

# **Curriculum Development and Mindset of Institutions**

**The next level of internationalization**

# The role of the professional musician is:

- To be a competent and interesting performer
- To inspire and encourage musical activity around her/him
- To interact with and develop the musical society

In other words: To be a competent professional artist who is able of being proactive in a complex and fast changing profession – and in several different contexts

# Who are the applicants?

- Ambitious
- Hard working – but tempted to "fast fix"-solutions
- Globally orientated
- Identifies themselves with several styles and genres
- They know of you primarily from friends, rumours, social media and the internet
- They compare your institution with the rest of the world

# How is the 21st Century labour market for musicians?

- Less and less full-time permanent positions
- Complex: Performer, educator, entrepreneur, creator and more...
- Serving several masters
- Traditional work place loyalty is becoming difficult because it is difficult to be truly loyal to several employers at the same time
- Global: You have to be mobile, flexible and able to think your musicianship in to new contexts
- But also local: Work place loyalty is maybe being transformed to neighbourhood loyalty as a reaction to the stress of globalization

# What about the curriculum then?

- The curriculum has to reflect reality as seen by the applicant
- But it also has to reflect the demands of the 21st Century musician

## Key points:

- Training to appreciate not only hard work but also patient work
- At the same time finding time and resources to inspire the students to pedagogical and entrepreneurial work
- Global orientation through international relevance

# Suggestions for creating international relevance in the curriculum

If you have many bilateral agreements:

- Focus only on bilateral agreements with institutions with relevant profiles and develop the connection with common aims and activity
- Work directly with developing mobility windows with the artistic staff: As an IRC you are the facilitator - you respect the artistic content but you are the competent creator of the design of the window

Increase your work with international partnerships:

- Look for dynamic institutions more than traditional prestigious institutions as partners
- Look also for non-educational institutions as partners abroad: Ensembles, orchestras, venues, bookers, curators etc.

# Questions

- How many bilateral agreements would be appropriate for your institution if you should be able to use, develop and unfold them?
- Which criteria would you use when choosing your next international partner?
- How would your next international partner benefit from being exactly your partner?
- How would the students benefit from the work with your new partner institution?
- Who will be your next allies among the artistic staff in the creation of mobility windows?