



## Decentering Curricula: Questions for Re-Evaluating Diversity and Inclusiveness in HMEIs

### Section 3: Where do we study? Where do we teach?

While the majority of teaching in Higher Music Education has traditionally taken place at the institution, there are many initiatives within which the students learn in other professional contexts, socially engaged projects, and through distance learning and teaching. These practices may be tied to core teaching practices or they might be offered as elective studies or special projects.

What kind of professional partnerships and community connections does your institution provide for the students and staff? Into what kinds of artistic and social spaces does your institution extend, and how is social responsibility perhaps connected to these spaces? At the same time, your institution's own premises have an impact on the way teaching is organized. The spaces might be particularly suited for individual or group teaching, or for hosting cross-arts collaboration, for example. Furthermore, there may be issues that you might like to raise from the perspective of accessibility concerning disabled students or staff, or the location of the premises.

#### 3.1 Culture and society of location

*Questions to be considered when self-evaluating within this sub-domain:*

- **How is your institution funded?**
  - a. Is your institution largely dependent on students' tuition?
- **In your opinion, how involved is the local / regional / national government in the design and potential revision of your institution's vision and strategy?**
- **To what extent does your institution engage with surrounding communities (civic, academic, professional) and how effectively do you believe it does so?**
- **How do these factors impact on**
  - a. your student body?
  - b. your curriculum?



### 3.2 University / Conservatoire premises

*Questions to be considered when self-evaluating within this sub-domain:*

- **How large is your institution in terms of number of students enrolled?**
- **Is your institution included in a larger university complex - and subject to policies ruling all the different learning environments- or is it largely autonomous in its decision-making strategic processes?**
- **Does your institution comprise several art forms. If yes, which ones?**
  - a. How does this impact on the curriculum?
  - b. How does this impact on the student body?
- **What steps does your institution take to ensure equal access for all prospective students?**

### 3.3 Community Settings

*Questions to be considered when self-evaluating within this sub-domain:*

- **How much of your students' learning experiences happen in a traditional setting (ie. classroom)?**
- **What kind of experiential learning opportunities do your programmes offer outside of the institution (for example short projects or long-term collaborations with schools, prisons, health care and social services, intercultural contexts, refugee centres)?**
- **What other settings is your institution involved in from a teaching and learning perspective?**
- **How do students gain the artistic and educational skills required in these settings (for example specific pedagogical courses)?**
- **How does your institution prepare students for social entrepreneurship?**
- **How are the students supported in encountering unexpected and potentially challenging situations within these settings (e.g. formal supervision)?**
- **How is the input from partner organisations taken into consideration when assessing students' learning, including the input from external participants?**



### 3.4 Partnership organisations

*Questions to be considered when self-evaluating within this sub-domain:*

- **What formal agreements has your institution established with local, national or international (arts) organisations (ie: internships, regular programming, educational opportunities)?**
  - a. How many, if any, does your institution have?
- **Does your institution maintain a strategy for internationalisation that supports the academic and artistic aims of your music courses?**
  - a. Can you give any examples of what you would consider to be effective international partnerships in your institution?
- **On what level are the partnerships formed? Who is responsible for creating and maintaining the partnerships?**

### 3.5 Virtual classroom / E-learning / Use of location-independent learning / Teaching tools

*See 2.8 How do we study? How do we teach? [here](#).*

We hope that this catalogue of questions will help you to start a process of consideration and change at your institution. These questions have been at the base of change already undertaken by several HME institutions across Europe and beyond. In the first publication of the AEC-SMS Diversity, Identity, Inclusiveness Working Group, *How are 'diverse cultures' integrated in the education of musicians across Europe?*, you can find many examples and case studies that might inspire you to consider new paths within your own institution.

Should you have any question, please do not hesitate to contact us via the AEC office or SMS contact form [here](#).



## Where do we study? Where do we teach?

### Link to:

- [Section 1: What do we study? What do we teach?](#)
- [Section 2: How do we study? How do we teach?](#)
- [Section 4: Who is the student? Who is the teacher?](#)

### Publications:

- [Decentering Curricula: Questions for Re-evaluating Diversity and Inclusiveness in HMEIs](#)
- [How are 'diverse cultures' integrated in the education of musicians across Europe?](#)

Please note this document is part of ***Decentering Curricula: Questions for Re-evaluating Diversity and Inclusiveness in HMEIs***, written by the [members of the Diversity, Identity, Inclusiveness Working Group](#) of the AEC - Strengthening Music in Society (SMS) project.

More information is available on [www.sms.aec-music.eu](http://www.sms.aec-music.eu)