl dafür zu bekommen Musik selber mal zu spielen. Aber so übers Radio oder sonst irgendwas hat doch jeder irgendwie Spaß da dran Musik halt.

b: Das ist bei uns aber auch ähnlich. Also auch Musikinstrumente von Möglichkeiten durch meinen Vater natürlich, dass der dann auch gesagt hat „okay, das finde ich ganz super“. Und dann erst Einzelunterricht und dann in der Pubertät versucht es zu retten mit irgendeiner Band. Ob man es dann irgendwie noch retten kann, dass man dann noch länger dabei bleibt und dann war's dann leider für mein Papa nicht so aber dem war das auch immer wichtig, dass bei uns, das man einfach Noten lesen kann und das man so ein bisschen was ausprobiert. Meine Schwester hat Querflöte ausprobiert. Das ist auch so irre nervig eigentlich aber.

c: Das ist ja ganz unterschiedlich. Also es gibt ja Musikinstrumente. Meine Mutter tanzt immer sehr gerne also die Familie meiner Mutter die ist eher sehr tanzlastig. Also wenn ich dann mal so ausdrücken darf. Die haben immer getanzt also in ihrer Freizeit irgendwo auch, da war tanzen auch sehr wichtig. Musik hat da keiner so gespielt sondern eher so gehört und sich dann bewegt und so gibt es da ganz verschiedene Zugänge auch. Aber es wurde halt eher immer so mit Spaß und Freude in Verbindung gebracht ja.

a: Also in der Familie meines Mannes ist Musik auch etabliert. Mein Mann ist Musiklehrer und sofort also beides dann auch in Verbindung und uns ist es für die Kinder auch total wichtig und ich selbst habe auch sozusagen eher es als Defizit empfunden es nicht gemacht zu haben also ich wollte immer ein Musikinstrument lernen... Es tut mir Leid... Und deshalb ist dieser Traum nie wahr geworden und das empfinde ich eher als Defizit und möchte halt gerne meinen Kindern den Zugang ermöglichen. Möglichst ohne sie zu zwingen.

K: Sehr gut. Ist Musik Teil ihres alltäglichen Lebens?

b: Ich habe schon früh diese musikalische Früherziehung mit Ben gemacht. Als bevor wir hier im Kindergarten diese Musikschule haben. Und das fand er schon als ganz kleiner doch super.

K: Was wissen Sie über die Musik als Methode der Rehabilitation? Oder im Kontext von Rehabilitation, von Inklusion, von Integration?

c: Also ich kenne wenig. Also ich weiß, dass es zu therapeutischen Zwecken benutzt wird. Also die Musiktherapie halt. Da hat mal einen Freund der hat mal sowas gemacht und war ganz begeistert wie toll er das fand. Die haben da halt ein bisschen komisch rum getrommelt vor sich hin und nachher ist dann doch irgendwie ein Musikstück entstanden und dann wollte er unbedingt ein Instrument lernen. Also das fand er ganz toll. Und ich denke auch, dass es auch gut ankommt, also so zu therapeutischen Zwecken. Weil wie gesagt, Musik hat ja nun auch viel mit Gefühl zu tun oder Vermittlung eines Gefühls und

das zu therapeutischen Zwecken einzusetzen macht dann Sinn. Wie das jetzt in der Rehabilitation läuft weiß ich jetzt halt nicht. Aber es wird darauf eingesetzt das weiß ich. Aber inwieweit das da, also ich kann mir vorstellen, dass es auf alle Fälle erfolgsversprechend ist. Ja warum nicht?

b: Ein Freund von mir hat Zivildienst gemacht in einer Einrichtung wo schwerst-mehrfach behinderte Kinder gelebt haben. Und der hat gemeint die wären total auf Gitarre abgegangen. Also der hat gesagt, dass wäre unglaublich gewesen. Das der total Spaß daran gehabt hat mit denen immer einzeln irgendwo in einen Snoozleraum zu gehen und Gitarre denen vorzuspielen, weil sie darauf total reagiert haben.

c: Die haben das sicher gespürt.

a: Ich habe auf einer Früh-Reha-Station für hirngeschädigte Kinder gearbeitet und hab genau dadurch auch ein Zugang zu einem Kind im Wachkoma gefunden. Wo ich mit immer wiederkehrender Musik sozusagen als Ritual dann irgendwie eine Verbindung schaffen konnte. Und zum Thema Inklusion kann ich jetzt auch nur von meinem Mann so die Berichte wiedergeben. Also der hat eben Flüchtlingskinder aus Afghanistan und Syrien kombiniert mit anderen Kulturkreisen und es ist eine Chance und Herausforderung - also eine sehr große Herausforderung - weil muss Musik eben sehr kulturell geprägt ist. Also unsere Musikinstrumente und Stücke sind halt wenig vergleichbar mit syrischer Musik und das ist dann auch eine Herausforderung da eine Verbindung zu schaffen. Also das trifft dann halt irgendwie nicht Jeden. Das spricht dann nicht jeden an. Das ist dann eben wie der Mensch allgemein: der Eine öffnet sich, der andere nicht.

K: Du warst in dem Rehabilitationsbereich?

d: Ich? Eigentlich kann ich dazu nicht so viel sagen weil ich bis jetzt nicht so viel Erfahrung damit gehabt habe, aber ich glaube schon, dass das auf jeden Fall hilfreich sein kann.

b: Also hier in der Universität gibt es auch die Fakultät der Rehabilitationswissenschaften und die machen das halt die haben ganzes Institut halt was sich mit Musik halt beschäftigt und musikalische Lehre und mit Behinderten und also daraus schließe ich, dass das Sinn macht. Die forschen da drüber und sind da auch relativ renommiert in ihrem Fach und die Professorin ist auch ganz berühmt und deswegen gehe ich davon aus, dass das irgendwo Sinn macht und den Sinn und Zweck erfüllt.

e: Also in Bezug auf Inklusion ist ja auch gemeint, dass es halt eben die behinderten Menschen in Kontakt kommen ganz selbstverständlich mit Nichtbehinderten und das ist auch hier ganz schön der Chor, der Unichor, der inklusive Unichor, wo halt behinderte Menschen mit Down-Syndrom und ja zusammen mit Allen Musik machen und wirklich auch super Ergebnisse kommen und das alles wirklich toll gemacht wird. Und dieser Kontakt miteinander super gefördert wird. Das ist ja das, was eigentlich ja auch dahinter steht hinter Inklusion, dass man nicht stigmatisiert, dass man nicht ausgrenzt, sondern dass das selbstverständlich ist, dass überall Menschen mit Behinderung sind und Menschen ohne Behinderung. Möglichst ohne Grenzen auch.

K: Wenn das Ziel Bildung für alle und Inklusion der Vielfalt ist, kann Musik ein Mittel zur Förderung der sozialen Integration und Inklusion im Rahmen der Ausbildung von

Kindern sein? Also wäre Musik eine Möglichkeit für Inklusion, wenn wir dieses Element alle teilen und es ein bisschen natürlicher für alle wäre. Wäre das eine Möglichkeit für Inklusion?

b: Also eine vielleicht. Also ich glaube für den Erstkontakt – für Musik muss man ja nicht viel können oder wissen, man macht's halt einfach. Und man schafft, glaube ich, leichter eine Ebene, wo man halt Ähnlichkeiten entdeckt oder die gleiche Freude oder Gemeinsamkeiten. So für den Erstaufschlag oder generell glaube ich schon, dass das erstmal das Eis brechen kann. Wir machen etwas zusammen, ohne das uns Sprache behindert oder irgendwelche anderen kulturellen Unterschiede oder so. Auch wenn Musik vielleicht ein bisschen unterschiedlich manchmal so gelebt wird, aber trotzdem kann man sich auf ein - sei es ein bisschen lauter oder leiser oder irgendwie auch vom Rhythmus her - glaube ich schon, dass man sich da, dass man da Gemeinsamkeiten am ehesten finden kann.

K: Was meint ihr?

e: Jetzt bezogen noch auf Schule könnte ich mir gut vorstellen, dass auch dann eben die Inklusionsschüler da eine Möglichkeit haben auch zu glänzen wenn das im gemeinsamen Lernen ist und die halt mitkriegen, ich komme schulisch da nicht so mit wie andere, haben die da eine Chance auch das Selbstbewusstsein zubekommen und eben auch ihre Stärke zu zeigen. Wenn Sie die mitbringen. Das ist ja ganz oft so, dass sie dann wirklich auch körperlich oder motorisch super tanzen und sich bewegen wo andere dann Hemmungen haben da sind die teils ohne Hemmungen und zeigen wirklich was sie da drauf haben musikalisch.

K: Und was wissen Sie über die Berufsausbildung von Erzieherinnen und Erziehern für Kinder im Alter unter 5 Jahren und wie würden Sie diese bewerten? Wenn Musik ein Teil von Früherziehung ist - wie vorbereitet sind die Erzieherinnen und Erzieher in Deutschland eurer Meinung nach?

c: Weiß ich nicht. Ich glaube das viel über Fortbildung funktioniert und nicht unbedingt über die Ausbildung. Also ich glaube schon, dass das Interesse sein muss und dass es dann eine spezielle Fortbildung gibt weil ich glaube ich kann mich erinnern, dass wir Praktikanten hatten einen erzieherischen Job also die Ausbildung gemacht haben und ich hatte jetzt nicht das Gefühl, dass die schon viel Handwerk hatten. Ich glaube das kommt erst später - nicht in der Ausbildung.

b: Also in der Ausbildung ist es – mein Mann unterrichtet genau diese Klassen- ein sehr breites Spektrum. Also es gibt nur wenige Schüler in seinen Klassen die musikalische Vorkenntnisse haben. Und bei vielen muss er sozusagen deren eigene Hemmung erstmal überwinden sich der Musik zu öffnen und sich mit ihnen Möglichkeiten sozusagen zu erarbeiten wie man mit Kindern musikalische Stücke erarbeiten kann. Also das ist glaube ich ein großes Hemmnis, dass die zukünftigen Erzieher an sich schon eine Hemmung mitbringen.

d: Also ich weiß nicht wie die Ausbildung für die Erzieher funktioniert, aber ich muss zum Beispiel hier sagen das war eine schöne Überraschung hier in der Kita das es, obwohl es keine Musik-Kita ist, dass viel Musik gemacht wird und dann haben wir hier Annelie. Die

ist auch eine Erzieherin und die ist unheimlich viel gut mit Musik und das hat mich... Also ich weiß nicht ob das von der Ausbildung kommt, oder...

a: Das hat sie privat gemacht. Ich habe sie auch mal angesprochen weil sie ja so schön Klavier spielt und sie hat halt wirklich dann als Kind Klavierunterricht genommen. Das ist aber eher so der private Weg. Das ist dann vielleicht jetzt schön und das ist vielleicht ein schöner Zufallstreffer, dass sie auch Kindergärtnerin geworden ist oder werden möchte - ich weiß nicht ob sie's schon ist... Und dann trifft sich das. Man singt natürlich auch viel. Ich glaube die Ausbildung ist vielleicht eher so Singspiele lernen oder wie man... Natürlich singt man auch in der Ausbildung und macht das alles. Aber ob man nun ein Instrument spielt oder nicht... Ich glaube Rita ist noch die Zweite die Klavier spielen kann... Ansonsten glaube ich keiner. Oder... Vielleicht kann noch einer Gitarre spielen...

c: Aktuell nicht. Wir hatten früher eine Erzieherin die sehr gut Gitarre gespielt hat. Wir hatten früher eine Erzieherin die sehr gut Gitarre gespielt hat. Die Bea. Dann war lange Zeit irgendwie keiner der so richtig musikalisch aktiv war und dann hat Annelie irgendwie das Eis gebrochen. Also wenn einer da ist der Musik macht dann fängt es auch an, dass die anderen da mitmachen und Mitsingen. Sonst ist es eher verhalten gewesen „Ich traue mich nicht so“ und Annelie macht das so selbstverständlich, dass die anderen irgendwie die Hemmungen verlieren ist mein Eindruck.

b: Das Klavier ist jetzt auch so laut, dass man die schrägen Stimmen nicht so hört.

e: Aber ich würd's auch eher in den persönlichen Kompetenzen zurechnen und nicht als ein Ergebnis der Ausbildung. Genauso wie das es im Moment keinen gibt der den Schwimmschein hat und mit den Kindern geschwommen werden kann und das ist ja auch was. Manche haben ihre persönlichen Stärken im sportlichen Bereich und wenn da plötzlich jemand ist, der mit den Kindern bestimmte Sportarten macht, dann wird das in den Fokus gestellt und jetzt mit Annelie eben dann Musik. Aber in der Ausbildung - ich habe da leider keine Ahnung von - aber nur aus der persönlichen Erfahrung her würde ich sagen, dass ist eher im persönlichen Bereich anzusiedeln ist und weniger im Ausbildungsbereich.

K: Auch Inklusion in der Ausbildung. Ist das schon ein Teil oder kann man das schon sehen wer das schon als Teil in seiner Ausbildung oder Fortbildung hatte?

a: Es sollte vielleicht ein Teil sein, aber ob der wirklich existiert weiß ich nicht. Es ist ja so ähnlich also wenn man jetzt Lehrer wird, hat man glaube ich auch keine Berührungspunkte damit, aber trotzdem wird erwartet - jetzt halt - das man - kann sich ja aussuchen ob man sein behindertes Kind in eine normale Schule geben möchte oder in eine Sonderschule halt auch - und damit werden die Lehrer ja auch praktisch mit Behinderung konfrontiert die können ja ganz unterschiedlich sein, von denen sie keine Ahnung haben oder nicht wissen wie man damit wirklich umzugehen hat und ich glaube, dass das auf der Erzieher- und Kindergartenebene ähnlich. Könnte ich mir vorstellen. Ich weiß es aber nicht.

c: Also ich glaube die praktische Ausbildung zum Thema Inklusion braucht eben praktische Beispiele und da muss man eben eine KiTa haben wo es auch wirklich Inklusion gibt und inkludierte Kinder. Ansonsten ist das in der Theorie immer schwer.

b: Ich glaube wir hatten mal eine. Die hieß Yvonne. Die war vor ein paar Jahren bei uns. Die war glaube ich - ich weiß nicht ob die eine Zusatzausbildung hatte. Auf alle Fälle hatte die so einen Inklusionsschein. Ich weiß es nicht, aber zumindest hat man sie aber auch gerne hier eingestellt weil die halt auch schon mal mit behinderten Kindern gearbeitet hat und dabei auch Erfahrung gesammelt hat und die musste dann noch einmal so eine extra Zusatzausbildung gemacht haben. Sowas in der Art. Aber die - also es muss sowas geben. Aber die war auch die Einzige glaube ich und vielleicht auch aus persönlichem Interesse. Aber so generell, dass das ist zum Status Quo gehört glaube ich nicht.

K: Ok, vielen Dank für eure Hilfe an diese Fokusgruppe.

S13	Focus Group Ecuador Public ECEC Practitioners
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K: Primera pregunta. ¿Somos los seres humanos musicales por naturaleza?

A: Yo creo que sí, porque de alguna manera, primeramente, desde que el ser humano está en el vientre de la madre ya tenemos el sentido auditivo activo, desde que está en la barriguita el niño ya siente, ya tenemos los sonidos y cuando el niño ya nace más aún ya solo toca estimular ese sentido. El ser humano de por sí ya viene marcado con los sonidos.

B: La música es un estímulo para todos, mucho más para los niños. Un niño que le preparan con música para que se pueda desarrollar, es un niño súper inteligente. La música le desarrolla más los sentidos. Y para todas las personas en general.

K: ¿Qué importancia tiene la música en nuestras vidas cotidianas como adultos?

C: Bueno, la música en nuestras vidas cotidianas, hay que tomar en cuenta que es muy importante, más que nada en la parte emocional. Dependiendo de nuestro estado de ánimo, si queremos motivarnos, podemos hacerlo por medio de la música, porque nos ayuda en la parte emocional más que nada.

K: ¿Qué función desempeña la música en nuestras vidas?

B: Motivación, más que nada.

D: En la vida personal de cada uno, yo creo que emana mucho las emociones. En lo que es por ejemplo nuestra profesión como maestros, es de gran importancia, porque es uno de los instrumentos que vamos a utilizar para desarrollar las habilidades a los niños. Es una herramienta que tenemos para estimular en nuestra profesión como maestras.

K: ¿Qué papel juega la música en el desarrollo de niños menores de cinco años?

C: Como ya le respondí hace un momento, es de gran importancia para los de esa edad, porque la música ayuda a estimular el lenguaje, el sentido auditivo, la imaginación. Es un elemento bien importante la música en esas edades para el desarrollo del niño.

K: ¿La música es parte de la interacción madre e hijo? ¿Cómo se desarrolla esta interacción?

D: Si, si de esa esa interacción, porque por ejemplo cuando la madre da de lactar y comienza a cantar una canción de cuna para que se duerma, es un enlace bien importante entre madre y el bebé.

B: No solamente entre la madre y el niño, sino entre los padres y entre la gente que está alrededor, porque el niño está escuchando desde, como decía mi compañera, desde que está en el vientre, entonces es una interacción entre todas las personas que conforman el hogar.

K: ¿En qué medida es importante la música para la relación madre e hijo tan pronto como nace?

A: Aquí se tomaría en cuenta más que nada, se tomaría más más importancia, siempre y cuando el bebé fue motivado desde el vientre, porque si no fue motivado desde el vientre para él sería algo nuevo, y no habría tanta interacción. Pero si fue motivado desde el vientre, como ya dije, sería más que nada una ayuda en el crecimiento y cómo se va desarrollando el niño mediante el proceso que va avanzando en los años.

D: Por ejemplo, yo digo es también bien importante porque el bebé, al escuchar la voz de la mamá, él está teniendo un acercamiento emocional de amor con su mamá y a la vez está reconociendo de a poco a su madre. Mediante la música, él está reconociendo su voz.

K: ¿Qué papel juega la música en la cultura, en la familia y en la sociedad?

B: Aunque parezca que estamos redundando, la música es una parte súper importante en la vida de las personas. En el campo cultural, un niño que le guste la música, que conozca la música, es un niño que en el futuro va a ser muy culto, porque eso le enseña a aprender sobre autores, tipos de música de prácticamente todo el mundo.

A: Y también porque aprende a apreciar la música de nuestra cultura, nuestra nacionalidad y nuestro entorno. Entonces, a la vez el niño aprende a valorar la cultura en el que se encuentra, valora su música.

K: ¿Qué conocemos sobre la música como medio de rehabilitación?

B: Se ha puesto mucho interés en eso, porque hay tipos de música que por ejemplo a una persona que está enferma, la puede relajar. Se puede hablar, más que todo, de la música internacional como la música clásica. Recién ahora se está tomando en cuenta, que es un medio para poder tranquilizar a la gente y tratar algunas enfermedades.

A: Una de las terapias también que utilizamos aquí en los CDI's (Centros de Desarrollo Integral) es que en el momento en el que los niños van a descansar les ponemos musiquita de relajación para concilien el sueño y que puedan dormir. Es importante, porque es un estímulo que se da para que los niños se motiven, descansen y se relajen.

K: Si el objetivo es la educación para todos y la inclusión de la diversidad, ¿puede la música ser un medio para promover la inclusión social como parte de la educación de los niños?

C: Si, en realidad sí, porque la música no se la está usando recién ahora, no es de ahorita, sino que eso se ha venido utilizando desde antes. Muchas veces en nuestros establecimientos, aquí trabajamos con música, no en el gran porcentaje como lo hacen en otras instituciones, pero nosotros desde que los niños están en los centros infantiles, enfocamos las actividades en la música. Creo que eso nos ayuda bastante a nosotros y más que nada a los niños. Una, porque es la parte de diversión, dos, porque mediante la música, como dijeron mis compañeros, se relajan, y tres, porque la música no sirve solo para cantar

o para que descansen, sino que también para motivar a los niños a desarrollar tanto la motricidad gruesa como la motricidad fina.

K: ¿Podría la música abrir una posibilidad a esta perspectiva de la inclusión?

B: Con todo lo que se ha dicho anteriormente sí, porque de eso se trata. Nosotros deberíamos tomar más en cuenta la música desde los hogares. Hoy ventajosamente hay muchos colegios aquí en Ibarra que tienen hasta sus bandas musicales, y eso les permiten integrarse. Antes se tenía un concepto equivocado de lo que es la música. Por ejemplo, en los colegios tradicionales, se decía que las bandas de guerra eran solamente para jóvenes o chicos fuertes o agresivos, pero eso es falso completamente. La música es un instrumento de interacción y de integración de los chicos, porque los chicos que están en las bandas musicales y marciales de cada institución son muy disciplinados y suelen ser los mejores estudiantes. Lamentablemente, la mayoría de la gente desconoce esto. Tener grupos musicales genera una inclusión muy efectiva y se debería implementar más en las instituciones.

D: La música también es uno de los instrumentos que utilizamos en las actividades pedagógicas para realizar la inclusión social, inclusión en general. Así los niños por medio de la actividad pedagógica y mediante la música, conocen culturas. Ese es uno de los instrumentos que nosotros adaptamos a las actividades pedagógicas para que los niños aprendan y se motive a la vez la inclusión.

K: En caso de niños de familias interculturales (mestizos, indígenas, afros), ¿cómo sería posible la inclusión a través de la música aquí en las guarderías?

A: Como le decía, esto es posible mediante las actividades pedagógicas, utilizando música para hacer la inclusión cultural. Ese es nuestro instrumento para hacer inclusión cultural.

C: También en algunos centros infantiles se ha incrementado la unión de culturas indígenas, mestizos, afros por medio del baile y la música. En algunos centros infantiles como aquí, hay mucha diversidad y por eso se ha incrementado “El baile de los inocentes” ha habido también lo que es el “El Inti Raymi”. Entonces, no solamente en los sectores de Otavalo donde se daban antes estos tipos de bailes, sino también en los centros infantiles de aquí de Ibarra, se ha aprendido esa costumbre y los niños van conociendo y van integrándose más. Ellos van conociendo de las otras culturas y también de esta manera vamos incrementando la inclusión.

K: ¿Existe una ley en Ecuador que indique que los niños deben hacer música en la educación inicial?

B: No

A: No existe

D: Bueno, dentro de la constitución habla de que el niño tiene los intereses superiores como son la interculturalidad, la igualdad y la comunicabilidad. Nosotros tenemos dentro de los que es educación inicial “El Rincón de Música” donde los niños más pequeños trabajan con música, pero lamentablemente a partir de la educación formal, que sería primero de básica y los años subsecuentes ya no. Esto se modificó porque ahora hay tipos de clubs en donde ya no se da la música como una materia sino como algo extra. Mi hermano es profesor de música y él tiene diversos grupos, desde primero de básica hasta

bachillerato, pero el ya no da música. En los clubs él enseña danza, teatro y otro tipo de cosas, y suele incluir música, pero no es lo más importante. Ahora les condicionan, mi hermano dice que les condicionan a los muchachos, les dicen: “si ustedes se portan bien, me hacen toda la clase, después, los 10 o 15 últimos minutos cantamos” entonces los niños como que están en la expectativa de que si se portan bien los últimos minutos el profesor les va a hacer cantar. Entonces yo veo que la jurisdicción nos está maniatando y ya no permite esta estrategia tan importante dentro de la planificación de los maestros. Sabemos que hay una ley, que dentro de la Constitución dice que la Educación Inicial debería tener este tipo de estrategias, pero lamentablemente no se las está incluyendo.

K: ¿Entonces esto no está controlado ni regulado?

A: No.

B: No.

C: No.

D: No.

K: ¿Qué faltaría en la formación profesional de los educadores de la primera infancia?
¿Qué sugerencias tendrían para que sea más inclusivo aun?

A: Dentro de los centros infantiles nosotros tenemos el ambiente musical, ya que nosotros sí tomamos en cuenta a la música dentro de lo que es la educación inicial. Aquí tenemos específicamente un ambiente musical y ahí tenemos todo lo que son instrumentos musicales. Desde pequeñitos les estimulamos y motivamos a que dentro de ese ambiente musical aprendan los instrumentos, aprendan a cantar y a tocar la guitarra, pero más como motivación, no como una clase o una materia, como se la da en la escuela. Es un ambiente nada más.

K: Entonces ¿creen que, en la formación de los profesionales, hace falta formarles un poco más sobre música?

A: Claro, como maestra creo que, así como nos dan inglés, la música debería ser también una materia específica para formar al docente.

K: ¿Recibieron algo de música en su formación?

A: Sí, en la universidad si nos dieron una materia, que se llamaba “Música”, pero no como algo que nos va a servir a futuro como maestras.

B: Sí, no nos dieron como para nosotros usarlos como maestras.

C: Mi forma de pensar es que, hubiera tenido que ser algo primordial, que nosotros lo vamos a necesitar y lo vamos a poner en práctica en los centros infantiles. Porque personalmente, me hubiera encantado aprender a tocar guitarra, porque hubiera sido una ayuda para mis niños. No solo para yo saber tocar la guitarra, sino de esa manera poder transmitir a los niños y que eso sea una ayuda para motivarlos.

D: Salir de nuestra carrera tocando un instrumento por lo menos, ¿no? Sí nos dieron el entonar una guitarra, pero de ahí no nos dieron nada más realmente. Si debería ser un requisito en nuestra carrera como profesionales, como maestros porque está más apegado a la educación de los niños. Si debería ser algo primordial.

B: Pero el apoyo sería también importante, porque nosotros nos regimos a una planificación y se supone que la planificación es flexible, pero hay cosas que nosotros no

podemos saltarnos. Un currículo de educación inicial nos dice que nosotros debemos trabajar con música porque obviamente la música es el camino para todo, el lenguaje, la comunicación, en lo que es el aspecto motriz los niños desarrollan a través del movimiento su tono muscular, su coordinación; aprenden las canciones, repiten, entonces es el lenguaje, la memoria, lo cognitivo, es decir absolutamente todos los aspectos y por eso es muy importante. Pero también sería importante que esto no se quede en los niveles de Inicial 1, Inicial 2 y talvez hasta Primero de básica (Educación Inicial en Ecuador), sino que se debería incluir en todo. Hay diversos tipos de síndromes que están apareciendo, que antes no se conocían pero que ahora cada día hay un síndrome diferente y que bonito es incluir con el juego, con la música para que los niños aprendan de diferente manera, porque ustedes saben que los niños son únicos, y al ser seres únicos aprenden de diferentes maneras, pero se ha comprobado que la música es la única manera de unir a todas las personas.

A: Es como cuando vamos a un baile, llegamos y todos quietitos, tranquilitos, sentaditos y como que empieza la música y comenzamos a alegrarnos, nos incluimos y después ya tenemos grandes amigos porque nos unimos, hacemos coreografías y tantas cosas. Así mismo debería ser en la educación.

K: Muchas gracias por todos sus aportes.

S14	Focus Group Ecuador Public ECEC Parents
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K: ¿Somos los seres humanos musicales por naturaleza? Si, no ¿quizás? ¿por qué habremos desarrollado esa capacidad?

A: Bueno, yo creo que sí, porque desde que estamos en el vientre de nuestra madre se concentran los sonidos. Es uno de los estímulos cuando una está embarazada. El médico recomienda escuchar música para relajar a la madre y para que tenga un contacto más cercano con su bebé.

B: Yo de lo que puedo ver en mis propios hijos, por ejemplo, es que el uno es tímido y el otro es más sociable, pero a través de la música los dos se comunican con los demás y entre ellos.

K: ¿Qué importancia tiene la música en nuestra vida cotidiana como adultos?

B: Yo creo que mucha, porque hasta cuando hacemos nuestras actividades cotidianas ponemos música y comenzamos a bailar o a cantar.

C: A mí me ayuda mucho en el campo del estudio, porque como ahora estoy estudiando a mí me ayuda muchísimo a motivarme, a seguir estudiando de una forma suave, entendible.

K: ¿Qué función desempeña la música en nuestras vidas?

C: Yo pienso que puede ser como diversión al momento de hacer las cosas, porque también puedes distraer la mente y se puede compartir con otras personas.

D: No solamente diversión, sino a través de la música también se les puede educar a los niños. La música instrumental, por ejemplo, de Beethoven, Mozart, Chopin, Tchaikovsky, Haendel, es muy buena para los niños.

E: Una función que desempeña en nosotros como seres humanos es que nos ayuda a expresarnos. Para los niños es muy importante que desde el inicio de su educación puedan tener música como materia. Esto se debería añadir porque desde ahí ellos van socializando, sintiendo ritmos y conociendo más sobre la música.

K: ¿Qué papel juega la música en el desarrollo de los niños menores de cinco años?

A: Les permite ser más sociables, porque a través de la música comienzan a hacer amigos, empiezan a soltar el lenguaje e incluso a descubrir sus habilidades.

D: Les ayuda a desarrollar su aprendizaje.

E: Por decir mi hijo, cuando ve videos, empieza a hablar y a decir palabras como “Pio, Pio” para referirse a los pollitos.

C: A través de la música, me he dado cuenta que mi hijo ha aprendido más cosas en inglés que en español.

E: A través de la música los niños aprenden muchas cosas, como las expresiones gestuales, las imitaciones y muchas cosas más.

B: Para mí la música es importante en el desarrollo de los niños porque yo creo que en cada juego que ellos realizan siempre necesitan una música o una canción para ser espontáneos en ese momento; salir y jugar simplemente. A mi me acompaña todo el tiempo.

K: ¿La música es parte de la interacción madre e hijo?

A: Si

B: Si, por ejemplo, cuando mi hijo llega de la guardería yo pongo música y comienzo a hacer las cosas bailando y jugando con él.

D: También le sé poner música para que se acueste a dormir.

C: Además yo creo que la música nos une, yo creo que a través de la música la mamá y el hijo pueden tener una relación más cercana porque podemos tener momentos en los que podemos bailar, relajarnos y eso nos ayuda a tener un vínculo más cercano con ellos.

K: ¿En qué medida es importante la música para la relación madre e hijo tan pronto como nace el niño?

A: Tan pronto como nace el niño, la madre le canta y le acurruca.

C: Es como un medio de comunicación con el niño.

D: Si, a través de nanas, canciones de cuna.

K: ¿Qué papel juega la música en la cultura, en la familia y en la sociedad?

A: Juega un papel muy importante, porque demuestra la identidad. Si una persona va de visita a otro país, lo primero que llama la atención es su forma de vestir y la música que escucha, por los recuerdos que llevan. Porque no se puede llevar una cama o un armario, pero si se puede transmitir las melodías, los bailes y la vestimenta de su país. De esta manera a través de la música otras personas comienzan a conocer sobre la cultura de otros países. La música manifiesta la cultura.

D: La música es una identidad, porque, por ejemplo, nuestra música son los pasillos, los pasacalles; pero en Colombia son los ballenatos, la cumbia. La música nos identifica por países.

B: Y en nuestra sociedad tenemos diferentes ritmos, como el Reggaetón o la Chicha.

A: En Ecuador tenemos ritmos nativos, propios, autóctonos, que hasta tienen nuestros propios instrumentos.

C: Yo creo que la música es muy importante porque nos permite diferenciar las distintas culturas y tradiciones que existen nuestro país.

E: Pero por eso decimos que la música les enseña, entonces sí hay que preguntarse ¿qué les enseña o les transmite? ¿qué queremos que aprendan? Hay música sobre los colores, los números, etc., y pienso que hay músicas que les conviene y músicas que no, y hay músicas para la edad, entonces yo sí creo que habría que supervisar más ese aspecto.

B: Sí.

C: Sí.

K: ¿Qué conocemos sobre música como método de rehabilitación? ¿A qué grupos conocemos para los que se haya usado la música como medio de rehabilitación?

A: A los niños que tienen hiperactividad, siempre se les recomienda poner música relajante, para que ellos se tranquilicen y se calmen.

D: También es una terapia para los niños que tienen autismo.

E: No solo los niños, sino también influye en los adolescentes. Por ejemplo, cuando acudimos a una terapia o a un masaje, escuchamos música con sonidos de la naturaleza como método de relajación.

C: También cuando un niño tiene déficit de atención, le recomiendan hacer varias cosas con música como por ejemplo entrelazar y otras actividades diferentes. Esto les ayuda a concentrarse.

K: Si el objetivo es la educación para todos y la inclusión de la diversidad, ¿puede la música ser un medio para promover la inclusión social como parte de la educación de los niños? ¿Podría la música abrir una posibilidad a esta perspectiva de la inclusión?

A: Sí, más que nada a los niños con alguna discapacidad. Por ejemplo, aquí tenemos la SINAMUNE (Orquesta de Músicos Especiales del Ecuador), que es una orquesta en Quito donde tocan niños con diversos tipos de discapacidad. Ellos hacen presentaciones y se van de gira. Yo puedo hablar con experiencia, porque tengo un hijo con discapacidad y a él le encanta la música. Él no sabe muchas cosas, pero al oído él puede interpretar los instrumentos. Cuando le sé poner música en el computador como vallenatos, él saca su acordeón y empieza a tocar, y su aprendizaje es rápido. Es un chico bastante desenvuelto, a pesar del problema que él tiene. Yo pienso que la música es el método más básico y al primero que se debe acudir.

C: Yo vi una vez en un video de internet que en un bar en España les decían a las personas que un chico con Síndrome de Down iba a presentarse e iba a cantar como un artista famoso. Muchas personas se pararon y se fueron, pero otras personas se quedaron y le dieron una oportunidad al niño para mostrar que sí podía desenvolverse. De cierta manera, el chico estaba trabajando en el bar y se presentaba para poder ganar su propio dinero. Entonces yo creo que la música también les puede ayudar a ellos a ser autosuficientes.

D: En mi caso, yo soy maestra y tenía como alumno a un niño con Síndrome de Down y cada vez que le ponía música él trabajaba mejor. Siempre le gustaba escuchar cualquier clase de música, se ponía a bailar, se ponía contento y le ayudaba para trabajar.

K: En el caso de los niños de familias interculturales, ¿cómo sería esto posible a través de la música en una guardería? ¿cómo se trabaja con niños de distintas culturas?

A: Por el ritmo de la música, porque no es necesario hablar igual para que nos guste el mismo tipo de música. Nosotros cuando escuchamos, a lo primero que respondemos es al sonido. Entonces si nos sentimos halagados, nos gusta la música y alguien nos invita a bailar aceptamos, pero si no nos gusta, nos vamos o nos sentamos a un lado. Si queremos que el niño se integre, lo primero que se debe usar es música movida o puede variar según las circunstancias. Luego ya le va gustando el ritmo al niño y empieza de manera tan particular a unirse al grupo y se le hace más fácil incluirse.

B: Yo por mi parte digo que sí es muy importante la música porque con eso nuestros hijos pueden desarrollar más su mente, y hasta nos enseña a conocer mejor a nuestros hijos. Por medio de la música podemos saber cómo están: si están tristes o están alegres y ellos pueden también abrirse más, entonces sí es importante.

C: Me parece que es muy importante porque a través de la música ellos (los niños) también sueltan su carácter espontáneo. Un ejemplo que tengo es con mi hijito siempre que escucha música empieza a bailar ya solito, tiene esa conexión tan grande con el papá, porque a mi esposo también le gusta mucho la música. En eso no más ellos ya están conectándose, están bailando y en eso mi hijo ya demuestra su alegría o el mismo a veces me dice “mami pon música” y se pone a bailar, y a mi también me pone alegre porque es como un gusto que le coge y a la vez con sus emociones, salta brinca, me muestra a mí cómo está sintiéndose en ese momento.

D: Y para los niños sería mucho mejor la música nuestra, lo que está basado en instrumentos andinos, yo digo, eso sería más algo que esté basado en nuestra cultura y en nuestra realidad pienso yo.

E: Ya que se menciona la interculturalidad, bueno yo soy de Otavalo, yo que soy de nacionalidad indígena quisiera manifestar en mi propia lengua (Kichwa) lo que nosotros pensamos sobre la música: (texto en Kichwa traducido) “La música es muy buena porque une ideas y culturas, además conlleva un buen compañerismo entre todos los que participan, ya sea en las festividades o en los centros culturales donde se esté haciendo música”.

K: Muchas gracias. ¿Existe una ley en Ecuador que indique que los niños deben hacer música en educación inicial? ¿Es esto controlado o regulado de alguno modo?

A: Yo personalmente no conozco que existan y si la hay no se aplica.

B: También podría estar escrito, pero no se lo pone en práctica. Cuando yo estaba en el colegio nunca me dieron clases de música. Aquí en el “Daniel Reyes” (Nombre de la institución educativa) claro que sí, hay clases de música y hasta de arte, pero en otros colegios lamentablemente no.

D: En sí, la música dentro de las unidades de atención infantil y en los centros infantiles, pienso que es una de las herramientas que van de la mano con las destrezas y conocimientos que desarrollamos con nuestros hijos, pienso que es importante aprender a escuchar no solamente un género sino varios y que también esto se lo realice en los hogares. Yo considero que los niños deben hablar y escuchar de todo, pero en lo personal

creo que el reggaetón y ciertos ritmos que ni los adultos entendemos, pienso que no deberíamos hacerles escuchar.

K: ¿Qué faltaría en la formación profesional de los educadores de la primera infancia? ¿Qué sugerencias tendrían para que sea más inclusivo aun?

C: Yo lo que veo es que los padres de familia no se involucran, porque cuando vienen a los centros infantiles lo que hacen es: bueno, le dejo a las 7 y lo retiro a las 12 y no debe ser así. Debe ser un trabajo con las educadoras, decirle a la señorita “hoy qué vieron, ¿en qué reforzamos?”, porque no es solamente de venir y dejarle. Los niños son como un arbolito, hay que estar y alimentar y hay que fortalecer ese lazo, porque cuando uno no fortalece en la primera infancia es lazo con los hijos, después es más difícil, después el hijo ya no quiere, entre más lejos esté el padre es mejor, incluso entonces para evitar eso, cuando sean adolescentes, estén en las drogas y una serie de cosas, tenemos que desde ahora trabajar. En la parte legal se ha hecho mucho, yo disto mucho de que quien haga las leyes es gente que ni siquiera conoce el medio y ni hijos tiene.

D: Que no tienen ni hijos.

C: Exacto, entonces para saber cómo tal, primero uno tiene que pasar, caso contrario sólo nos imaginamos que así tal vez querrían. En cambio si se conoce ahí se tiene la certeza de cómo hacer las cosas, ese es mi criterio.

K: Muchísimas gracias por su colaboración y sus valiosos aportes.

S15	Focus Group Ecuador Private ECEC Practitioners
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K: Me gustaría conocer sus puntos de vista como personas que trabajan con la población de menores de 5 años sobre algunos temas... ¿Qué opinan ustedes sobre la naturaleza musical de los seres humanos? ¿Podemos afirmar el enunciado de que seamos musicales por naturaleza, de dónde viene eso?

A: Yo creo que sí, cuando estuve embarazada hice un curso de embarazo y el bebé desde que está en la panza siente ritmos, siente ritmos constantes, siente sonidos, una de las primeras cosas que comienza a percibir son los sonidos de la sangre de la mamá, el latido del corazón, y luego bueno ya viene el tacto y todo lo demás pero creo que es súper natural en los seres humanos porque está presente desde el nacimiento, incluso desde antes, está comprobado que los sonidos luego de que nacen los bebés les recrean como esos ambientes y creo que en general el ambiente del bebé en la barriga es un ambiente bastante sonoro y lleno de estímulos y yo creo que eso se va grabando desde el vientre.

K: ¿Y a qué se debe este fenómeno?

B: Esto es parte de los sonidos, desde que están ahí chiquititos en la barriga, comienzan a recibir un montón de estímulos, todo, desde la voz de la mamá, de la sangre, el corazón, algunos también perciben las voces del entorno, no como "esta es la voz de papá" sino como más bien una voz. Eso nos sirve justo para aprender todos nexos después, comienzan a asociar...

C: Desde el vientre cuando la mamá le canta, y lo mismo cuando ya nace, como dice Rita, reconocen ese patrón de lo que la mamá les estaba cantando y se sienten seguros porque es algo que ya conoce. Igual cuando les está cantando desde lejos porque está ocupado algo, aunque suene despacito eso les reconforta. Le escuchan, aunque esté muy muy lejos y se van grabando su voz y la van reconociendo y sintiéndose seguros.

D: El lenguaje. Yo creo que sirve para el lenguaje. Creo que naturalmente las estructuras, independientemente de donde estén ubicadas, incluso nuestros antepasados, no sé, cómo comenzaron a desarrollar cosas musicales solitos, y si tú ves por ejemplo como existen los géneros musicales, no es que existían los géneros como hoy en día, porque se desarrollaron desde un origen africano donde se utilizaba más el tambor, y luego tienes sonidos agudos como en Asia que utilizan más la voz y sonidos agudos. Naturalmente eso se hubiera dado, así nos conocamos entre las civilizaciones o no.

E: Yo creo que estimula el movimiento. Sobre todo, cuando el bebé ya escucha los sonidos dentro del vientre, hace que empiece a moverse, es automático, cuando empieza a oír un sonido, un patrón, una música, y en unas culturas más que en otras, empieza a desarrollarse ese movimiento, y el niño se mueve de alguna forma, inclusive cuando la mamá le canta, a él le satisface ese sonido y empieza a mover sus pies, empieza a mover sus manos.

K: ¿Tendrá esto que ver con la cultura que como especie somos capaces de desarrollar?

D: Yo creo que sí, o sea estoy segura de que sí. Porque yo me he puesto a pensar mucho en cómo se desarrolló el lenguaje y empezó como con sonidos o fonemas (imita balbuceando sílabas como u, a e..) y a través del tiempo se fue perfeccionando y se fue creando porque era una necesidad y esos fonemas son sonidos que a la final forman ritmos, con tonalidades diferentes. Igual si tú ves en cada lugar tienen un tonito diferente nosotros hablamos así (imita entonación ecuatoriana como melodía) talvez en otro país como en Alemania hablan así (imita sonidos graves) como con sonidos un poco más bruscos, o como los asiáticos hablan más agudo porque tienden a desarrollar un tipo de sonido para poder evolucionar su lenguaje. Si somos seres humanos y usamos lenguaje de ley necesitamos desarrollarnos a partir de eso. Inclusive hasta en los animales es como que los sonidos son su única forma de comunicación.

B: Hay una cosa que es súper interesante de todas las culturas y es que esos movimientos son súper parecidos para las mismas acciones. Aunque la lengua sea diferente, los gestos son iguales en todos los lugares del mundo, o sea, si tú te pones a ver por ejemplo, (imitando el movimiento de las manos moviéndose hacia la boca para comer) es que están comiendo, y con otros movimientos sabes que hay algo que se quiere comunicar. Y yo justo pensando en eso de las diferentes culturas, tenía una alumna que era coreana, y una que era de china también, y ellas no entendían español, pero en cambio en la comunicación no verbal y gestual entendían ciertas cosas, porque usábamos un lenguaje muy gestual para explicarles y que nos puedan entender. Entonces yo creo que eso también va asociado a la parte de la música con el movimiento en las diferentes culturas como parte del lenguaje no verbal.

K: ¿Qué les sugiere la transmisión cultural a través de rituales y prácticas similares?

C: Para pertenecer a un grupo, para sentirte que estás siendo parte de una comunidad, porque la música forma parte de las tradiciones y entonces con los niños por medio de la música podemos llevarlos, aunque sea por un momento a otro lugar, como Asia, China o Japón, por medio de la música.

E: O descubrir sus preferencias e identidades. Yo creo que más allá de eso, los niños que ya pueden identificarse como latinos, oyen la música latina. Yo tuve ese caso con mi hija y fue chistoso porque la primera clase de estimulación musical que ella tuvo era la única niña que se movía, y estábamos en Estados Unidos, vivíamos en Boston. Entonces me acuerdo clarísimo, está en la sangre, los demás oían y tenían medio ese movimiento, pero mi hija quería bailar y ya nos identifican como una cultura, y mientras uno va creciendo empieza a analizar las fiestas, qué sucede con las fiestas, unos juegan a las sillas, juegan a las estatuas con la música y ya después son las fiestas donde se conocen, entonces la música es para socializar.

B: Y yo creo que más como cultura latina. Porque tú ves en otros países como la música sólo está de fondo, por ejemplo, en los bares, ellos están ahí (imita gente bebiendo sin moverse). Es diferente con nosotros que nos involucramos, nos unimos más. Por ejemplo, los latinos bailamos con alguien y no importa ni quién sea, no importa si la música es suave o nada.

E: Y ya de grandes igual tenemos esas experiencias... (riéndose) Como cuando estábamos en Estados Unidos ponían música latina, y todos los latinos parados a bailar, música americana y nos sentábamos no más, música latina y otra vez todos parados a bailar y a identificarnos, porque exacto, éramos latinos y podemos estar en otro país, pero a través de la música y del movimiento logramos identificarnos. Entonces la música estimula a las culturas de manera diferente. Ahora mismo vemos eso con el reggaetón por ejemplo y es chistoso porque se aprecia en otros países también esa música latina, pero da mucho significado a lo que vive la gente que escucha eso. Y eso sin pensar si quiera todavía en la letra.

K: ¿Qué función desempeña la música en su día a día?

A: A mí la música me llena un montón, porque me acompaña, me ayuda a sentirme mejor, por ejemplo, si escucho la música que me gusta entonces voy para arriba, si en el gimnasio ponen una canción buena me esfuerzo diez mil veces más, o sea, tiene una función súper positiva en mi vida, o sea que no hay un día de mi vida que no escuche música. Es parte de mi rutina, yo como con música, y obviamente que escucho diferentes tipos de música, dependiendo de lo que haga. Cuando cantas por ejemplo te sientes super viva, llena de energía.

B: Para mí más que nada, yo creo que yo no soy tan musical en sí, o sea, yo puedo vivir sin música, pero en ciertos momentos de mi vida sí necesito. Por ejemplo si necesito concentrarme y estoy sola en mi casa no me gusta escuchar el silencio porque me pongo a escuchar en todo, menos en lo que tengo que hacer en ese momento. Entonces tengo que poner música y ya me siento como que más acompañada y puedo concentrarme un poco más. En el trabajo todo el tiempo hay música, me siento acompañada, es así, porque a veces ya es la misma canción y ya me la sé. Y a veces cuando creemos que no tenemos la

mejor voz de la vida, pero cuando alguien te dice: "qué linda voz que tienes" en realidad eso también te llena y piensas que también puedes cantar un poco. Entonces es chévere...

A: Yo en estos días me reía porque le vi a alguien en su auto así (imita a alguien gesticulando con exageración como cantando) pero no le oía y me reí a todo pulmón, ¡pero dije qué rico es hacer eso! es lo más rico, es delicioso.

C: Yo en cambio todo lo contrario. De chiquita yo quería hacer música y mi mamá que no, que ponte a hacer los deberes, que no te distraigas, así que yo y la música nada que ver, nada. n

D: A mí sí me gusta escuchar música, desde chiquita, pero yo crecí en una hacienda, entonces me encantan los sonidos de la naturaleza, entonces a veces prefiero no poner música y más bien escuchar el sonido de los árboles, la lluvia o el viento. Pero luego igual si una canción me emociona, la repito y la escucho siquiera unas diez veces, me pongo la letra y salgo y canto y ya son las once de la noche y mi esposo me dice: "ya por favor Patty ándate a dormir, y yo "no, una vez más hasta que me aprenda de memoria" pero yo soy más una persona de sonidos, entonces por la influencia mía lo que más me llena es escuchar los sonidos de la naturaleza. Aquí en la ciudad a veces no se escucha mucho, en cambio en la hacienda como era en la costa tenía muchos sonidos, los árboles, el viento, la lluvia, antes hasta había monos, entonces a veces incluso aquí prefiero concentrarme en eso. Voy en el auto abierta la ventana y escuchando el viento.

K: ¿Es parte la música de la relación madre-hijo? ¿Cómo se desarrolla esta interacción?

B: Considero que la música es un medio valioso para que la madre pueda establecer un vínculo más cercano y próximo con su hijo. Desde que está en el vientre de la madre, el niño ya puede escuchar la voz de su madre, las melodías, las canciones que le entona o interpreta, y establece a través de este medio musical un vínculo afectivo y estable y también le ayuda a desarrollarse cognitivamente al niño.

A: Yo creo que el sonido, a través del canto de la madre hacia el hijo, genera desde que está incluso en el vientre, vínculos de relación y por eso se ha demostrado que el niño se siente más tranquilo, relajado y seguro al escuchar la voz de su madre.

K: ¿En qué medida es importante la música en esta relación tan pronto como nace el niño?

B: Es muy importante porque es una forma de conectarse con él, de vincularse afectivamente y ayudarlo a que se desarrolle cognitivamente.

C: También las madres, más que los padres son los que recurren a este medio musical, para tener una relación más cercana con su hijo, para tranquilizarlo, para entretenerlo. Pero todos usamos este recurso de manera muy amplia y diversa en la relación de padres-hijos.

K: ¿Qué conocemos sobre la Música como método de la Rehabilitación?

D: Podríamos decir que tenemos un conocimiento muy escaso, muy vago de la música como una estrategia para la rehabilitación. Pero conocemos a rasgos generales, que es una herramienta muy efectiva para poder ayudar a superar muchos trastornos en niños, en personas adultas también, pero en general, no tenemos un conocimiento profundo del alcance de la música en la rehabilitación.

C: La música es un poderoso medio para generar emociones en las personas, pienso yo. Por lo tanto, me parece que es un instrumento valioso como medio de recuperación de

cualquier clase de problemas o deficiencias que una persona tenga. La música no sólo sirve para los humanos, también ayuda a los animales, a las plantas a generar reacciones a determinadas melodías. Yo creo es un excelente medio de apoyo para cualquier terapia física o emocional.

K: Si el objetivo es la educación para todos y la inclusión de la diversidad, ¿puede la música ser un medio para promover la inclusión social como parte de la educación de los niños? ¿Y para promover la inclusión en general?

C: Me parece una idea fantástica el poder incluir como un valioso instrumento a la música dentro de la inclusión para que los niños puedan educarse y formarse ya que tanto como en la música hay una gran variedad de sonidos, de melodías de ritmos, así igual lo hay en diferentes tipos de niños, de estudiantes, de individuos, porque todos somos diversos, y la música sería una herramienta muy importante, muy rica y muy amplia que podría garantizar que a través de ella los niños puedan ser incluidos y pueda darse la inclusión en las aulas.

A: Absolutamente. La música es un medio o un recurso mediante el que las personas encuentran un vínculo en común que son los sentimientos, las emociones y las reacciones que determinadas melodías o cantos nos generan. Es un medio valioso para desarrollar ambientes de inclusión y apoyo entre individuos, entre todos.

K: ¿Y en la educación intercultural?

E: Yo pienso que los niños tienen una inclinación natural hacia la música, porque esta es divertida, es alegre, es entretenida para ellos, y el poder aprovechar todos los recursos que la música nos brinda en el aula, es algo que va a poder trabajar mucho la interculturalidad, y la cultura no solamente de una familia sino de todas las familias que formen parte de esa comunidad. Pienso que es algo relativamente fácil para el educador, simplemente se trata de planificar, de aprovechar y de que tenga conocimiento de qué manera puede incluir la música y sus diversos ritmos y sus muchas y variadas melodías, de qué manera puede integrarla él dentro del aula para promover la inclusión y la interculturalidad.

K: ¿Que haría falta en la formación profesional de educadoras iniciales? ¿cómo vemos el panorama de los profesionales en nuestro país?

A: En mis años como profesora he podido ver que no solo a los docentes de educación inicial les hace falta educación musical básica. Nos hace falta a todos los docentes en general, porque repito, la música es un medio valioso para educar y sirve y ayuda en cualquier nivel educativo. Lo malo es que las personas, docentes en particular, piensan que solo sirve como asignatura de música, y no es así, sirve para cualquier asignatura, cualquier contenido, así que puede ser desarrollado y aplicado en cualquier medio, por eso todos los docentes necesitamos aprender contenidos de educación musical básica como por ejemplo uso del ritmo, distintos sonidos, melodías, tiempos, etc.

E: Ya no nos podemos conformar con la sola formación de alguien que estudia educación, porque hay tantos vacíos en la práctica, entonces tenemos que aprender sobre, música, sobre arte, sobre psicomotricidad, no importa si es psicóloga, pedagoga o lo que sea porque hasta tenemos que saber de nutrición porque nuestro trabajo es con las familias y a veces tenemos que hablar de esos temas con los padres. La educación ya no se especializa en si

eres psicopedagoga, terapeuta, educadora, no es suficiente porque tenemos que aprender a casi ser hasta terapeutas familiares, saber del desarrollo neurológico de alguna manera, de nutrición y hasta ser medios sociólogos y antropólogos para entender de donde vienen las familias. Nos vamos dando cuenta en el camino que es muy difícil encontrar un perfil de profesora en nuestro medio y en nuestra cultura que tenga la apertura de seguir queriendo crecer como profesional y seguir aprendiendo, porque a veces creen que solo es necesario ser profe y que con eso es suficiente.

B: Lo que pasa es que aquí hay un desfase, en general aquí más que en otros países, y es un desfase súper amplio. La tendencia en la educación va por un lado y nosotros vamos por otro porque este es un proceso que aquí se da muy lento. Y entonces uno siente que tiene que sacrificarse, está el niño 6 años en guitarra y no toca una canción (riéndose).

E: Hay una brecha entre lo que tiene que pasar a lo que está pasando.

B: Es porque justamente esto es un proceso, un proceso de cambio.

C: Y peor en este país con todos los cambios que están implementando. ¡Lo que está pasando es terrible! Porque están cambiando todo desde las universidades para abajo hasta educación inicial, ahora todos tienen que estudiar lo mismo.

E: Y les obligan a estudiar las carreras que les salga en las pruebas y si no estudian eso se quedan sin oportunidades., solo porque el examen dice!

D: Sin embargo, hablando de esos cambios yo creo que es importante reconocer que todo eso empieza en uno mismo, en las ganas de seguir investigando, de cuestionar críticamente la situación que tenemos, y querer uno ser parte de eso que queremos afuera. Cambiar uno mismo si queremos cambiar el resto. Tal vez en la universidad nos enseñaron a hacer ciertas cosas, pero en realidad es teoría, en la práctica te obliga a hacer un montón de cosas más. Lo que te dijeron en la universidad a veces no es aplicable, es desactualizado y si uno se quiere ayudar como persona puedes seguir investigando porque quieres lograr algo más con tu grupo, luego tal vez en un grupo más grande y luego quizás si eso sigue creciendo puedes llegar a más personas.

Y eso darles a los niños, darles esa como pauta para que ellos en un futuro sean sus propios constructores de aprendizajes, transmitirles que uno no se puede quedar solo con lo que nos dijeron.

K: ¡Muchas gracias por su tiempo!

S16	Focus Group Ecuador Private ECEC Parents
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K: ¿Qué opinión tienen ustedes acerca de la función de la música en nuestras vidas, en el día a día?

A: nos da alegría, nos relaja.

B: nos anima, nos relaja, nos da energía.

C: nos puede cambiar el día.

K: ¿Y si escuchamos música triste qué pasa, para qué la escuchamos?

A: nos saca la melancolía creo.

K: ¿Y en la vida de los niños?

C: Les estimula. Imitar los sonidos, los movimientos, oyen música y se ponen a bailar.

K: ¿Qué funciones cumpliría en la vida de los niños?

D: Por ejemplo, yo todo el embarazo hice yoga y hay un mantra que hasta ahorita, si ella está muy enojada yo le pongo esa canción y automáticamente se calma, hasta ahorita. Se acostumbra y canta y hace las cosas. O sea, le gusta mucho la música.

K: ¿Cómo utilizan ustedes en el día a día la música?

E: En todo. Yo le canto a mi hijo para que coma y a mí me funciona. Le canto para bañarle, le canto para lavarse los dientes, para todas las actividades, las rutinas, los hábitos yo le canto canciones inventadas por mí, que se me vienen ese rato, pero a mí me funciona. A él le encanta la música y yo no es que tenga ese don, pero en cambio a él le funciona y yo creo que puede ser por ahí.

K: ¿Qué les parece el criterio de que los seres humanos seamos por naturaleza musicales?
¿Será que nacemos musicales?

A, B, C, D, E: Sí.

A: Claro, a todos nos gusta la música.

E: Sí, tú puedes ver cómo la música nos mueve, se siente.

K: ¿Para qué nos habrá servido en la evolución de los seres humanos?

B: Para desarrollar la capacidad de sensibilizarnos, de poder transmitir algo que va más allá de lo físico que no es fácil de describir, algo que nos conmueve de por sí, dentro de nosotros de por sí la música, según qué tipo de música, te incita algo, y en el caso de los niños por ejemplo es chévere porque las melodías que son para ellos realmente les mueve y les incita a adaptarse porque si sólo les das órdenes es imposible, en cambio a través de la música ellos captan eso y lo sienten, se sensibilizan.

C: Hacen hasta divertidas las rutinas porque para variar a veces le canto y ella se pone a bailar y así.

K: ¿Ese efecto que tiene en los niños también funciona con ustedes? ¿Ustedes también se relajan cuando les cantan?

A, B, C, D, E: Sí

E: Sí, mutuamente. Sobre todo, nosotros.

K: Al parecer evolucionamos hacia la música... pero por ejemplo en el tema de la música y la cultura, ¿qué les sugiere esta combinación?

E: Es totalmente diferente. El hijo de mi mejor amiga vive en Alemania y cuando hacemos Skype le ponen una música, a mi hija le ponen una Salsa y se empieza a mover, y el otro se queda así (quieto), totalmente diferente o sea la cultura, la música si varían mucho dependiendo del país.

C: Las expresiones, es expresar lo que uno siente, la gente que se acuerda de cosas tristes busca escuchar música triste, se acompaña de ella y entonces yo creo que relaciona con la expresión. La cultura indígena, por ejemplo, ellos todavía le cantan al sol, a sus dioses no? y los Shuar más.

B: Digamos que los andinos, la región andina tiene eso como más melancólico que no necesariamente nos incita a ponernos más tristes. Yo, por ejemplo, escuchar un pasillo me

alegra en realidad porque tengo en mi memoria a mis papás o no sé, a mis abuelos. Entonces no creo que los ecuatorianos por ejemplo escuchamos música triste para ponernos tristes sino porque tenemos una visión profunda donde guardamos una serie de recuerdos y cosas que en realidad nos ponen bien.

K: ¿Y eso permite la transmisión cultural de una generación a otra?

A, B, C, D, E: sí.

K: Y en la relación madre-hijo los recursos musicales que utilizamos con ellos individualmente, así como de forma colectiva, vinculando todo esto que ustedes han dicho, a la meta de Educación para Todos... ¿qué papel jugará la Música en la Educación Infantil?

E: Yo creo que tienen que ver mucho porque incluso para enseñarle otro idioma te recomiendan que empieces con música, porque así desarrolla el lenguaje, le hace más divertido, le gusta y le llama más la atención, es más fácil enseñarles así.

A: Personalmente, en nuestra familia estamos muy conscientes de que la música puede ayudar a desarrollar la motricidad, a que ellos con la práctica de un instrumento ellos pueden mejorar en lenguaje, en matemática. Entonces creo que sí es muy importante la música en el entorno de los niños en los centros infantiles porque podríamos aprovechar para difundir nuestra música ancestral, nuestra cultura y esto es super importante, porque los jóvenes por ejemplo o nuestra generación como padres no escuchan música ecuatoriana y sería importante revalorizar eso en los niños. Creo que sí va a servir, talvez por ejemplo con una canción, les va a permitir a todos los niños participar, todos van a poder bailar o hacer actividades. Entonces sí me parece que sí es muy importante la música, más en esta edad tan temprana, en estos niños tan pequeñitos porque no se puede mantener la atención durante mucho tiempo, pero en cambio bailando, saltando, jugando, acompañados de una música adecuada para esto, va a permitir que se integren todos. Todos van a poder seguir el ritmo, aplaudir, saltar en una canción y van a sentirse unidos. Entonces a mí me parece muy importante que la música esté presente en casi todas las áreas, si es posible que esté en todas las áreas de aprendizaje que tengan los niños es importante que apliquen la música o que complementen lo que enseñan con la música.

K: ¿Qué importancia tiene la música en la educación para ustedes?

B: Yo creo que más bien la educación tradicional deja de lado el lado sensible de los niños, se le ha relegado, pero en realidad ahora se está como que equilibrando. Bueno yo trato de involucrarlo mucho más en eso porque desde mi forma de ver la educación tradicional a mí más bien me ha deformado en muchos de esos aspectos y yo sí pienso que esa parte sensitiva en los niños es algo importantísimo que hay que educarles.

K: ¿Alguna otra razón por la que sostenemos que la música es una herramienta o forma importante del desarrollo de los niños en la educación?

C: Nosotros creemos que en la educación tradicional se desarrolla más la inteligencia lógica, pero la inteligencia musical no se desarrolla en muchas personas, excepto las que se enfocan porque los papás les permiten, pero no en todos. Entonces eso es una parte que para la gente que no tuvimos la educación musical nos da como pena porque nos hubiera gustado saber algo de música, a todos nos hubiera gustado eso creo. Pero si se puede desde chiquitos sería chévere que aprendan y si quieren ser músicos también.

E: Bueno yo no sé si es cierto porque yo como te dije no tengo digamos cultura musical, pero a mí me parece que lo leí en algún estudio que con la estimulación musical desarrollan una parte del cerebro que se conecta con la emoción y te permite tener ciertas destrezas. Y si es que están hechos esos estudios, debe ser bueno.

K: Es cierto que hay realizados muchos estudios sobre la música relacionados con el desarrollo social, cognitivo y de la motricidad, etc. ¿Conocen de algún tipo de relación entre la música y la rehabilitación? Sea por una discapacidad, un accidente, etc.

D: Yo he escuchado, no precisamente en los niños, pero he escuchado de las personas que tienen Alzheimer, que ellas vinculan muchos recuerdos a música. Suelen utilizar eso como un medio para generar de nuevo recuerdos y para estimularles a hablar usan recursos musicales.

C: Yo tuve una experiencia con adolescentes y en lo que es con menores privados de libertad, un grupo de chicos estaba impulsando un proyecto de música y yo conversaba un poco con los psicólogos de allá y decían que el índice de violencia bajó bastantísimo y no necesariamente sólo por la música sino por involucrarles en actividades artísticas, porque al estar más sensibles eso les hace como crear otro contacto con la realidad y ser más empáticos con el resto y eso digamos extrapolarlo al mundo es algo bien lógico. Como te decía mucha gente que no ha tenido esa experiencia, ese contacto, es lógico que tenga algún obstáculo para relacionarse con los demás.

K: Para la inclusión de personas con discapacidades, personas de diferentes culturas, etc. ¿puede ser la música una herramienta que permita la inclusión en la Educación?

B: Claro, yo creo que es súper interesante. Yo tengo una compañera del trabajo que su nena nació con discapacidad visual, pero ella tiene una retentiva muy aguda en el oído, entonces ella aprende muchísimo y muy rápido a hablar con las canciones de niños. Pero yo creo que realmente, y para traer el tema de políticas públicas a la discusión, creo que la gran deficiencia que nosotros tenemos es que hemos naturalizado contenidos dentro de las canciones que talvez dan estereotipos de género, tema de roles, que eso talvez hay que cambiarlo. Pero en sí, en esencia la música es sumamente importante para la educación. Las escuelas ahora están preparándose precisamente para niños con discapacidad, pero también para niños digamos con capacidades normales, por un tema de convivencia. Y el tema es que ellos también aprenden muchísimo interactuando con niños de su misma edad, así que no hay necesidad de hacer estas distinciones. Las distinciones generalmente las creamos los adultos.

K: Si a esto le sumamos el que como ustedes decían, la música crea un estado apto para el aprendizaje, el desarrollo, la socialización, ¿sería este un ambiente más propicio? Y esto me lleva a la última pregunta que tiene que ver con el desarrollo profesional de quienes trabajan con niños menores de 5 años... ¿cómo sería la generación de estos espacios para la música? El hecho de que ustedes estén aquí ya dice muchísimo de su interés por el tema...

D: Yo creo que cada vez hay nuevos estudios que justamente te dicen que a los niños les gusta la música y te dicen cuáles son las bondades de adoptar diferentes métodos o metodologías de enseñanza y yo creo que sí es importante que ahora los nuevos

profesionales vayan actualizándose en diferentes temas. Es súper importante, y yo creo que todas estamos aquí de alguna manera porque estamos conscientes de que venimos aquí porque esto les ayuda más a ellos a socializar. No sólo con el canto, claro que más es con el canto porque sienten como más familiaridad cuando están aprendiendo canciones, interactuando, viendo lo que otros niños van a hacer lo mismo. Entonces, no sé si será posible que a los profesionales ahora les metan dentro de su formación el aprendizaje de la música, pero creo que como padres sí es más fácil tener eso como herramienta.

K: ¿Tú buscas esta información por ejemplo?

B: Como madre sí, o por lo menos me ha pasado que tengo madres contemporáneas a mi edad y me dicen: sabes que este tipo de música o este tipo de imágenes les gusta más a mi hija que otros géneros, y uno va probando y de repente se da cuenta de que otros niños tienen reacciones específicas, con ciertas canciones, se familiarizan más, y el mismo hecho de ponerles ya dentro del vientre la música les ayuda bastante, ya te digo, a mí al menos me parece muy interesante.

K: ¿Alguien más talvez algún comentario en relación a la formación profesional?

C: Talvez que los propios músicos también tengan la oportunidad de seguir pedagogía, o sea, el hermano de él (de su pareja) es músico y siguió pedagogía musical, él comenzó teniendo más conocimientos musicales y se metió ahora a aplicar eso en la educación.

E: Yo creo que es importante que los profesionales, todo tipo de profesional tenga una actualización de las técnicas modernas, de los estudios que se hacen porque por ejemplo yo estoy buscando guardería para mi hijo y yo veo que todas las guarderías, o sea cuando yo veo las guarderías siento que retrocedí 30 años y hasta las canciones que me enseñaban a mí ellos cantan, entonces eso es feo, porque digo ya han pasado 30 años, ya actualícese señora. Incluso he entrado a guarderías en las que entro y están escuchando "Serrucho" (Canción del género Reggaetón de contenido y lenguaje sexual) ese reggaetón que yo digo cómo les van a poner y ellos dicen que es porque esto es lo moderno. Entonces yo creo que necesitan actualizarse, y no sé qué canción, pero algo que les estimule de alguna forma o que le enseñe... para su edad.

K: ¿Qué haría falta en la formación profesional para alcanzar la meta de educación inclusiva?

A: Desde mi punto de vista, en la guardería o en el centro infantil en donde está mi hijo, realmente creo que lo que les falta a los profesores es tener el contacto con personas que tengan alguna discapacidad o alguna diferencia social, porque yo creo que nadie puede saber cómo reaccionar si nunca ha tratado con este tipo de niños o con estas excepciones que surgen el trato.

B: Obviamente también tendría que ser una capacitación orientada al tipo de discapacidad que tienen los niños, no es lo mismo una discapacidad física, que una mental o psicosocial, e influye mucho el entorno de los papitos porque yo creo que influye mucho lo que nosotros inculcamos a nuestros hijos, o los temores que nosotros tenemos, vamos a transmitirles a ellos.

A: Dentro del conjunto de personas que formamos el centro infantil creo que hace falta la preparación, la convivencia y obviamente, no sé si del lado médico o psicológico, alguien

que les enseñe a las profesoras cómo tratar a este tipo de niños para que también nos puedan aconsejar a nosotros de cómo nuestros hijos pueden reaccionar, quizás les van a poner a un lado, obviamente hay problemas en lo que no pueden golpearse o jugar pero van a poder hacer otras actividades. Entonces para mí si falta un poco de preparación, un poco de contacto con los niños. Hablamos mucho de inclusión, pero por ejemplo en el centro infantil donde está mi hijo no hay ninguno de estos casos, no sabríamos cómo reaccionar. Los niños están acostumbrados a la generalidad y no hay estas excepciones que les permite fortalecerse.

K: les agradezco enormemente por su participación.

S17	Focus Group Ecuador ONG ECEC Practitioners
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K: ¿Somos los seres humanos musicales por naturaleza?

A: La mamá va poniéndole al bebé en brazos de inmediato y es innato, digo yo, en los seres humanos. Musicalmente se va frenando conforme va pasando el tiempo. Tú vas a una escuela, no sé si has estado en una escuela pobre, donde ni la docente sabe lo que es música, peor que le cuente algo al niño o quiera estimularle. Vas a una escuela de un estrato social medio, un poco más alto y les ponen música, es un lujo cuando no debería ser así. Y por qué, porque simplemente esto está ligado a que es como perdedera de tiempo. Entonces tú hablas con maestras, especialmente fiscales (públicas) y te dicen no, no tengo tiempo si tengo que lidiar con 40, 50 niños, no me venga con cosas extras. Entonces todo es cultural y eso va limitando para que la música y el juego se vean limitados como parte del aprendizaje.

K: Aunque podría ser la base de la exploración. Y esto me lleva a la pregunta de si bien en estos estratos de los que estamos hablando de niveles económicos más bajos, haya también esta carencia, vemos que culturalmente, ancestralmente, hemos vivido mucho la cultura de la música, a través de rituales, de la socialización a través de la música... ¿tendríamos ahí una ventana a posibilidades con estas familias?

B: Lo que creo es que en muchos casos no hay las experiencias, porque la música se experimenta desde que el niño está en el vientre, o sea todo nuestro cuerpo es musical. El sonido del corazón, el ruido de la sangre, o sea todo, todo es música. Pero también depende de que tu tengas la posibilidad de tener la experiencia de la música como arte, como decir, de desarrollar la parte musical en ti. Pero pocas personas tienen esa posibilidad, depende de las costumbres y del estrato social. En la parte cultural nuestros ancestros trabajaban mucho con tambores, con la danza, pero en base a eso se ha creado la musical de ahora, por ejemplo, el reguetón y todo eso tienen buen ritmo porque es justo de la parte de los tambores, pero el problema son las letras de las canciones, entonces si tú te pones a hacer un estudio de lo que es la música, es lo mejor que puedas aplicar en las terapias. Como yo soy terapeuta de lenguaje y nosotros trabajamos mucho la discriminación auditiva. Ahora con la nueva reforma curricular se le está dando un poco más importancia a la

discriminación auditiva, pero las profesoras no están bien preparadas, pueden servirte de una manera, pero al trabajarlo mal, no te sirve como uno quisiera.

K: ¿Qué rol desempeña la música en nuestra vida cotidiana?

C: En mi caso a mí me sirve para desestresarme, es algo emocional que me activa, tanto en el deporte o en cualquier actividad que haga. En el área terapéutica en mi trabajo a mí me gusta mucho trabajar con música porque a los pequeños les llama mucho la atención. Por ejemplo, yo utilizo instrumentos musicales y a ellos les llama la atención, si yo quiero sacar una sílaba uso el tambor y le pregunto: “¿cómo suena mi amor? ¡Vamos!” entonces yo veo que la música en sí me acompaña y me apasiona, en mi trabajo en mi área y en mi vida personal es algo bonito para mí porque es una buena compañera para el ser humano.

D: Dentro del manejo integral que hacemos con los niños, tenemos un repertorio de canciones que usamos como para cuando vamos a guardar que cantamos el “a guardar a guardar” o el “relojito” cuando ya vamos a salir, entonces, aunque yo pienso que soy mala para cantar, me toca porque los niños mismos generan las canciones porque las han aprendido en otros grupos y las reproducen conmigo y ahí no tengo más opción que ponerme a cantar también con ellos. En lo que se hace en psicología en mi rama también se usa para calmar a las personas, entonces ahí ya no canto (riéndose). Eso en lo que respecta a mi área, y en el día a día a mí me encanta escuchar, pero sobre todo lo que sea música más tranquila, que tengan sentido sus letras, porque yo me fijo sobre todo en eso.

E: A nivel personal, me encanta la música y yo puedo oír de todo. Y en mi trabajo nos ayuda mucho para trabajar con los pequeños para ayudarnos a salir de la rutina. A veces estamos trabajando en mesa, o en colchoneta, entonces ponemos música y trabajamos la expresión corporal, facial y nos ayuda mucho. Y mas que todo porque así se sienten en un ambiente tranquilo y que se sientan más en casa.

K: ¿Qué rol desempeña la música en el desarrollo infantil de los menores de 5 años?

C: Yo creo que logra crear un ambiente tranquilo, acogedor, talvez diferente a lo rutinario, a lo que ellos en la escuela están acostumbrados. Entonces cuando empezamos a cantar para trabajar con ellos notamos la sorpresa, hay un cambio en su mente y sienten que les gusta y así aprenden.

D: Yo creo que en los primeros 5 años es donde el cerebro se adapta, recibe mucha información y la música sí ayuda mucho a estimular la capacidad del cerebro. Aquí trabajamos en lenguaje, en desarrollo motor, etc., y por eso yo creo que es muy recomendable porque abarca todo.

K: ¿qué rol desempeña en la relación madre-hijo?

A: Yo lo que veo es que a los papitos les cuesta mucho cambiar el tono, yo les digo que hay que hablarles variando el tono para que el niño aprenda, que no sea monótono y que solo repita. Entonces yo les digo que usemos las pausas y que vamos a hacerlo tipo “cantadito”. Las mamitas me dicen “yo no puedo” y yo les digo que sus hijos van a aprender si lo hacemos de forma diferente y no se esa forma monótona a la que están acostumbrados, así que hay que cambiar esa rutina que normalmente se hace en casa. Algunos padres los hacen y a otros les cuesta. Y ahí estamos para pulirlo y ayudarles en lo que podamos.

B: Yo creo que el hacerle diferente para el niño significa que la mamá no le está haciendo repasar, sino que está construyendo los lazos afectivos para que de una manera emocional sienta que mamá le está acompañando, que lo tiene en brazos y que está siendo contenido. Y esos lazos a nivel afectivo se potencian, y obviamente así si nosotros tenemos ese vínculo afectivo adecuado vamos a poder apoyar el aprendizaje más rápido.

K: ¿Qué rol tiene la Música en la cultura, en la familia y en la sociedad?

A: Lastimosamente y aunque yo pienso que es muy importante, últimamente pienso que hasta desearía que fuera lo contrario, porque la música puede hacerte mucho bien, pero la música que estamos oyendo en el último tiempo pienso que empobrece el pensamiento de nuestros adolescentes, porque eso de sexualizar absolutamente todo no contribuye en nada a desarrollar un criterio más formado, así que creo que nos está haciendo mucho daño como sociedad. Pese a que la música tiene efectos maravillosos sobre el ser humano, yo veo que los cantantes que están de moda no son lo mejor (reguetón).

B: Yo veo que las artes en sí son muy importantes pero los padres van relegando esos espacios con los hijos y los niños. Por ejemplo, los niños poco a poco van reclamando esos espacios para compartir y disfrutar de los cuentos, de la música, la pintura, etc., a medida que tienen la oportunidad de hacer ese tipo de recreación.

K: ¿Qué conocemos sobre la música como método de rehabilitación?

C: Yo recuerdo a alguien que vino y nos dio un curso de musicoterapia en la tarde y ella estuvo con los chicos y nos dejó un cd de música, sin embargo, con los niños, no sé de qué otra forma evalúas el efecto que provocó la música en ellos, pero no les llama la atención, porque no estaban acostumbrados a ese tipo de música. La música suena y suena, pero no ves una reacción de por medio.

C: Pero también tuvimos un voluntario y nos fue muy bien, sino que esa persona se fue de regreso a su país (México) y ya no pudo continuar. Y con él si nos fue muy bien, era muy bueno.

E: Esta parte de la musicoterapia te lleva a otra cosa. La música tiene varios campos amplios, no solamente la musicoterapia, hay otros lineamientos, y dentro de eso también esta lo que es la físico-acústica y lo que es nuestro oído, como nosotros hemos estudiado terapia de lenguaje, vamos mucho hacia la parte rítmica, la entonación que es muy necesaria en nuestros niños que tienen más problemas al hablar. Porque cuando tu trabajas con música, ellos sacan más rápido la voz.

K: Si el objetivo es la educación para todos y la inclusión de la diversidad, ¿puede la música ser un medio para promover la inclusión social como parte de la educación de los niños? ¿Podría la música abrir una posibilidad a esta perspectiva de la inclusión? ¿Y en el caso de los niños de familias interculturales? ¿Cómo sería esto posible a través de la música, por ejemplo, en una guardería?

A: Con la teoría de las Inteligencias Múltiples, talvez nos podría ayudar por ejemplo al momento en que estamos en un salón de música. En la clase de música a nuestros niños que tienen diagnóstico de discapacidad les va súper bien, porque si tienen una discapacidad intelectual, se les dificulta la lectura, la escritura y se sienten frustrados en ese ámbito escolar. La música para ellos, la clase de música es un momento de distracción

para ellos, de disfrute, de no verse frustrados por el día a día. Porque así sí se pueden conectar con los otros niños y el generar que quieran ir a la escuela. Las áreas que los niños con discapacidad más disfrutaban son las artísticas y de cultura física.

C: Yo pienso que si esto se implementara en Educación Inicial los niños van a aprender muy bien, porque independientemente de la patología o de las características del niño, la música les va a ayudar, a animar a que se encuentren en otro contexto y desarrollen otras habilidades en el entorno escolar.

K: ¿Qué falta en la formación profesional de los educadores de la primera infancia? ¿Qué sugerencias tendrían para que sea más inclusivo? ¿qué es lo que hace falta?

D: Yo creo que a nosotros nos enseñan cómo trabajar con adultos, pero no con niños, y todo teórico, todo mecánico, y así no se puede trabajar con niños porque jamás te enseñan a interactuar, o algo lúdico que le agrade al niño. Por ejemplo, que nos dieran una cátedra de investigación de cómo influye el arte y la música en nuestro trabajo. Pero no nos dan eso y eso lo aprendemos luego leyendo y apoyándonos unas a otras, porque cada niño es un mundo y uno tiene que ver la manera de llegar a ellos, y que le agrade y lo disfrute.

A: Yo de lo que veo es que en general a las maestras les falta esa chispa, la motivación de que no importe la discapacidad que un niño presente y ponerse a investigar, y no decir que porque el niño por ejemplo no escucha entonces queda excluido. Esperan que alguien les dé la malla, que haga el trabajo por ellas. Yo les digo que no tengan miedo, no excluyan.

B: Lo que hace falta, es capacitación en lo que es música. Por ejemplo, inclusive los términos que se usan como terapeuta, tú los sabes, pero las maestras con la reforma curricular, que no está bien encaminada, no tienen una dirección y no están preparadas para eso.

K: Es decir, que existen los lineamientos desde arriba pero no existe una verdadera formación profesional para poder hacer uso de esas herramientas correctamente en el aula.

C: Si, es cierto, y quizás porque nosotros trabajábamos en el área terapéutica para nosotros como que no es necesario, o sea, nosotros lo vemos útil y necesario porque algún efecto surge, pero dentro de la educación regular en sí, el docente como tal no sé si lo vea necesario y oportuno y cuál es el objetivo de usar la música para ellos, entonces a veces, puede ser que sí, algunos docentes, conozcan y digan, sí, la música puede provocar buenos efectos, pero no todos conocen esto y no todos ven la necesidad de usarlo porque están primero cumpliendo otros requisitos curriculares.

D: Yo soy docente, pero yo sí he utilizado la música para que mis niños aprendan por ejemplo los planetas, para que aprendan los derechos y los deberes de los niños y utilice canciones y el aprendizaje fue mucho mejor y divertido porque les gusta cantar y todos los días me piden profe, la música, la música, de los planetas, de las provincias, del Ecuador y se me hizo más fácil que ellos memoricen lo que tenía que cumplir con el currículo. Pero esa es una estrategia mía en la clase. Pero en la musicoterapia que tiene otro efecto, son estrategias que están bien y son estrategias que quizá muchos docentes les hace falta. Y es eso, creo que la realidad de acá es otra, no todos los docentes tienen esa capacidad de buscar estrategias.

A: La autocapacitación, por ejemplo, ¿qué profesora de inglés no utiliza la música? A nivel de docencia ellos siempre la utilizan y están buscando continuamente cosas nuevas.

E: Si me permiten, yo creo que, como bien dicen, son estrategias, herramientas, al alcance del ser humano, pero no siempre le damos la importancia que deben tener. Es una estrategia que diríamos que es mágica, porque es innata en el ser humano, entonces, las matemáticas, por ejemplo, que mejor que aprenderlas con ritmo para estimular y que les motiven. Porque soy rítmico y musical. Es saber que es una herramienta muy efectiva que la podemos tomar o no si sabemos utilizarla en todo, en lo que produce, en todo, en una capacitación real para que no provoquemos lo contrario, porque también puede darse lo contrario en los niños. Pero a esta altura, el que no tengamos esta capacitación, como muy amplia, deja mucho que desear.

D: También depende del maestro. Yo recuerdo que yo trabajaba en escuelas regulares, también depende del maestro de como tu llegues a ellos. No hay gente capacitada. Lastimosamente, inclusive los niños en las escuelas fiscales no reciben casi nada y en las escuelas privadas un poco. Yo tuve la oportunidad de seguir música cuando era niña, y yo te puedo decir que, sí, es muy importante en el ser humano, no para ser músico, yo puedo tocar la guitarra, pero no me gusta tocar temas de Vivaldi, yo toco porque a mí me gusta tocar la música que a mí me gusta, y por miedo a lo que la gente diga, uno deja de tocar ciertas cosas. Y aprendí a tocar el piano y me ha servido para trabajar con los niños las oraciones, por ejemplo, las sílabas, para que ellos vayan haciendo el ritmo de la oración, pero si se necesita tener los conocimientos de que es la música y para qué sirve.

K: Si somos musicales y estamos afrontando el reto de la inclusión educativa, y me refiero al amplio espectro de la diversidad en la inclusión, ¿cuál es su perspectiva de los profesionales, desde su formación? ¿En qué medida han podido utilizar la herramienta de la música en su profesional desde su formación? ¿Como ha sido ese proceso?

E: Yo trabajaba con niños en inclusión, con discapacidades, que me educaran para eso en la universidad, no, y el primer trabajo que hice fue con un niño no vidente y pienso que no contaba ni con las herramientas, ni con la formación suficiente. Yo tuve que ver como sacaba al niño adelante y sin ayuda. La mamá me ayudaba mucho, también era no vidente y me daba las pautas, pero yo de ahí fui dándome las ideas y sí utilicé música para él, porque él no veía. Pero nadie me enseñó, nadie me indico. Yo buscaba. Después, tuve otro niño de inclusión con síndrome de Down. Tuve las ideas, sí, pero sé que al maestro no le educan para eso. Y si el maestro está en la disposición de ayudar y sacar el niño adelante, va a buscar las herramientas, eso depende de la actitud que tenga el maestro. Yo he sido testigo de cómo les tienen ahí, como si fueran un niño más, pero no les incluyen en las actividades.

K: ¿tal vez por temor o por desconocimiento?

E: Si, pero les falta ese lado humano de saber que yo también puedo tener un niño con discapacidad. Yo me he puesto a pensar, nadie está libre de tener un niño con discapacidad en nuestras familias, ¿y por qué no el ayudar? ¿Por qué no extender la mano?, incluso me he enojado porque a estos profesores qué les cuesta investigar un poco más, qué les cuesta ayudar, ¿qué les cuesta incluir? ¿O hacerlo con creatividad? Si los mismos niños regulares

son el mejor instrumento para la inclusión cuando uno quiere. Los mismos niños son la mejor ayuda para que un niño sea incluido.

K: ¿quieres decir con esto que en la formación profesional se podría fortalecer el área de investigación y actitudinal de los profesionales y de la inclusión como un término más amplio?

E: En la universidad deberían al menos darnos por lo menos una materia.

D: Deberían darnos cursos.

B: Mayor conocimiento, desarrollar las habilidades para trabajar con ellos, además buena actitud, porque si tienes muchos conocimientos, pero mala actitud, no sirve de nada.

A: Las personas pueden tener habilidades, pero el problema es también el autoestima de los maestros, porque inclusive, si ellos no tienen buena autoestima no te van a enseñar. Por ejemplo, a mí no me gusta tocar aquí la guitarra, en mi casa si lo hago, porque creo que hay quienes tocan mejor que yo, entonces te mides también como maestro en eso. Yo toco la guitarra mal y por eso busco otras herramientas dentro de la música que me van a servir mejor.

K: Es curioso que aplicamos esas categorías en nosotros como adultos, pero con los niños estamos satisfechos con que canten, no importa si cantan o bailan bien, en ellos no hay bien o mal. Y en nosotros debería ser también así quizás... ¿Por qué será esto?

D: Si hubiera la oportunidad de mejorar lo que ya sabes y mejorar las habilidades, las personas podríamos llegar a ser mejores. Y ahora con la nueva reforma curricular, hay una parte musical y es bueno porque trabajan rimas, trabalenguas que es la parte inicial para la música, para el lenguaje, son estrategias literarias que ahora se están usando y el niño las está asimilando mejor, inclusive están usando pictogramas. Yo tuve la oportunidad de trabajar en inglés con niños pequeños y es verdad, usas todo el tiempo canciones y esas son las herramientas que te dan. Cuando ibas a la capacitación para maestros en la terapia de inglés, te dan todo, te dan inclusive material con pictogramas gigantes, que era el material inicial, entonces ahí los niños aprendían el inglés como idioma materno, esas cosas no hay aquí en el Ecuador, eso hay más en otro país, aquí no han dado esa oportunidad.

B: Yo no sabría decirte qué hay que aprender, pero ya hay quienes tienen el tiempo de estudio y lo tienen que tener, no solo para ejercer la música, sino porque les guste y amen la música. Pero como estrategia y herramienta para trabajar y saber lo que uno hace, lo que provoca y no debe provocar; eso es lo indispensable y muchas veces los aplicamos sin ese conocimiento, solo por los resultados que vemos. Justamente te mencionábamos de esta señora que vino en las tardes para trabajar con los chicos de inclusión, porque estaba haciendo una tesis, que era de musicoterapia, y la influencia que tenía; entonces en mi área, como hay un espacio abierto y con trabajo de mesa, si tuve la oportunidad de ver esa diferencia de una música más rítmica y música instrumental, entonces pude involucrarme y pude conseguir lo que teníamos como objetivo con una de las niñas y me encantó ver el efecto que conseguí, bajo la dirección de ella.

K: ¿y eso lo lograron en un tiempo específico?

B: Sí. Y justamente los profesores tendrán que organizarse conforme sus objetivos, pero en mi caso, en primer lugar, yo hice mi trabajo de forma individual y siempre lo hacemos en grupo, y en segundo lugar porque lo hicimos en la hora completa, cosa que tampoco lo hacemos normalmente y se dio porque justamente solo tuve a esa niña y porque el entorno favoreció a poder darnos ese lujo. Y ahí veo el dilema, porque no todo el mundo cuenta con esas mismas posibilidades, de tiempo y lugar, y no estoy hablando de habilidad, porque yo no las tenía habilidad, sino de condiciones, ¡pero fue suficiente con lo que ella me decía y me guio en todo el proceso y me di el tiempo de relajarme con esa música y ayudar a la niña porque yo quería y lo conseguimos y a mí me encantó! Claro que ella solamente venía para hacer su tesis y hacer justamente algo temporal, como tú que haces práctica. Pero como te digo las condiciones fueron favorables y lo que veo como problema es la organización y en las escuelas hay muy poco tiempo. Pero si la organización permite que tengamos este espacio, creo que todo sería posible.

C: Todos tenemos habilidades, pero no hay oportunidad de desarrollarlas. Yo te digo eso porque yo he vivido eso. Yo tuve la oportunidad de estudiar música cuando era niña, pero porque a mi mamá le gustaba, y yo iba, pero no me gustaba ir. Pero fui desarrollando el gusto, aunque a mí de las artes era lo que menos me gustaba. A mis hermanos les encanta, pero yo ahora puedo aplicar lo que aprendí y creo que todos tenemos la habilidad.

K: ¡Les agradezco enormemente!

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K: ¿Somos los seres humanos musicales por naturaleza? ¿Qué importancia tiene la música en nuestra vida cotidiana como adultos?

A: La música, por todas las cosas que han pasado, a mí sí me gusta mucho la música. A mi hijo la música que yo escucho le gusta, pero las músicas infantiles rara vez le gustan. Le gusta más la música que yo escucho.

B: Yo en cambio le pongo música para comer, desde muy pequeñito le he puesto música infantil y yo me he aprendido muchas canciones infantiles y mi hija repite (en este momento su hija canta a todo pulmón y todos reímos). Ella dice muchas cosas de las canciones y veo que eso le motiva a hablar.

B: Les refuerza el lenguaje, les ayuda bastante en el lenguaje.

C: En mi caso con el canto. Mi hija mayor es cantante y mi hermano es pianista. Entonces mi hija mayor empieza a cantar y como ella le canta bonito, yo no le canto mucho, y la pequeña la admira y se queda mirándola. Entonces yo sé que a veces tengo que dejarle porque necesito hacer algo y entonces se la doy a mi hija mayor y le digo toma cántale y entonces se sienta y se pone a cantarle y cantarle. También ella sabe que a la niña le gusta mucho la música moderna, que le gusta o instrumental o moderna.

D: Yo ahora escucho la música que les gusta a mis hijos y un poco menos la que yo oía antes de ser mamá, porque ellos piden que les ponga la música infantil o lo que les gusta.

Como mamás dejamos de hacer unas cosas por dejarles a ellos escuchar lo que les gusta. Pero para mí es muy importante.

K: Hemos visto el uso de la música en el día a día, y más enfocado en la rehabilitación ¿cómo lo ven?

C: Aquí en la terapia de lenguaje todo el tiempo utiliza música.

B: Es como que les motiva mucho más.

E: Y tienen mucha más atención y les motiva más en las actividades, es como que con música hacen y sin música no hacen.

D: Si es así, es motivación es verdad.

K: ¿Qué papel juega la música en el desarrollo de los niños menores de 5 años?

C: Yo como madre creo que es muy importante, porque por ejemplo cuando mi hija nació y estuvo en una termo-cuna, interna en el hospital por su discapacidad, yo le ponía siempre música de estimulación temprana, música clásica para que al mismo tiempo esté desarrollando sus neuronas, esté relajada y etc. Yo creo que eso sí ayuda mucho. He leído y está comprobado que la actividad cerebral de los niños que tienen convulsiones, sus convulsiones disminuyen cuando escuchan la música de Mozart, del Proyecto de Mozart.

K: ¿La música es parte de la interacción madre-hijo?

A: Yo creo que desde el mismo hecho de pasar más tiempo de calidad con el hijo ya hay una diferencia, porque ahorita que la tecnología, por ejemplo, casi que quita el tiempo que se debería dar de padres a hijos. Para estar más conectados con ellos.

D: Claro, pero las rutinas que aprendemos aquí, yo todos los ejercicios y actividades que son con música los hago en casa y así me relaciono con mi hija. Y no necesariamente con la música que utilizamos aquí. En casa uso las canciones infantiles de ella y ahí estoy cantando. Incluso para dormir, ella siempre está en actividad y no le gusta irse a dormir. Entonces yo la cargo y empiezo a cantar que ya es hora de dormir.

K: ¿Qué papel juega la música en la cultura, en la familia y en la sociedad?

C: La música está ligada a toda la actividad humana, porque no hay actividad que no se desarrolle con música. No necesariamente tienes que ponerle la música de radio, sino simplemente tu les estás cantando algo. Yo creo que todo se desarrolla a la par y no creo que se puedan lograr muchas cosas si no es con la música.

E: Sí, es verdad porque, el rato en que las mamás hacemos el grupo cuando cantamos ellos prestan más atención a las cosas que uno les hace y al momento en que lo hacen individual ellos ya saben cómo hacerlo. La música les guía ya saben dónde tiene que poner, donde van, ellos ya identifican. Yo creo que la música les hace muy bien aquí. Entre todos y después individual.

K: ¿Qué más conocemos sobre la música como método de rehabilitación?

A: Yo he leído del método Suzuki para trabajar con niños y cómo les ayuda en todas las áreas.

B: De lo que sabemos de las terapias vemos que se usa mucho la música y que esto les ayuda mucho en su rehabilitación a los niños. Yo si le incentivaría a mi hijo en la música.

E: Desde niños como la música nos relaciona con los padres y luego nos identifica con la época, nos compañía en nuestro crecimiento, y en la musicoterapia todos usamos la música

para sentirnos mejor, para reconfortarnos. Eso sin hablar de enfermedades o limitaciones, y con mayor razón en casos donde la música ejerce una rehabilitación afectiva, emotiva y social. Nos hace a todos iguales, porque el sentimiento, el dolor es afín a todos los seres humanos. Para los niños con discapacidad pienso que crea un espacio donde les permite ser felices, porque todos la llevamos dentro, niños, jóvenes y viejos, todos somos musicales.

K: ¿ustedes les incentivarían a sus niños en el futuro en la música?

A, B, C, D, E: claro que sí.

D: A mí me gustaría que hubiera un programa, o alguna oferta donde ellos puedan desarrollarse.

C: Por ejemplo, con mi hijo el mayor, él es regular y a él no le fomentamos esto de la música y ahora todo es el deporte y ya la música no le llama mucho la atención. Y a mí me hubiera gustado, pero ya grandes es más difícil.

K: ¿Como sabe uno si la música o en general algo, es su pasión, si nunca la tenido la oportunidad de probarlo o disfrutarlo?

B: Tú puedes tener la oportunidad, pero la dejas pasar si no hay la inclinación. Y si influye el factor hereditario, por eso hay niños tan pequeñitos que empiezan a incursionar en la música, pero no necesariamente su padre, su madre sino sus ancestros, alguien en la familia fue músico.

K: ¿y qué papel tiene el entorno?

B: También influye, claro. Todos somos musicales, pero al tener una influencia genética y aparte de esa influencia genética se genera un entorno musical, entonces se desarrolla mucho más el gusto por la música. Entonces el gusto a la música depende de la personalidad, factor genético y de un entorno favorable y oportunidades de aprovecharlas.

K: Si el objetivo es la educación para todos y la inclusión de la diversidad, ¿puede la música ser un medio para promover la inclusión social como parte de la educación de los niños? ¿Podría la música abrir una posibilidad a esta perspectiva de la inclusión?

C: Claro que sí. Aunque en el Ecuador ya hay las leyes para que se haga Inclusión parece que aún falta la capacitación a los profesores para que conozcan los métodos de cómo trabajar con los niños para la integración y la inclusión.

D: Pero para la Inclusión hace falta también más apoyo de las políticas para mejorarles la calidad de vida a los niños, para que reciban los apoyos que necesitan. No hay la gente para ayudarles en la educación para que se les pueda incluir.

K: ¿Y en el caso de los niños de familias interculturales? ¿Cómo sería esto posible a través de la música, por ejemplo, en una guardería? En nuestro país que es tan pluricultural...

D: Yo sí creo que cuando los niños son pequeñitos y hablamos de una guardería y de crear inclusión ahí, hablamos de que ellos a esa edad, no se dan cuenta ni están haciendo distinciones de razas ni de culturas, ni de colores ni nada de eso. Nosotros somos los que deberíamos ser integrales, y si es que nosotros no empezamos a educar y a educarnos de ese modo realmente no estamos en nada. Porque si nosotros no tenemos divisiones, mañana cuando ellos sean grandes van a poder ser completamente seres humanos, todos y sin diferencias. Y desde un principio no se deben hacer esas diferenciaciones porque no

las hay. Yo diría que la música simplemente nos ayuda porque los niños a través de la imitación van a poder seguir siendo todos iguales en las interacciones y van a seguir siendo todos iguales como seres humanos. Si nosotros partiríamos desde este principio de que todos somos iguales y se aplicaría esto en las guarderías, yo creo que no tendríamos este problema y no estaríamos hablando de esto.

A: Ya hay hasta campañas para que se respeten las diferencias y ya en el futuro cuando ya todos convivamos así ya los demás sabemos que no hay que tenerle miedo a lo desconocido porque todos nacemos diferentes, pero a la final todos somos iguales.

K: ¿Qué falta en la formación profesional de los educadores de la primera infancia? ¿Qué sugerencias tendrían para que sea más inclusivo?

E: Creo que hay muchos prejuicios que tenemos que rechazar como sociedad, porque esto pasa en todo el mundo y se sigue tratando diferente a los migrantes, a los niños con discapacidad, etc. Los educadores deberían trabajar más en equipo.

A: No es fácil, pero yo pienso que el gobierno puede ayudar a que se trabaje con los profesores de las escuelas fiscales y las privadas, porque hasta en eso hay diferencias y se ven mal los unos con los otros. Porque se ven como que fueran los unos los pobres y los otros los que tienen los recursos, pero a la final todo está regulado por el ministerio de educación. Tal vez hacerles dinámicas para romper esas diferencias y esos paradigmas. Sino solo se va a mantener el mismo esquema. Ahí la música puede ayudar a romper ese hielo que se crea siempre al principio.

K: ¿Cómo perciben la formación profesional de quienes trabajan aquí con sus niños y las herramientas que utilizan?

C: A mí me parece espectacular lo que hacen, es impresionante y la motivación, como mezclan cada juguete. La motivación, el trabajo y todo es maravilloso, para mí es algo increíble lo que los terapeutas hacen.

D: Además, es como que cuando nacen, tú no te empapas tanto de la deficiencia que tienen entonces tu vienes acá y consigues muchísimas cosas, desde que ellos empezaron hasta este momento, vez todos los logros que han alcanzado y los avances. Son increíbles, se nota el profesionalismo de las personas que da la terapia.

K: Esos logros son a nivel individual, sin embargo, como perciben los logros a nivel de grupo, es decir para integración y la socialización. ¿Qué avances les ha permitido la música?

B: Son como más sociables, ellos tienden inclusive a bajar la tensión. Antes eran así como mal genio o el mío es medio uranio, pero cuando les ponen la música ellos se apaciguan, atienden y demuestran interés.

A: Es como que, durante el llanto, por ejemplo, con la música nosotros les llamamos la atención. Les comenzamos a cantar y ellos entonces automáticamente prestan atención y al prestar atención bajan el llanto en ese momento. Les apacigua bastante.

K: ¡Muchas gracias!